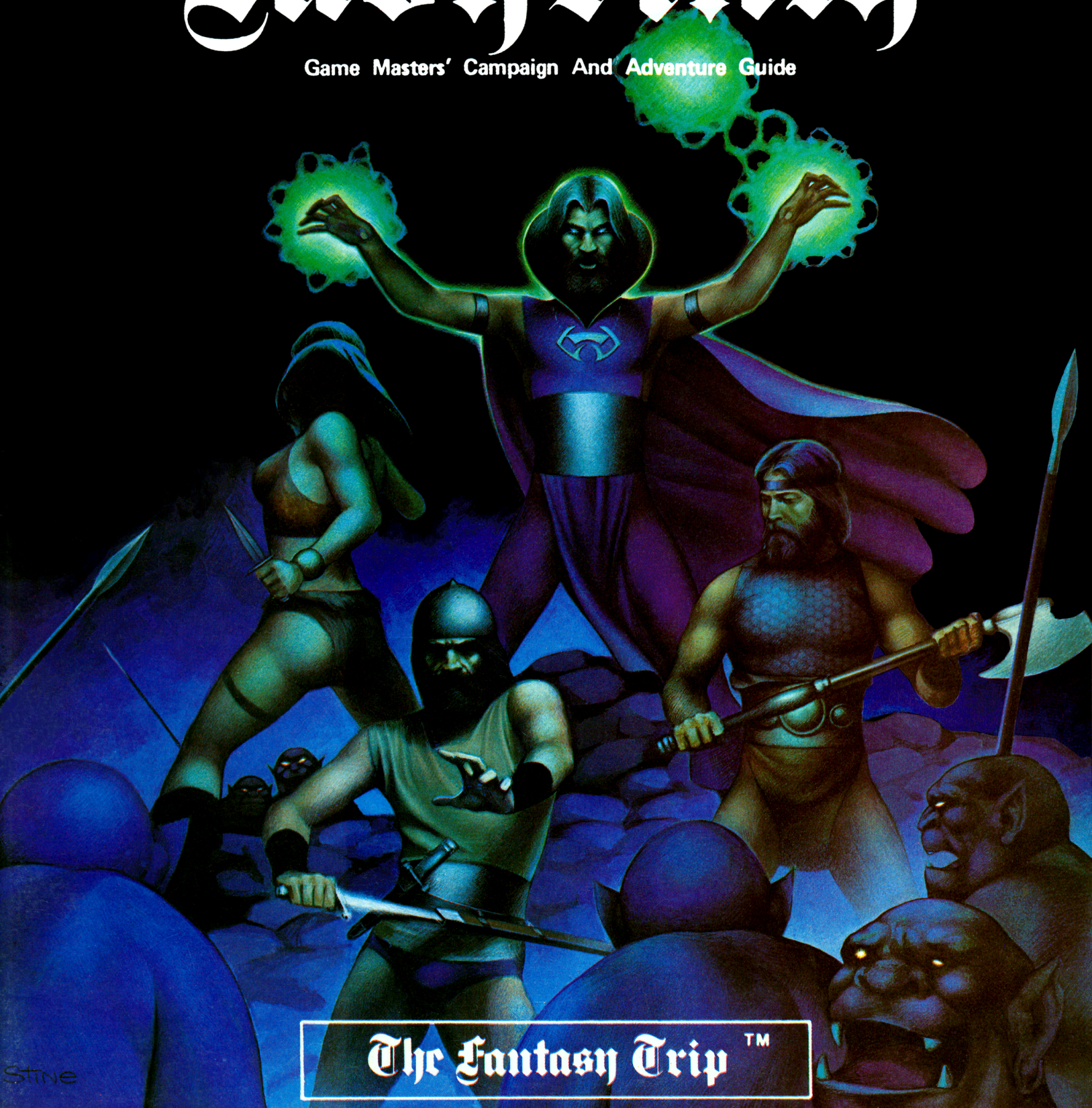


# In The Labyrinth™

Game Masters' Campaign And Adventure Guide



The Fantasy Trip™

## FROM THE PUBLISHER

For whom is a game designed?

A game may satisfy the designer, the publisher, or the gamer. The best games satisfy all, the worst only one. THE FANTASY TRIP game system satisfies all three with its inexpensive format because:

1. it allows all the designer's material to be published,
2. the publisher is assured a fast-selling product,
3. the gamer gets a bargain fantasy role-playing game system.

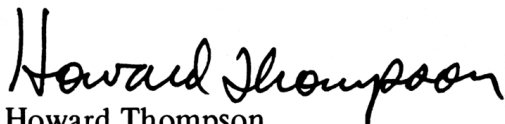
What you don't get is a box of expensive, marginally useful components.

The booklet modules don't provide playing pieces. Examples in some modules show playing pieces from THE FANTASY TRIP: MELEE and WIZARD. They aren't strictly necessary. You can use chess pieces, beads, or other small objects just as well. You may wish to buy, or may already own, some of the metal miniatures sold for this purpose. The choice is yours.

All necessary forms and map blanks are included. You may photocopy these for your personal use. In some cases, you may wish to use scratch paper instead. Again, the choice is yours. All you buy is the *necessary* minimum.

THE FANTASY TRIP is the best fantasy role-playing game system published yet. We decided to make it inexpensive because we wanted more people to be able to play it. There are lots of ways to spend your gaming dollar. THE FANTASY TRIP requires only the necessary minimum and leaves you maximum choice. That's best for the designer, the publisher, and you.

GOOD GAMING,

A handwritten signature in black ink that reads "Howard Thompson". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Howard Thompson  
METAGAMING



# In The Labyrinth™

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*Graphics by Ben Ostrander*

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**The Fantasy Trip™**

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## I. INTRODUCTION

IN THE LABYRINTH is a fantasy game. It allows any number of players, refereed by a Game Master, to enter the world of Cidri — a world where swords and sorcery meet fragments of super-science, where medieval knights battle monsters to save fair maidens, and wizards labor in their towers to cast ever-more-powerful spells. Each player becomes an adventurer, traveling with his companions to deserted cities and beast-haunted tunnels, braving dangers to win loot and glory. IN THE LABYRINTH allows you to play out the worlds of heroic fantasy — and live them for yourself.

IN THE LABYRINTH is a "role-playing" game. The players do not just move counters on the board. Each figure in the game is a "character" — an individual person (or elf or dwarf or halfling or orc . . . ) with his own likes, dislikes, special talents and abilities, magical spells, possessions and desires. Each player creates a character — whatever type he wishes. Then the player *becomes* that character, striving to survive dangers and gain experience. Successful characters will be able to increase their abilities, becoming more renowned fighters or more powerful wizards; unsuccessful ones will die and be removed from the game, leaving the player to start over with new figures. The essence of a role-playing game is the new *persona* the player takes on; the interactions between the characters and the Game Master make every game different and exciting.

The key to the game is the Game Master, or GM. The GM sets up the labyrinth which the characters will explore. He may even create an entire outside world for them to travel through! The GM referees the game, taking the part of Fate and the Gods. He (or an assistant) also plays the monsters, beasts, and other wanderers that the players will encounter. The Game Master is the final arbiter; he should strive to be

fair, but his word is law. It is his task to keep balance in the game and to see that the players have a fair chance — and enjoy themselves!

IN THE LABYRINTH may be played two ways. It is possible for a GM to design a small tunnel complex in a couple of hours; then, the players sit down, develop new characters, and begin play. At the end of the evening, the survivors with the most loot and experience are the winners.

More challenging is the "campaign game." In such a game, the GM is likely to spend much more time to create a detailed world. There may be dozens of players, not all of whom will be active at any given time. Play is not terminated after one session; rather, the game goes on indefinitely. Months and years pass in the fantasy world at a rate chosen by the players, while characters adventure, gain experience, age, make alliances, work at their jobs, intrigue against one another . . . whatever the players want. Labyrinth adventures are conducted at intervals by the GM, and the players spend the interim planning and negotiating. Several GMs (some of whom may also be players) can co-operate on a large campaign.

THE FANTASY TRIP is not the first role-playing game to be published, but we feel it is the most detailed and playable one yet to appear. For the first time, players are presented with a detailed and integrated system of movement, action, and combat, allowing the GM to understand and supervise their second-to-second actions without constant argument. The magic and combat systems from THE FANTASY TRIP: MELEE and TFT:WIZARD MicroGames are necessary for playing IN THE LABYRINTH. Or, THE FANTASY TRIP: ADVANCED MELEE or TFT: ADVANCED WIZARD, soon to be released, may be used.

Best of all, we feel that THE FANTASY TRIP: IN THE LABYRINTH is complete enough to allow new GMs and players to participate without extensive study and improvisation. Existing games are marred by serious flaws and omis-

sions which force players to rewrite the rules for themselves before they begin. Every group plays differently. By extensive playtesting, we think we have "filled in the holes" to the point where Game Masters can use their creativity and imagination to devise better and more realistic game worlds, rather than wasting it in trying to figure out how to play.

If you play the game . . . if you enjoy building a labyrinth, a nation, or a world for your friends to explore . . . if you can become, for a little while, a wholly different person, with a different outlook on life, meeting strange situations and solving them in new ways . . . then this will have been worth all the work that went into it. Have fun.

## THE WORLD OF CIDRI

THE FANTASY TRIP is a game system designed for the lover of heroic fantasy: "swords and sorcery," Merrie England in the days of Arthur, the swashbuckling Renaissance . . . pasts that never were, or futures that may well be yet to come. It was intended to turn any story into a game (or to let any gamer create his own stories) — just as long as the subject was a little larger than life. Strong arms, quick wits, mystic secrets, beautiful women and dashing men . . . this is THE FANTASY TRIP.

The combat games, MELEE and WIZARD, needed no special world. MELEE can simulate any "medieval" weapons combat, past or future. WIZARD introduced a magic system, but still a system that could, with a little stretching, fit into the grimoires of most fantasy sorcerers. Likewise, MicroQuest I, DEATH TEST, is obviously set in a fantasy world somewhere, but makes no attempt to give details.

This game, though, required background. IN THE LABYRINTH is a complete "campaign" game, in which characters live out their lives — learning, growing, finding jobs and having adventures. A world had to be created. That world is Cidri . . .

*To understand what Cidri is, one must know something of its builders. The Mnoren were human — and a little bit more. They had the ability to move unaided between the many alternate worlds that co-exist with Earth in other time-streams. One ability — but it was enough. The first Mnoren used his talent only six times, and then stopped forever in fright and confusion. But those six trips made him a wealthy man. His power bred true. His children read his journals, and wondered, and experimented. They became the secret rulers of their home planet. Their children did not bother with secrets . . . they merely ruled.*

*The Mnoren multiplied and prospered. Three hundred years after Jen Mnoren's first jump, his descendants had found, mapped, and conquered three hundred seventy-one alternate Earths. Three had space travel; eleven had magic. All of them honored the Mnoren rulers.*

*The key to the Mnoren dominance, of course, was knowledge. Knowledge is power, and the knowledge of one world is power unimaginable in another. Jen Mnoren's six trips yielded two simple devices and one book, and made him rich. His children imported inventions, techniques, and gold . . . And the Mnoren power grew. A Mnoren was effectively invulnerable, wherever he traveled. A dozen different protective devices, physical and magical . . . intelligent bodyguards from strange worlds . . . and, most formidable of all, a very long lifetime of experience. Anything that could extend his life was of interest to a Mnoren; the medical techniques of 371 worlds made old age merely a measure of experience.*

*And in their power, they built Cidri. How? We don't know. Where? Good question. It orbits the Sun where Earth would be — if there was an Earth in that universe. No one today*

*knows for sure even WHAT Cidri is. Certainly no ordinary planet. Cidri is BIG. No complete map of its surface is known. The standard work, compiled two hundred years ago by the Imperial College of Cartographers at Predimuskity, shows 48 continents (defined as land masses of over 5,000,000 square km.); five of these are in excess of 60,000,000 square km. Almost half the known surface of Cidri is covered with water; most of its seas are dotted with islands. Yet even the great Book of Maps lists nine hundred and eleven locations which cannot be found within the known area — including the mountain city of Paska-Dal, which (by Gate) has carried on commerce with gem merchants everywhere for at least four hundred years.*

*Yet build it the Mnoren did — a whole enormous world. And, having built it, they peopled it. Farmers, technicians, servants, guards, slaves, stowaways . . . plants for gardens, jungles, and fields . . . animals for companions, food, hunting, or to balance the thousands of ecologies interweaving across the planet . . . creatures great and small from every one of the worlds they knew.*

*For hundreds of years they enjoyed their world. Few traveled elsewhere — what need, when Cidri held all? The other worlds of probability were once again left to their own peoples. A few thousand of the rulers (for their numbers had never been great) lived in glittering mansions scattered through Cidri. The broad continents, with their diverse people and cultures, were their playgrounds. And gradually the Mnoren changed. From rulers they became watchers, gamers, dilettantes. The Mnoren Emperor handed his scepter to one of his human barons, mounted his flying steed — and was never seen again. The word of any Mnoren remained law — but they rarely spoke. It was as though, having wielded absolute power for so long, they had decided to sit back and enjoy life for a while.*

*And gradually, they were seen less and less. Three hundred years after the Abdication, no Mnoren was governing anything larger than a household anywhere on Cidri. Two hundred years later, the Empire was a shrunken, quarreling muddle, and the Mnoren were gone.*

*Where did they go? Ahhhh . . . another good question! There are many theories. Perhaps they simply died out, their eldritch strain weakened by time and the weight of empire. Perhaps the assassin's game that their wilder types enjoyed (what prey was really worthy of a Mnoren but his deadly relatives?) drove them into hiding on other worlds. Perhaps they built a grander playground somewhere else. Perhaps they're still here, wise and immortal, watching but not taking part. That's what the villagers believe. They threaten bad children with demons, orcs, and Mnoren.*

*Maybe they're gone, and maybe they're still watching. It doesn't seem to matter; Cidri is ours now. And what a place! Infinite adventure. Infinite variety. Where once there was one Empire, now there are hundreds. Different races, different cultures, different everything . . . decadent city folk, proud barbarians, merry farmers, battered mercenaries. Most lands are peaceful, most of the time — but there's always a war somewhere, and a border raid somewhere else, as an ambitious princeling seeks to expand his holdings, or a robber band sets its sights on a rich prize.*

*A world of constant adventure — adventure to be found nowhere else. The Mnoren imported many things — and some of their gates still lead to other worlds. Most of their strange devices are lost or broken, not to be rebuilt — for few of the people of Cidri have any great love of, or interest in, technology. But the exceptions form the Mechanicians' Guild, always alert for new inventions or old gadgets. Sorcerers go about*



their daily business like the honest tradesmen they are. Truly a world of fantasy. Indeed, many creatures from Earth's fantasy have their living counterparts on Cidri. It seems likely that Terran legends of elves, dwarves, centaurs and other fantastic creatures are dim memories — of a time when these beings roamed Earth, or of people who somehow went to Cidri and returned, none can say.

But the gates remain, and certain it is that if one knew where to go, he could step through a shimmering portal today and be in Cidri . . .

IN THE LABYRINTH, and most of the FANTASY TRIP material to follow, will be set in Cidri. This enormous polyglot world was chosen as a background for two very good and totally opposite reasons. The first is variety. Cidri is big enough to hold thousands of Earths; it has room for the world of every Game Master who'll ever put pencil to hex-paper. There's room here for every sort of fantasy adventure to co-exist — in a logical manner. And it provides a workable rationale for the weird melange of legend, historical fact, pre-history, science fiction, and sheer wild imagination that characterizes the work of the best fantasy gamers.

The second reason is the opposite one . . . consistency. THE FANTASY TRIP is an attempt to set up a rule system that is complete without being overwhelmingly technical — so the gamers can spend their time playing, rather than re-writing the rules. Hopefully, this will mean that everyone who plays this game can consider themselves part of the same gigantic campaign, playing out the destinies of a whole world. Whatever strange lands you map, there's room for them in Cidri, just across that pirate-infested sea or trackless desert. No matter how powerful the dictator's legions may be on one continent, or how mad and mighty the sorcerer-kings may be on another, there's always room for peaceful lands or beast-haunted forests — somewhere. And, if you like, it can all happen at once.

Not that other worlds aren't possible. The FANTASY TRIP system will work for historical adventures on Earth itself, or for excursions into the past or future of your favorite author. But parts of all these are to be found on Cidri as well — that was why it was created. Enjoy.

#### ACKNOWLEDGMENTS

*It's been a LONG project — and a lot of people helped. Thanks, everybody.*

*The "first team," as usual: Howard Thompson, Ben Ostrander (who is also responsible for the layout and pasteup work), and Robert Taylor. These are the people who playtested TFT back when it was two pages of notes and a headful of ideas.*

*Thanks also to the second stage playtesters — the people who took an inch-thick stack of paper and built it into their own fantasy worlds . . . and then gave me large piles of suggestions, corrections, gripes, and other invaluable feedback: Tracy Harms, Joe Vail, Fred Askew, Forrest Johnson, Jeff Jacobson, Lorin Rivers, T. Powell, Preston Blomquist, John Hill, Jim Hill, Kenneth Price, Jay Rudin, Robert Schultz, Pat Owens, and Forest Brown.*

*Special and unique thanks go to Draper Kauffman, Jr., who, in the course of playtesting, found that the economic system had holes in it . . . and provided me with a beautifully-worked-out equilibrium system. The economic part of this game is 75% his; send him the compliments.*

*And to a great number of people who dropped into the playtest sessions long enough to come up with some good thoughts . . . or who wanted to see MELEE, WIZARD, and DEATH TEST expanded, and wrote me with good ideas about how . . . or who, in a variety of ways, contributed something*

*to the final form of TFT:ITL . . . again, thanks. A short and woefully incomplete list: Paul Jaquays, House Thornwell, everyone who helped playtest the earlier TFT games, Ben V. Kloepper, Michael R. Childers, Michael J. Maresca, Ronald Pehr, Ron Gazaway, Kenneth Schultz, John P. Strang, David Vilstrup, Nolan Bond, Bruce Perry, Ricky Ray, Charles Lindley, Paul W. Morgan, Bob Burns, Tom McKinnon, Paul Manz, Joseph W. Power, and David Watson.*

*Last, but definitely not least: the proofreaders . . . Her Excellency, Seanna de Fraser, OCB, OHBG, the Baroness Bryn Gwlad; Master Justinian, Lord von Reichschoffen, Pel., CAS, OHBG; and Lord Nomaan, called the Vulture, OHBG.*

#### II. ROLE-PLAYING: CREATING A CHARACTER

There's a lot more to a role-playing game than just selecting strength and dexterity, picking up a weapon, and running out the door to look for things to kill. When you play a character, you should try to BECOME that character, facing every situation as he would. Is the character a thief? Steal things. Is he a strong, dumb hero? Kill monsters and leave the thinking to others. But if you don't like their decisions, hit them. Is the character a wizard with a high DX? Show off — cast lots of spells. When you "get into" a character, you'll have more fun — and play better.

First, work out your character's background. Is he (or she!) human, goblin, dwarf, or some other race? City-bred or country folk? How has he/she spent life so far . . . does he/she have a profession? You may want to choose a name that reflects background.

Then, think about *personality*. The best way to do this is in terms of opposites. Are you going to be brave, or cowardly? Honest, or dishonest? Hostile, or friendly? Handsome, or ugly? Shy, or outgoing? Leader, or follower? Of course, most people hit right in the middle on most of these, but you can be extreme if you want to. It can be a LOT of fun to play a stupid, ugly, hostile, sneaky character . . . or a really insanely brave hero.

Then, think about your likes and dislikes, and your aims in life. Do you want to be a noble, or a leader of men? How about fabulously wealthy? Or maybe you were raised on a farm, and you just want to find enough treasure to let you go back and buy some land. Or maybe you have NO aim in life. You just like to fight, drink, and wench.

When you really get into role-playing, the game becomes much more "real." Playing an ordinary elf can be boring. So — you could play an elf who is short (and sensitive about it). He's greedy, and will take silly chances for money . . . but he likes animals, and won't fight an animal except to save his life. Furthermore, he will yell at the other players in the group if they hurt an animal. Now THAT elf has personality. And he's fun to play. And his interactions with the other characters (who may be even weirder) will be fun, too.

Game Masters can encourage good role-playing by giving out experience points. At the beginning of the game, each player should tell a little bit about his character(s). When a player is really "in character," give him extra experience. When he breaks character (for instance, runs away when he claims to be brave), DEDUCT experience.

#### STARTING A NEW CHARACTER

There are several steps to be followed in creating a new character. You must:

- (a) Decide what race of character (human, orc, dwarf, etc.) you want to play;

- (b) Determine what his (or her) strength, dexterity, and intelligence will be;
- (c) Decide whether he is a hero or a wizard — and, if he is a hero, what type;
- (d) Select the spells or talents that that character will begin with;
- (e) Flesh out his personality — past history, likes, dislikes, etc. Give him a name;
- (f) Equip him appropriately for the adventure about to begin. If he has no money with which to buy weapons, armor, etc., he'll have to get a job and earn something.

The *Character Record Sheet* is a useful guide to creating a new character. When you've filled in all the blanks, your character is ready to go. NOTE: you don't have to follow the steps in order if you don't want to. It's perfectly all right to figure out personality and work backwards from that . . . and sometimes more fun. Remember, this is a role-playing game. Pick a role you like, and have fun.

## DIFFERENT KINDS OF CHARACTER

There are as many different kinds of character as there are people. Here are a few common types in fantasy games, and suggestions for appropriate spells and talents to give them. Beginning characters won't be able to get all these abilities — but they can start small and work up.

### FIGHTERS

Many heroes are fighters — but they differ in style. Take your pick.

**HUMAN TANK:** Your basic strong, dumb fighter. He has several weapon abilities, knows unarmed combat — and that's it. He may wear very heavy armor.

**BARBARIAN:** Conan, for instance. His talents might include Sword, Shield, Ax, Bow, Horsemanship, Alertness, Sex Appeal, Acute Hearing, Spying, Animal Handler, Unarmed Combat, Monster Followers, and Warrior. He won't wear much armor.

**LEADER:** He's a fair fighter — but he's SMART. He'll have a couple of weapons skills. Useful talents include Literacy, Alertness, Sex Appeal, Charisma, a couple of languages, New Followers, Diplomacy, Tactics, Detection of Lies, and Strategist.

**AMAZON:** The beautiful, dangerous female warrior. She probably has high DX and wears little armor. Talents include Sex Appeal, Unarmed Combat, Bow, and Thrown Weapons — plus several other weapon talents.

**MERCENARY:** A traveling warrior. Good talents would be Horsemanship, Alertness, Recognize Value, Unarmed Combat, Physicker, and Assess Value. He'll also need several weapon skills, and maybe extra languages.

**BLADEMASTER:** A Renaissance courtier . . . or a Samurai. He knows Sword, Shield, Fencing, Two Weapons, Acrobatics, and Courtly Graces . . . possibly Thrown Weapons as well. He's deadly.

### OTHER HEROES

There's no reason to let the fighters grab the glory — not when other characters can get things done in their own ways.

**THIEF:** The sneaky little guy with the high IQ and DX. He uses sword and knife when he has to — but his talents are in other directions . . . Thief, Alertness, Silent Movement,

Spying, Detect Traps, Remove Traps, Assess Value. He may want to spend 3 IQ to learn the LOCK/KNOCK spell — it's useful in his business.

**GADGETEER:** Likes mechanical gadgets, and will always be interested in new ones. Talents might include Guns, Cross-bow, Mechanician, Detect Traps, Remove Traps, Armorer. Tarzan. Talents could include Alertness, Acute Hearing, Silent Movement, Animal Handler, Naturalist, Vet, and Tracking. He'd have a few weapon talents, too — maybe quarterstaff, bow, and Thrown Weapons.

**PRIEST:** May be a very good person or a very bad one, depending on his creed. He might also be a wizard — or at least a hero who knows a couple of spells. Useful talents include Literacy, Priest, Theologian, Detection of Lies, and Charisma. You may be peaceful and kind, never using weapons . . . you may carry a staff, and use it only to disable those who attack you — or you may carry a sword and hack at everyone whose religious views disagree with yours. Have fun.

**ASSASSIN/SPY:** James Bond, Mata Hari, and company . . . dangerous people. Several weapon skills, several languages. Very high IQ, and very ruthless personality. Useful talents include Literacy, Mimic, Thief, Spying, Alertness, Acute Hearing, Unarmed Combat, Disguise . . . maybe Sex Appeal and Charisma, if you expect to get caught.

**SCHOLAR:** Also with a very high IQ, but less inclined to violence. A good scholar can be an asset to a party, even if he doesn't know which end of a sword is which, with talents like Expert Naturalist, Literacy (with several languages), Scholar, Chemist, Recognize Value, Alertness, and Physicker.

**WOODSMAN:** This might be Davy Crockett, Robin Hood, or Tarzan. Talents Include Alertness, Acute Hearing, Silent Movement, Animal Handler, Naturalist, Vet, and Tracking. Possible weapons talents include quarterstaff, bow, and Thrown Weapons.

**ROGUE:** He lives by his wits, so give him a high IQ. Sword, Thief, Bard, Charisma, Sex Appeal, and, of course, Recognize Value, will all come in handy.

**MERCHANT:** He's in it for the money . . . but he can be a good friend and a deadly foe. Literacy, several languages, Recognize Value, Assess Value, Business Sense, Charisma and Detection of Lies. He may be unarmed (or he may have a hidden weapon), but he'll probably have an efficient bodyguard.

### WIZARDS

Wizards — those characters who have chosen to follow the ways of magic rather than more worldly pursuits — may follow professions parallel to any of the above, using spells rather than other abilities. There can be wizardly merchants, thieves, soldiers, spies, ad infinitum. Spells listed will be in TFT: WIZARD or TFT: ADVANCED WIZARD. Some examples: **MARTIAL WIZARD:** He may be a soldier, a mercenary, an adventurer, or a bodyguard. His spells are those he can use to protect himself or remove his foes — like Lightning, Fire, Stone or Iron Flesh, Trip, Drop Weapon, Summonings, Illusions and Images, Dazzle, Shock Shield, and Staff. He might know unarmed combat, but may just depend on his spells. ST and DX are much more important than IQ, at least while he is inexperienced.

**ADEPT:** This is the high-IQ wizard who lives alone, studying and creating magical items, and sending others out to do his dangerous work. He will know the various spells for creating magical items, Summon Demon, Pentagram, Detect



Magic, Analyze Magic, and many more. Also (just in case of emergencies), Lightning. This is not a profession for a beginning character.

**TOWNSMAN-WIZARD:** Maybe he runs a magic shop. He has a couple of talents, like Business Sense, and he's likely to be a friendly, sociable type, but he'll have spells like Detect Magic, Persuasiveness, Telepathy, Illusions and Images, and whatever else his business requires. He won't be seen without his grimoire and wizard's chest.

**WIZARDLY THIEF:** He'll have a high DX, and few thievish talents — augmented by spells like Lock/Knock, Silent Movement, Detect Magic, Insubstantiality, Astral Projection, Illusion, Shadow, and others. A good (but dangerous) profession for an inexperienced wizard to follow.

**APPRENTICE:** Many wizards begin thus, aiding a more experienced practitioner in exchange for bed, board, training, and maybe a little silver. Not a bad job for an older wizard, either, if the boss gives him a little time off to go adventuring. An apprentice will have whatever spells his employer finds useful — and certainly one of them will be Aid. A "professional" apprentice may not need much IQ, but his ST will be high so he can act as a living strength battery when need arises.

## CHARACTER GENERATION TABLES

It's better to start from scratch, if you have the time . . . but if you're out of ideas and need a character in a hurry, you can roll dice, using the following tables, to get a profession and personality for a new character. From there, you can pick ST, DX, and IQ — and from there, you can go on to choose your spells and talents.

### HERO OR WIZARD?

Roll one die. On a 1 or 2, you're a wizard. Otherwise, you're a hero.

### GENERAL CHARACTER TYPE (HEROES) — roll 3 dice.

- 3 — Priest
- 4 — Priest
- 5 — Rogue
- 6 — Rogue
- 7 — Thief
- 8 — Thief
- 9 — Woodsman
- 10 — Fighter (see below)
- 11 — Fighter (see below)
- 12 — Fighter (see below)
- 13 — Fighter (see below)
- 14 — Scholar
- 15 — Scholar
- 16 — Spy
- 17 — Merchant
- 18 — Merchant

### GENERAL CHARACTER TYPE (WIZARDS) — roll 1 die.

- 1 — Martial Wizard
- 2 — Martial Wizard
- 3 — Martial Wizard
- 4 — Martial Wizard
- 5 — Wizardly Thief
- 6 — Wizardly Thief

### FIGHTER TYPE (fighters only) — roll 1 die.

- 1 — Human Tank
- 2 — Human Tank
- 3 — Barbarian or Amazon
- 4 — Mercenary
- 5 — Blademaster
- 6 — Leader

### RACE — roll 3 dice.

- 3 — Giant
- 4, 5 — Elf
- 6, 7 — Goblin
- 8, 9 — Dwarf
- 10, 11, 12 — Human
- 13, 14 — Orc
- 15, 16 — Halfling
- 17 — Gargoyle
- 18 — Reptile Man

### PERSONALITY — roll 2 dice to determine each facet of your personality.

Bravery: 12 (very brave) to 2 (total coward).

Honesty: 12 (absolutely honest) to 2 (utterly corrupt).

Friendliness: 12 (you like everyone) to 2 (you hate everyone).

Appearance: 12 (extremely good-looking) to 2 (ugly as sin).

Mood: 12 (loud, aggressive, extroverted) to 2 (quiet, shy, withdrawn).

and any others you want to use — sensitivity, desire to dominate, greed, sex drive . . . A roll of 6, 7 or 8 on any of the above makes you "average." Other rolls shade you toward the extremes.

Now that (one way or another) you know a little about your new personality, profession, and aims in life, you can determine your attributes — your strength, dexterity, and intelligence — and choose your spells and/or talents.

## SELECTING ATTRIBUTES

Once you have determined what race and general kind of character you want to play, you must select his *attributes*. There are three basic attributes, representing the character's most obvious traits: Strength (ST), Dexterity (DX) and Intelligence (IQ). No figure will begin the game high in all these capabilities; the player must strike a balance. There is no "best" balance between the attributes; it all depends on what kind of character you want to play.

When the figure is first created, the player determines its attributes as follows: If the figure is human, it starts with 8 ST, 8 DX, 8 IQ, and 8 EXTRA points to be allotted between any or all of these attributes, as the player chooses. Thus, each human figure begins with a total of 32 points — for instance, 9 ST, 12 DX, and 11 IQ. No attribute may begin at LESS than 8 for a human figure. Elves, dwarves, and other races (as well as beasts and monsters) are created similarly, but using slightly different numbers; see the description under **HUMANOID RACES** for the kind of figure you want to play.

Since 10 is the human "average" for each attribute, a beginning **IN THE LABYRINTH** character is slightly better than your run-of-the-mill individual. Still, he has a long way to go to be a mighty fighter, learned wizard, or whatever his (that is, your) ambition is.

**STRENGTH (ST) governs:**

(1) how many hits a fighter can take. "Hits" represent injury. The hits a figure takes in combat are subtracted from its ST; each hit reduces ST by 1. When ST reaches 1 a figure falls unconscious; when ST reaches 0 it dies.

(2) how many spells a wizard can cast. Each spell (listed in the Spell Table) has a ST cost. This is the number of ST points a wizard expends casting the spell. This is a *fatigue* loss to the wizard, rather than an injury, but it is treated just as though the wizard had taken hits, and marked against his ST. A wizard who throws the Trip spell loses 2 ST, just as though he had taken 2 hits. Some spells are "continuing" spells, and cost ST each turn after being cast until the wizard turns them off. NOTE: a wizard cannot cast a spell which would reduce his ST to 0 or less. He CAN cast a spell which reduces his ST to 1.

(3) how much weight a figure can carry — see EQUIPMENT.

(4) how resistant to poisons the figure is, how easily it can resist being knocked down, grabbed, or otherwise physically mistreated, and how heavy a weapon it may use in combat.

Average strength for a human female is 9 to 11; average male ST is 10 to 12. Anyone with a ST of less than 8 is either injured, not fully adult, or so puny they shouldn't be allowed out of the house. Any ST over 13 is powerful; anything over 16 is remarkable.

**ADVANTAGES OF GREAT STRENGTH**

When a character's ST reaches high enough levels, amazing feats are possible. Examples:

At ST 18, cloth or leather armor does not slow a figure at all, or affect DX. Chainmail only gives you DX -2 and MA 8. In plate or half-plate your MA remains 6, but your DX is reduced by one less than it would be for a weaker figure.

At ST 18 or above, you can pick up items of furniture, BIG rocks, etc., and throw them for (1+1) damage — more if you're stronger and the GM permits it.

At ST 20, you can carry a large shield without DX adjustment, or a tower shield at DX -1.

At ST 20, you can use your foot against doors, chests, etc., as though it were a blunt weapon (1 die damage to the thing you kick, none to you).

At ST 24, chainmail does not slow your movement or reduce your DX — nor does a tower shield. In heavier armor your MA is 8. Half-plate gives you DX -3; plate gives you -4.

At ST 26, half-plate does not affect your MA, and your DX is only -2.

At ST 28, your MA is not affected by ANY armor. Plate gives you DX -2; half plate gives you DX -1.

Two-handed weapons: A figure with a ST that is 10 or more above the minimum ST required for a 2-handed weapon may use it one-handed. (This does NOT apply to bows or crossbows — only to cutting/bashing weapons and guns.)

NOTE: a strength of more than 30 is highly improbable by Earth standards. If a GM wants to run a "realistic" campaign, he should consider limiting the maximum ST of human-type figures to 30. Of course, in a pure fantasy world, super-heroes capable of sustaining massive damage while performing incredible feats of strength are common; if you want this type of game, you should allow characters to build up to any ST they can earn.

**DEXTERITY (DX) governs:**

(1) The order in which figures act each turn after movement.

(2) how likely a figure is to successfully cast a spell, hit an enemy with a physical attack, etc.

(3) how likely a figure is to avoid falling and similar mishaps.

Certain talents require a minimum DX before they can be learned — i.e., fencing.

Dexterity is ADJUSTED for several factors, such as the range at which a spell is cast, the effects of spells or wounds on the figure, etc. Whenever these rules refer to DX, the ADJUSTED DX is meant. A figure with a high basic DX may have a very small chance of hitting if its adjDX is low — and a clumsy figure can improve its chances with a positive DX adjustment. A table of all DX adjustments is given on the Reference Pages.

DX adjustments are the most complicated factor in this game, which is why the common ones are listed in a table. Fear not; you will soon find you've memorized most of them without trying.

A DX below 8 (natural or adjusted) indicates clumsiness. Note that this is highly variable; a figure in the dark, or using an unfamiliar weapon, will appear clumsy, even though he is naturally graceful, and the DX adjustments reflect this fact.

A DX of 9 to 11 is average. 12 to 13 is well-coordinated. A DX over 14 indicates an individual who is in excellent training, or knows exactly what he is doing, or both. A very high DX (18 or over) does not make ordinary tasks much easier than one of 15 - 16, but is of help in doing very difficult feats — so characters should be allowed as high a DX as they can attain.

**INTELLIGENCE (IQ) determines:**

(1) how many spells and talents a person can know, and how complex these are. The number of spells a wizard can know is limited by his IQ, and the LIST of spells he has to choose from is also determined by his IQ level. Similarly, a hero must assign a certain number of IQ points to "learn" each of his talents, and cannot learn *any* talents requiring a higher IQ than he has. (Yes, wizards *can* learn talents, and



heroes *can* learn spells, but it's harder for them. This will be covered later.)

(2) how likely it is that a figure will notice something (whether he is looking for it or not), and how likely it is that he will *recognize* something he sees.

(3) resistance to illusions and Control spells. The higher a figure's IQ, the easier it will be for him to disbelieve an illusion, and the harder it will be to control him/her/it with a Control Person or Control Animal spell.

Intelligence means different things when applied to human-types and animals. A very smart dog and a hobgoblin may both have IQ 7, but that doesn't mean they have the same *KIND* of intelligence.

Where a player's character is concerned, an IQ of 6 represents a moron. (It is illegal to start this low with most species; though misadventure can reduce your IQ.) An IQ of 8 represents slow-average. IQ 10 is average; IQ 12 is bright. IQ 16 is genius-level. Super-genius characters (especially wizards) will in time appear in your *LABYRINTH* campaigns; just remember that your brains won't help at all when that orc pops up behind you and starts hacking . . .

Where animals are concerned, IQ 0 or 1 represents total mindlessness. Such a creature reacts only to very basic stimuli, such as hunger. A creature with an IQ this low is totally unaffected by illusions; it does not even perceive them. IQ 4 is about average for a snake or lizard. IQ 5 is the level at which some training (but not much) is possible — cats, most horses, dumb dogs. IQ 6 is average for a dog, wolf, or ape, and brilliant for a horse. IQ 7 is a brilliant dog or ape. Dolphins probably have an IQ of at least 10, but whether it is on this scale or the human one is still an open question, even on Earth.

Ordinary plants have an IQ of 0. Vegetable intelligence exists, but it is rare.

## CHOOSING ABILITIES

Once the character's basic attributes are set, you can decide on his abilities — the spells, talents and languages that he knows. These are listed on the pages following. Intelligence is the main factor determining which things, and how many, can be learned, though some talents require a certain DX, or that a character already have another "prerequisite" talent.

### CHARACTER TYPE: WIZARD OR HERO?

A "wizard" is a character who has spent all his life studying magic. It comes naturally to him, and he thinks in terms of magic; thus, he is good with spells, and handicapped at almost everything else.

A "hero," as far as this game is concerned, is any player-character who is not a wizard. A hero may use his weapons, his wits, or both — but he deals primarily with the physical world, rather than the psychic/spiritual one of the wizard. Heroes gain talents — physical abilities — easily, but are handicapped in learning spells, since they lack the proper training. By and large, a wizard should stick to spells — and a hero should leave the magic to the wizards. A character who tries to do everything will not be very good at anything.

### SPELLS are learned as follows:

A *wizard* may attempt to use only those spells he knows (unless he is working from a book, which takes time, or a scroll or magic device, which costs money. More on these later.) Each spell he knows requires 1 IQ point. Thus, a wizard with IQ 12 can know 12 spells (assuming he knows NO talents or languages!) He must select these 12 spells from the list of

those requiring IQ's of 12 (or less) to learn. He may not learn any IQ 13 or over spells until he increases his IQ.

A *hero* may NEVER use any spell he does not know (unless he has possession of a magic item which works for non-wizards). Each spell he learns costs him **THREE** IQ points. He does not *lose* these points — this just means he has to work 3 times as hard to memorize a spell, and will therefore have fewer talents than he might otherwise have. His IQ limits the list of spells open to him just as does a wizard's.

### TALENTS are learned in a similar fashion:

A *hero* may learn talents only from the list of those requiring IQs of his own level or less. Each talent also has an IQ *cost*. The number of talents a hero may have is limited by his IQ. The total IQ cost of all a hero's talents may not exceed his IQ. (This is really the same system used for spells. The IQ cost of ANY spell is 1 for a wizard, and 3 for a hero.) Therefore, if a hero learns a spell, it is considered a talent with an IQ cost of 3.

*Wizards* can also learn talents — but the IQ cost is *doubled*.

## LANGUAGES

Each character starts off knowing the language of his own race. Other languages may be learned at an IQ cost of 1 point per language. There is no IQ *level* at which any specific language may be learned; anything that can talk can learn languages. IQ merely limits the **NUMBER** of languages.

All these factors are considered **TOGETHER** when determining a figure's total abilities. For instance, a hero with an IQ of 14 might know two languages beside his own (total cost 2), one spell (cost 3) and several talents (total cost 9), for a grand total of 14. He could not learn **ANYTHING** else unless he *forgot* one of his abilities (see below) or increased his IQ.

A character never **HAS** to choose enough abilities to "fill" his intelligence to capacity if he doesn't want to. For instance, he may be saving capacity to select a talent with an IQ cost of 2 or 3 — or he may wish to select several talents from a higher IQ level when he reaches that level.

## FORGETTING OLD SPELLS (AND TALENTS)

A character may wish to "forget" a spell or talent to make room for a more powerful one as his/her IQ increases. This may be done several ways. A wish will do it. The Wizard's Guild will help you forget a spell, by entering your mind. However, if you have any great secrets, this is not a good idea, because then the Guild will know them. The standard Guild fee for helping one forget is ten times the IQ level of the spell or talent you wish to forget, in gold pieces; only one day is required. The third way to forget a spell or talent is by going to a dragon; they have the ability to make you forget but will not see what else may be in your mind. However, care is necessary in dealing with dragons . . .

You can also forget a spell, talent or language in a more conventional way — by not using it. If you wish to forget one in this manner, inform the GM of your decision to do so. Mark a line through that talent (or whatever) on the character record sheet, along with the date (in game terms). If you can avoid using it for a year, you will have forgotten it — you can erase it and use that IQ for something else. If you want to use the ability at any time during the year, you may. However, your DX will be at -4 the first few times, because you'll be "rusty" — and you'll have to start your year of forgetting all over again.

## CHARACTER RECORD SHEETS

Fill out a record sheet for each character you play. There are spaces not only for attributes and abilities, but also for the things he carries, the possessions he leaves at home, his likes, dislikes, etc. The character sheet is your reference and guide to playing that individual; keeping it in front of you will tell you 95% of what you need to know on a turn-to-turn basis.

The record sheet is also the place where you keep track of experience points. The GM will award (or subtract) experience points as you play; they are your character's reward for staying in character and achieving his objectives, whatever they are. (See **EXPERIENCE POINTS**). Enough experience, and you can increase one of your attributes.

The GM will find it convenient to keep record sheets on his own characters, as well. For many of his characters, a simpler record sheet will be sufficient. Thugs, monsters, and random bandits can be recorded on a 3 by 5 card showing only their race, their attributes, a couple of talents, and the weapon they use. This is a handy technique; a GM can make up 20 or 30 cards for men-types, for instance — then, when his labyrinth notes call for a room with 2 men in it, he can just pull two cards at random and see what happens.

## EXPERIENCE POINTS

The object of this game is the same as that of life itself — to survive and to better yourself at your chosen pursuits. In **THE FANTASY TRIP**, a character better himself by increasing his attributes — ST, DX, and IQ. The major way to increase your attributes is by gaining experience points.

Experience points are awarded by the Game Master whenever a character does something "well." Any action which would teach the character something (or which shows that he's learned his lessons well) should be worth experience points. Trying a valiant action and failing should also be worth something.

Experience should be awarded as follows:

**FOR COMBAT:** One experience point for every hit of damage you put on a foe, or for every one-hit "nuisance" creature, like a rat or wasp, you kill. For killing larger nuisance creatures, like slimes, give five points to the person who puts in the death blow, and no points to anyone else. Killing a slime isn't much harder than knocking down a door, and shouldn't be worth much. **NOTE:** hits done by a wizard's spells — including fire and illusions — count as experience for the wizard. **ALSO:** the person dealing the *killing* blow to any enemy (*except* a ST 1 to 3 nuisance monster, like a rat) gets experience points equal to that foe's basic DX. This serves two purposes: it encourages fighters to press the attack, and it makes killing a high-DX, low-ST foe (often a deadly opponent) worth something.

**FOR CASTING SPELLS:** A character gets one EP for each point of strength he expends in casting (or trying to cast) a spell *in a pressure situation*. Definition of "pressure" is left to the GM — but should normally mean *only while the character is on an adventure or under attack*. Under such circumstances, even missed spells count for experience. But a character does *not* get experience for ordinary spells cast in day-to-day life. The experience a character gains in his ordinary life is compensated for by his weekly "risk roll" — see **JOBS**.

Spells cast in creation of magical items are a special case: not exactly pressure, but clearly not routine. After all, the creation of magical items is one traditional way for a wizard to occupy his time as he studies and improves himself. Therefore, give a wizard 20 EP for each week he spends creating, or helping to create, a magical item — unless he is

only an apprentice casting Aid spells! Thus, wizards who stay at home making things will advance surely, but very slowly.

**FOR DIE ROLLS:** Making a saving roll against danger (thus avoiding it) or putting one of your talents to good use (thus learning more) are worth experience. Any character who successfully makes *any* roll on four or more dice will get experience points: 10 for a 4-die roll, 20 for a 5-die roll, 30 for a 6-die roll, and so on. Only a roll which produces results will count — for instance, if you look for a secret door and none is there, you don't get experience, no matter how good the roll. **NOTE:** Sometimes the GM will make a roll for a character, so the result will be secret. These rolls do count for experience, if they are successfully made. The GM tells the player later.

**FOR TIME SPENT IN PLAY:** Each hour of real time spent in play is worth 5 experience points to each character actively involved. The GM should not award points to characters who don't participate or who waste time deliberately. However, characters who actively take part in the risks and triumphs of four (real) hours of play will amply deserve the extra 20 points.

**GAME MASTER'S DISCRETION:** The game master can give out extra experience points (or **TAKE THEM AWAY**) whenever he feels it proper. These bonuses or penalties should be small (usually not more than 10 at a time) and should reflect the performance of the characters. Examples: a heroic-knight-type character stands alone in a tunnel against three foes, or volunteers to open a door that is probably trapped, to save the rest of the party — 10 points. Maybe more, if the foes are dangerous. The same heroic figure turns and runs when confronted by a bear — *lose* ten experience points for acting out of character. The GM might give extra experience points to a character that figured out a riddle-clue, defeated or frightened enemies by a cute trick, or even (for a sneaky character) cheated the *other players* out of treasure. Points should be taken away for actions that are very out-of-character, or for very stupid actions (unless the character is *supposed* to be stupid, in which case the GM might *award* EP for dumb actions!)

**NOTE TO GAME MASTERS:** Players will certainly come up with interesting ways to frustrate the above rules in order to gain experience points without risk. *Don't let them.* For instance, a wizard cannot gain experience by sitting around the house casting simple spells all day. Fighters cannot gain experience by cutting the throats of helpless victims, by carving up illusions cast by their friends, or by stomping small furry animals. Thieves can't open the same lock all day, every day, until their IQ gets to 20. And so on. When you, as the Game Master, feel that your players have invented a similarly unrealistic gimmick, you may compliment them on their ingenuity and ruthlessly disallow the trick.

## INCREASING YOUR ATTRIBUTES

When experience points are earned (except on a secret roll made by the GM), the GM should tell the player immediately. Good play brings quick rewards, and players should keep tally marks on their character sheets so they can mark down EP as they earn them. The benefits of experience points come at the **END** of an adventure — when the players are safe back in the village, or their own castle, or wherever their "base" is. Experience points are traded in directly for increased attributes,



according to the following schedule. The higher your attribute total is, the more experience you need to go up another point.

Up to 36 attribute total: 125 EP each.

37-40 attribute total: 250 EP each.

41-45 attribute total: 1,000 EP each.

46-50 attribute total: 3,000 EP each.

51-55 attribute total: 5,000 EP each.

For each series of 5 attribute totals over 55, *double* the EP needed. The 56th-60th points cost 10,000 each, and so on.

The number of experience points needed to go up rises *VERY* sharply . . . it's *HARD* to become a superman!

**EXPERIENCE POINT EXAMPLE:** Fritz the Fearsome has ST 18, DX 13, and IQ 8, for an attribute total of 39. He needs 250 EP to get his 40th attribute point. However, after that, he will need 1,000 to get his 41st.

When you earn another attribute point, you may take it as an increase in either Strength, Dexterity, or Intelligence — it is entirely up to you. When you increase an attribute, you may add to your other abilities in the appropriate fashion. If your ST went up, you can carry a heavier weapon; if your IQ went up, you can learn another spell or talent, and you may choose it from the spells or talents appropriate to your new IQ level, as well as those beneath . . . and so on.

Although the GM can arbitrarily take away experience points, he *cannot* arbitrarily decrease a character's attributes once an increase is earned.

## INCREASING YOUR ATTRIBUTES WITHOUT EXPERIENCE POINTS

Experience points are the major way of increasing attributes — however, there are others:

(1) Some magic items increase one or more attributes of their users. However, the increase is *NOT* permanent, but only lasts as long as the magic item is worn — or, in the case of a magic potion, only for a day or less. When a magic item gives you a temporary IQ increase, you can *NOT* use the increased IQ to learn new spells or talents.

(2) A magic wish will give you an instant increase of 1 in any attribute, although it will not increase any attribute above 16.

(3) In a campaign game, each character rolls once a week for the risks associated with his/her employment. (See **JOBS**.) A very bad roll can endanger the character's life. However, a very good one can result in the character's going up one attribute point. This reflects the fact that a character has a life of his own, even while he is not being actively played, and can still be affected by the fickle finger of fate. The listing of jobs shows which types of work have the highest risks and the best chances for increasing your attributes.

## EXPERIENCE POINTS FOR VERY POWERFUL RACES

The EP system just given is geared to human and near-human races. Obviously, it would not work at all for a dragon. In the middle ground between humans and monsters are certain races which *START* with great strength — such as Giants, Centaurs, Gargoyles, and Reptile Men.

If you are playing a character of one of these races, it will take you *TWICE* as many EP to add each new attribute point. These are races which tend to learn and grow more slowly, compensating for their initial advantage as beginning characters.

However, these four races also age only half as fast as human and human-related characters — see **AGING**.



## TALENTS

(Note: Some talents will refer to items or weapons explained in the **ADVANCED MELEE** or **ADVANCED WIZARD** modules.)

A talent is a special ability. Heroes tend to have a number of talents — that's why they're heroes. Wizards can learn these talents, too . . . but it's harder.

Each talent gives its possessor some ability or advantage not possessed by other characters. Some talents improve a figure's performance in combat; others aid it by requiring the GM to give out extra information — things that the "talented" person could see that his companions could not. For example, a Naturalist gets an extra saving roll against slimes and other ambushing creatures — because he knows what to look out for.

Like spells, each talent has an "IQ level." This represents the **MINIMUM** IQ a figure must have to learn this talent. Any beginning figure could learn **Sword**, an IQ 7 talent — but **Master Physicker** requires an IQ of 14.

Each talent also has an **IQ COST**, in parentheses after the name of the talent. This is the **NUMBER** of IQ points that must be allotted to that talent. Just as a wizard's IQ limits the number of spells he may know, a hero's IQ limits the number of talents he may know. The difference is that each spell only takes up 1 point of a wizard's IQ, while some talents require 2 or 3 points of IQ to "cover" them. For instance, **Detect Traps (2)** requires only 2 points of IQ; **Acrobatics** requires 3 points of IQ, because it is a more complicated skill.

Example: **Grod the Barbarian** is a beginning character. He automatically knows the **Human Tongue** without spending any IQ on it, but chooses no more languages (see **Languages**, next section). His IQ is 8. He picks the following talents: **Sword (2)**, **Shield (1)**, **Bow (2)**, **Sex Appeal (1)**, **Swimming (1)** and **Horsemanship (1)**. These are all IQ 8 (or less) talents, and the IQ required to "remember" them adds up to 8.

**WIZARDS** can learn talents, but they are at a disadvantage. Since they have spent their training learning magic rather than "worldly" things, the IQ cost for each talent is **DOUBLED** for a wizard. The minimum IQ stays the same. Thus, a wizard would have to allot **FOUR** IQ points to learn **Sword (2)**.

The IQ cost of a talent reflects both its complexity and the time it takes to keep in practice. For example, Runner (2) is not an intellectually demanding talent — but keeping in that kind of shape requires lots of time.

It is possible to “forget” a talent if you wish, just as you can forget a spell or language; the rules are the same. However, note that some talents have “prerequisites” — that is, there is a talent you must already know to learn the new one. If you have one of these higher talents, you cannot forget the prerequisite unless you are forgetting the higher-level talent at the same time.

In general, a character cannot attempt something if he/she doesn't have the talent for it. Some things (i.e., using a sword, spying) may be attempted by anyone, but a character without the talent is at a severe disadvantage — see the description of each talent for more details. If a character insists on attempting something for which he does not have the requisite talent, the GM may assign a horrendously large penalty and let them try. In the game, as in real life, attempting to do something you don't understand can lead to disaster.

## IQ 7 TALENTS

These are all weapon talents; their IQ level is 7, because sub-humans can learn them. Each talent represents skill with a certain class of weapons. A figure with a weapon talent can use any weapon from that class (if he has the ST to carry it). A figure who is NOT skilled with a weapon may still use it — but his DX is at -4 for his lack of skill. After all, you can chop with a sword the first time you pick it up . . . but not very well. Fighting with a shield when you do not have the SHIELD talent DOES decrease your DX by 4, just as though it were a weapon.

Having a weapon skill lets you throw that weapon if it is one that can be thrown. Characters without the skill for a weapon throw it at -4 DX.

The Weapon Table shows what weapons make up the various classes. KNIFE (1): Ability to use all types of knife.

SWORD (2): Ability to use all swords on the Weapon Table. This ability includes Knife, and costs only one point if you already have Knife.

AX/MACE (2): Ability to use all axes, maces, and hammers on the Weapon Table. NOTE: The club requires no skill. Anyone can strike with a club or torch.

POLE WEAPONS (2): Ability to fight with all pole weapons except the naginata.

BOW (2): Ability to use long bow, horse bow, short bow, and other “draw” bows, and the sling.

CROSSBOW (1): Ability to use the heavy and light crossbow.

SHIELD (1): Ability to use a shield properly.

## IQ 8 TALENTS

The Peculiar Weapon Talents are IQ 8 abilities. These are talents for using the particular weapons listed under PECULIAR WEAPONS. You MUST have the proper talent to use one of these weapons, unless otherwise noted under the weapon description.

NAGINATA (1). Prerequisite: POLE WEAPONS.

BOOMERANG (1). Prerequisite: THROWN WEAPONS (see below).

BOLA (1). Prerequisite: THROWN WEAPONS (see below).

NET AND TRIDENT (1). Prerequisite: POLE WEAPONS.

SHA-KEN (1). Prerequisite: THROWN WEAPONS.

CESTUS (1).

QUARTERSTAFF (1).

LASSO (2).

WHIP (1).

NUNCHUKS (1).

SPEAR THROWER (1). Prerequisite: either POLE WEAPONS or THROWN WEAPONS.

BLOWGUN (1).

## OTHER IQ 8 TALENTS

GUNS (2): Ability to use and maintain known types of gunpowder weapons, such as the arquebus and blunderbuss. (Anyone can light a petard or grenade.)

SEX APPEAL (1). Ability to charm the opposite sex. Gives you a saving roll of 3 dice against your ST or IQ (whichever is higher) against being slain by members of the opposite sex and a similar race. If they have you helpless and you make the saving roll, they will take you away to slavery (from which you may someday escape or be freed) instead of killing you. Also: you may use this talent when negotiating with a member of the opposite sex. Make the same saving roll as above. If you make it, the GM adds 1 to the reaction die roll for his character. If you fail, the GM subtracts 1 for your clumsiness.

THROWN WEAPONS (2). Ability to throw things hard and accurately. This talent is a prerequisite for peculiar weapons that must be thrown, like Bola and Sha-Ken. A figure with this talent gets a +2 DX add WHENEVER he throws something. He can also throw any weapon on the same turn he readies it.

RUNNING (2): This is the “talent” representing long hours of jogging, sprinting, and other track training. A figure with this ability adds 2 to his/her MA at all times.

HORSEMANSHIP (1): The ability to deal with horses (and other 1- to 3-hex riding animals with which you may become familiar). Any fool can sit on a nag; this is the ability to ride a good horse. A Horseman understands animals, and will not often be cheated when buying a riding beast. In combat, he uses weapons at only -1 DX while on horseback. A figure without this talent fights at -3 DX on horseback, and must make a 3/DX saving roll each turn to avoid falling. Even when combat is NOT occurring, a non-horseman must make a 3/DX saving roll every 15 minutes to avoid a fall, unless he is riding a pack mule, old mare, or similarly docile beast. A fall from a horse does (1-2) damage.

SEAMANSHIP (1): Ability to act as an ordinary seaman on a trading ship, fishing boat, or other medium-to-large vessel. A figure without this talent suffers a -2 DX adjustment (except to cast a non-missile spell) while on shipboard.

BOATING (1). Ability to use a small rowboat, canoe, sailboat, raft, etc., skillfully. A figure without this ability must make a 4-die saving roll on DX every 5 minutes, or tip over.

FARMING (1). General practical knowledge of farming — animals, crops, etc.

LITERACY (1): Ability to read and write all the languages that you know. An illiterate figure can't read or draw any but the simplest maps, and an illiterate wizard can't use scrolls or magic books! This talent costs only 1 IQ point for either a hero or a wizard.

SWIMMING (1). General swimming ability. This talent also increases your chances of surviving a fall into water, even in armor

## IQ 9 TALENTS

DIVING (1). Prerequisite: the SWIMMING talent. A character with DIVING is a skilled and confident swimmer — see WATER in the combat section. An unarmored diver may attempt to save another figure from drowning. The diver rolls 3 dice against his own DX unless the drowning figure is in plate or chain. The attempt must be made AS SOON AS the drowning figure fails its own DX roll to stay afloat. Only one attempt may be made. If the diver fails his DX roll, he must make another roll (3 dice vs. DX) or be drowned himself.

A diver may also attempt resuscitation (see DEATH) on any character if the body is recovered within 36 turns (3 minutes) of that character's drowning. To succeed, the Diver rolls 4 dice against his own IQ. He subtracts 1 from the roll if he is a Physicker, 3 if he is a Master Physicker.

PRIEST (2). This is the ability to act as a priest (shaman, clergyman, or whatever) of the religion of your choice — running a temple, getting donations, attracting converts, etc. If the GM wishes to make one or more religions “effective,” he may give the priests the power to affect their die rolls (or others) through prayers. If this ability is used, it should be made very minor and unreliable, as miracles will unbalance the game and everyone will want to be a priest.

BARD (2). Ability to sing and/or play a musical instrument. A bard is welcome in most places. Treat his ability to ingratiate himself as a SEX APPEAL ability (see above) which may be attempted against any human or humanoid creature. If the bard ALSO has SEX APPEAL, subtract 2 from his die roll. In other than life-or-death situations, though, the bard's +1 on reaction rolls is automatic if he speaks the language of those he is dealing with.

DETECT TRAPS (2). A figure with this ability rolls 2 fewer dice when looking for any trap, and 1 fewer die when making his saving roll against a trap that went off — see TRAPS for more details. This talent only costs 1 IQ if you already have ALERTNESS (below). Having both DETECT TRAPS and ALERTNESS gives you no extra

bonus when looking for a trap. The Thieves' Guild (q.v.) is normally the only place to learn this talent.

**CHARISMA (2).** This talent gives you an automatic +1 on *all* reaction rolls, except with animals, zombies, demons, and similar nasties. It also gives you a chance to make friends with any humanoid creature. The GM rolls the dice: 3 dice against your IQ in an ordinary encounter, 4 if combat was about to occur, 5 if charisma is attempted on or by a prisoner. If you make the roll, the beings will automatically be friendly . . . the GM will ignore any "hostile" reaction roll, treating it as "neutral" instead. True personal charisma works, regardless of language (you can use signs, or whatever) – but if you don't speak the language, your new friends can't do you much good, and will be less inclined to accompany you or render any *great* aid. They'll think "Nice fellow, that" and go on about their business.

**ALERTNESS (2).** The talent of being keen-eyed, watchful, alert. A figure with this talent rolls 1 less die when looking for anything hidden or when "noticing" something. He also has a 3-die roll against IQ to detect any ambush before being attacked.

**ACUTE HEARING (3):** This is the ability that the blind develop – being able to sense walls, obstructions, and living beings by sound and pressure waves in the air. A figure with Acute Hearing can (1) hear approaching beings before they hear him, unless his own party is making too much noise (GM's discretion); (2) travel in the dark at only half his normal speed, though with no chance of noticing hidden doors, traps, etc.; (3) detect invisible or hidden creatures within 3 MH on a 4-die roll against IQ, if his own party is silent (he listens for breathing); (4) fight in the dark at -4 DX instead of -8. A figure with this ability CANNOT be taken by surprise from behind – his "sixth sense" will warn him.

**SILENT MOVEMENT (2).** A figure with this ability can walk so quietly that he cannot be heard by normal ears. A figure with Acute Hearing, or a wolf, dog, or similarly sharp-eared animal, could hear him up to 3 MH away, *but only if he was actively listening for something*. To move silently, a figure must be wearing leather armor or lighter, and may not be travelling faster than MA 4.

**ANIMAL HANDLER (2).** (The ability to make friends with (and, in time, train) all "normal" animals. To make friends with an animal, you must be at least 1 MH away from other people/animals in your party, and ACT as though you are trying to be friendly. If you make your roll (3 dice vs. IQ), the animal will not attack, and may even befriend you for a while (GM makes a reaction roll). If you miss the saving roll, the animal will behave as it would toward anyone else – up to and including attacking you.

This talent works only on "normal" animals – the type listed under BEASTS. No werewolves, undead, bugs, dragons, octopi, reptiles, slimes, etc.

If an animal "befriends" you, it will accompany you for a time. If its reaction roll was a 6, it will stay as a pet; otherwise, it will follow the party, tolerating your companions and protecting you, until you leave the area. The animal will NOT attack on your orders; in a doubtful situation, the GM may make another reaction roll to see whether it will fight in your defense or just slink away.

This talent also gives you the ability to train animals – see TRAINED ANIMALS.

**RECOGNIZE VALUE (1).** If a figure has this ability, the GM will tell him whenever he sees something of worth. He will be able to tell good wine from orc-swirl, real jewels from paste, etc., even though he will not know their cash value. If the GM thinks the value of a thing is well-hidden, he may make a 3-or-4-die roll against the figure's IQ to see whether he notices. (Likewise, the GM may give a figure WITHOUT this ability a 5-or-6-die chance to recognize the worth of a thing.)

**DRIVER (1).** Ability to drive a wagon, cart, chariot, etc., or to act as a mahout to control an elephant, dinosaur, or other LARGE animal, in battle or otherwise. See RIDING ANIMALS. Also gives all Horseman-type abilities (q.v.) with respect to *large* (over 3-hex) riding animals.

**MISSILE WEAPONS (3).** A *high* degree of skill with whatever missile weapons the figure *has the talent for*, attained by constant practice. May also be used with missile spells which the figure *knows*. This talent gives the user a +3 DX on all missile weapons (and spells!) that he KNOWS.

**CLIMBING (1).** Rock-climbing or mountain-climbing experience. A character with this ability is at a great advantage whenever vertical or near-vertical obstacles must be traversed; he is at home with ropes, spikes, and other climbing gear. He can also climb a very rough rock face or decorative stone wall without equipment. He is NOT by any means a "human fly," though, and can't scale sheer faces unaided!

**WARRIOR (2):** This talent represents the toughness and expertise gained from years of combat experience. Its effect is to subtract one hit from every attack made against its possessor. He is tough and hard to hurt – and knows how to roll with the punches. Prerequisite is a ST of 14 or better.

**VETERAN (3):** Like Warrior, but more so: its possessor subtracts two hits, rather than one, from every attack against him. Prerequisites: ST 16 or better, and Warrior talent.

**MUNDANE TALENTS:** A number of "mundane" abilities may be learned at IQ 9. Their names are self-explanatory. To go into great detail would not be worthwhile, since the nuances of cooking or carpentry are of little use in a game. However, if a player wants a character to be a cook or a carpenter (or any of a number of other things), he may – the advantages it can bring him will be up to his own ingenuity and the GM's adaptability. This list is by no means complete; feel free to add to it.

1 IQ point to learn: Beekeeper, Butcher, Carpenter, Draper, Fisherman, Tanner.

2 IQ points to learn: Baker, Brewer, Cook, Gardener, Joiner, Leatherworker, Potter, Sculptor, Vintner, Wood-Carver.

3 IQ points to learn: Artist/Calligrapher.

## IQ 10 TALENTS

**FENCING (3).** Ability to use a sword WELL. You must already have the Sword skill. Your basic DX must be at least 14, and your armor may not reduce your adjDX below 14 when you use the ability. You may use any sword that you have the ST for. When you use this talent, you do DOUBLE damage on any "to hit" roll or 7, 6, or 5, and TRIPLE damage on a 4 or 3.

**REMOVE TRAPS (1).** Prerequisite: DETECT TRAPS. Using this ability, you roll the printed number of dice to remove any trap. Without this talent, you roll *twice* as many dice. Learned from the Thieves' Guild.

**NEW FOLLOWERS (2).** Prerequisite: CHARISMA. Can only be tried after you have successfully "made friends" with a humanoid by use of Charisma, and only if you know his/her language. Can only be tried once per character. Make a 4-die roll against IQ if character is of your race, 5 dice if he is of another race. Roll 6 dice if he is of a hostile race, and even then you must have the DIPLOMACY talent or it won't work. A successful roll turns that character into a follower – so you take over that character and run it as one of your own. Other players' characters cannot be taken over this way – just the GM's. In a very bad situation, the GM will make a reaction roll, modified as he sees fit, to determine whether your follower(s) stay loyal. A figure may have only as many followers and/or trained animals as HALF his IQ, rounded down.

**DIPLOMACY (1).** Allows the leader of a party to command a party containing members of races hostile to him or each other; allows a character to attempt to talk to a member of a hostile race without an automatic minus on the reaction roll.

**NATURALIST (2).** Knows about herbs, animals, etc.; will recognize all races and creatures except special weird GM creations. A naturalist gets a 3-die saving roll against IQ to see a slime or similar ambushing creature, just BEFORE he walks into the ambush area. This becomes a 5-die roll if the naturalist is running or fighting. Even if he does not see a creature before it attacks, he gets a normal saving roll to dodge the attack.

**TRACKING (1).** A tracker can look at an area 1 MH in size and (if the GM makes a 3-die roll against IQ) tell accurately what has passed within the last day – or the last thing to pass, if many have gone by. He can also get a general idea of what frequents an area. Of course, if the GM misses the IQ roll, he can lie to the tracker, or say that nothing has passed.

**ACROBATICS (3).** An acrobat is one who is trained in keeping his balance, recovering from falls, etc. A person with this talent can make his DX roll on one less die whenever a saving roll is called for to avoid some type of fall or clumsiness, or to avoid some large falling object. A DX of 12 is required to learn this skill. An acrobat can also climb up a rope at the rate of 2 meters per turn with no risk of falling. A non-acrobat climbs at 1 meter per turn, and must make a saving roll (2 dice vs. DX) each turn.

**BUSINESS SENSE (2).** General knowledge of business, trading, etc. A character with this talent gets a +1 on any reaction roll involving a business deal. He can also try to swindle a chance-met figure by either selling him something at twice its value, or buying one thing at half its value, if (a) the trader is smarter than the figure being bilked and all his companions, (b) the trader makes his IQ roll on 4 dice. If the trader meets his victim again after the victim has had time to think things over, he must roll his IQ or less on 4 dice



AGAIN to avoid hostility (-2 on reaction if the IQ roll is missed).  
**ARMOURER (2).** Lets character, given access to the proper tools and materials, build and maintain ordinary weapons and armor – not including fine weapons, crossbows, gunpowder weapons, or siege engines. He “knows weapons” very well; he will know a fine weapon for what it is, and will recognize a magic one (as being magic, but not as to the spell type) on a 3-die roll against IQ.

**UNARMED COMBAT I (2).** Basic martial arts knowledge, similar to judo, karate, la savate, etc. DX 13 or better is required. A figure with this skill does one extra hit of damage whenever he fights with bare hands in either HTH or regular combat. NOTE: To use this skill – or any of the higher-level Unarmed Combat skills – a figure MUST be unarmored, or wearing cloth armor only.

**MIMIC (2).** Ability to reproduce any voice, accent, or (if you are also a Naturalist) animal call. The GM will roll 4 dice against your victim's IQ to see if he is fooled. If the roll is missed, they believe the imitation. (Animals only roll 2 dice.) Roll once EACH time the Mimic speaks. Obviously, the Mimic must know the language, or at least a few words.

**ENGINEER (2).** Ability to build, maintain, and effectively use all “siege engines” and large weapons of war, including the ballista, trebuchet, catapult, bombard, siege tower, battering ram, etc. Ability to detect a mining operation against a castle.

**THIEF (2).** Ability to pick locks and pockets, and commit similar acts of depradation. To pick an ordinary lock, roll 3 dice vs. DX; you may try once per minute until you succeed. This skill is useless against magically locked doors, and some locks require more than 3 dice to pick. Roll 3 dice vs. DX to pick a pocket or steal a purse; failure means you're noticed. Roll only 2 dice if some distraction is arranged to fool your victim. The Thieves' Guild teaches this talent; see **THIEVES' GUILD**.

A non-thief may attempt to pick a pocket (rolling 5 dice). A non-thief trying to pick a lock rolls **DOUBLE** the number of dice that a thief would.

## IQ 11 TALENTS

**ARCHITECT/BUILDER (2).** Ability to design and build buildings, castles, labyrinths, etc.; ability to direct a mining operation in a siege; ability to read plans and maps and spot weak points. If a character has this talent, the GM should give him a few extra hints when the players are presented with mysterious labyrinth or building maps. An architect also rolls 1 less die to see a hidden trap, door, or similar item, unless he already has **ALERTNESS** or **DETECT TRAPS**.

**GOLDSMITH (2).** Ability to work with gold, silver, jewels, etc. Both this talent and **ARMOURER** are needed for the manufacture of silver weapons, armor, etc. Prerequisite: **RECOGNIZE VALUE**.

**SHIPBUILDER (2).** Ability (given time) to construct any type of water-going vessel. Prerequisite: **SEAMANSHIP**.

**TWO WEAPONS (3).** This is the knowledge of the Florentine style of fighting – or, in the Orient, the Nitto style of the Katori Ryu of Izasa. In other words, the ability to use two swords (or, if you want to be unconventional, any two one-handed weapons) at the same time. You MUST have DX 13 or better to learn this.

Any character can fight with two weapons at once – IF one of the weapons is a dagger, main-gauche, or spike shield, or IF some combination like net-and-trident or two cesti is being used. However, a character that wants to fight with two swords, sword and mace, or other such combination MUST have this talent.

This talent permits a character fighting with two weapons, on any turn he attacks, to do any one of the following:

(a) attack with both weapons, at normal DX for the first attack and -4 for the second one. The attacks may be against the same OR different figures.

(b) make a normal attack with one weapon and parry with the other. The second weapon acts as a shield to stop 2 hits.

(c) parry with both weapons, stopping 4 hits of damage, but not threatening the enemy. It is permitted to combine the Fencing ability with this one – but you must use either two rapiers, or a rapier and main-gauche, as your two weapons, since these are the two-weapon techniques taught to fencers. If you are not using the Fencing talent and its accompanying bonuses, you may fight with any two weapons that you have the ST to use.

Prerequisite: You MUST have the talents for any weapons you use this way.

**COURTLY GRACES (1).** This is the ability to pick up court manners and protocol, and to behave in an “upper-class” fashion when necessary. A figure with this talent gets +1 on all reaction rolls involving

nobility or similar figures. He/she also gets +1 on reaction rolls where very LOW-class figures are involved . . . he overawes them. If the character uses his upper-class manner in an unwise, inappropriate, or obnoxious manner, though, the GM should give him a -2. For instance, if a character attempts to bully a chance-met group of (apparent) wanderers, and one of them is an elven prince in disguise, the prince will probably take grave offense!

**MONSTER FOLLOWERS I (2).** Works the same as New Followers (above) to bring any monster with an IQ of 6-10 into your service. The die roll against IQ is 2 dice for every 10 ST (round up) that the monster has AT THAT MOMENT. Each 10 ST that the monster has counts as one “regular” follower in your total number of followers.

**TACTICS (1).** The ability to guess what the enemy will do. Requires a 5-die roll against IQ. The GM makes the roll. If the roll is successful, the GM tells the player, truthfully, what he (the GM) plans to have the enemies do in the immediate situation. If the leader of a party has this ability, the party gets +1 on initiative rolls.

**PHYSICKER (2).** Healer's ability. A Physicker can heal up to 2 hits on any humanoid figure (wounds only – not exhaustion) after any combat or accident. He MUST have a first-aid kit to do so. Efforts of more than one Physicker on the same wounded figure are NOT cumulative. Example: A figure takes 5 hits. No matter how many Physickers there are in the group, he can only be cured of 2 of them. However, if he later takes another 5 hits in a different mishap, he can be cured of 2 more by any Physicker. It takes 5 minutes to heal 2 hits.

**DETECTION OF LIES (2).** Ability to tell when a humanoid type is lying by watching his eyes, breathing, etc. A figure with this talent may use it ONCE after conversing with any character belonging to the GM or another player. The GM makes the roll. He rolls 5 dice against the lie-detecting figure's IQ if the liar is **SMARTER** than he is, 4 dice if they have the same IQ, 3 dice if the liar is **LESS** smart than the figure detecting the lie. If the roll succeeds, the GM tells whether the figure lied. If the roll fails, the GM **LIES** about whether the figure lied. GMs: You can give this ability to priests and powerful leaders that you create – and make it harder for the player characters to lie to them about their missions . . .

**VET (2).** Just like the Physicker talent (above), but for use on animals. To know this talent, you must have the Animal Handler ability already. Special note: If you already have the Physicker ability, as well, you can get the Vet ability by “spending” only 1 IQ point, since you already have medical knowledge. Same in reverse: If you have Vet ability already, Physicker ability costs you only one IQ point.

**MECHANICIAN (2).** A builder of mechanical gadgets. This ability includes that to **REMOVE TRAPS**: If you learn it, you get the ability to remove traps without recourse to the Thieves' Guild and without the **DETECT TRAPS** prerequisite. If you DO already have **REMOVE TRAPS**, this ability costs you only 1 IQ point. This talent also gives you the abilities of an Armourer, with respect only to crossbows and siege engines.

A Mechanician can not only remove traps – he can build them, if the materials are at hand. It takes time, though . . . twice as many hours as the total number of dice needed to see the trap, to dodge it when it goes off, and to remove it. Example: A trap (the type is not important) is so well hidden that it takes 4 dice vs. IQ to see it, so quick that the saving roll to dodge it is 5 dice vs. DX, and so cunningly installed that it takes a 6-die roll vs. DX to remove it safely. It would take a Mechanician 30 hours of work to build that trap . . . see **TRAPS**.

A Mechanician can also work with, and try to figure out, strange technological devices – see **ARTIFACTS**.

**EXPERT HORSEMANSHIP (2).** Prerequisite: **HORSEMANSHIP**. An Expert Horseman can break wild horses and other riding animals of any type with which he is familiar, and can ride an already-trained animal even if it is of a new type. He suffers no DX penalties for using weapons while riding, as long as he has the appropriate talent for the weapon he is using.

An Expert Horseman can train riding animals as though he were an Animal Trainer, and doctor them as though he were a Vet.

**WOODSMAN (1).** Prerequisite: **NATURALIST**. A Woodsman is knowledgeable at “living off the land.” Expert in camping and survival, he can build a camp, make a fire in the rain, find edible plants, etc. If a party without a Woodsman is travelling through wilderness without rations and/or camping gear, each member must make a 3-die roll daily against IQ, or take one hit of damage due to exposure, lost sleep, bad food, etc. Damage is double in a swamp or rain, triple in desert or extreme cold. ST lost this way may not be recovered until the party reaches civilization and can rest. A party in the wilderness travels at half normal speed unless half (or more) of the characters are Woodsmen. Note: Some places (like caverns) may have no food of any kind to be found . . .





## IQ 12 TALENTS

**EXPERT NATURALIST (3).** You must already be a Naturalist to learn this talent. An Expert Naturalist gets a 2-die saving roll to see ambushes by slimes, etc., before they occur, or a 4-die saving roll if he is running or fighting. He is capable of recognizing all races of intelligent creature and all types of monster and beast, and he knows all important information about them; he can make a good guess (4-die roll against IQ) as to the general nature of new beings the GM has introduced.

**MONSTER FOLLOWERS II (2).** Prerequisite: Monster Followers I. Works just the same way, but on monsters of IQ 11 or more. The die roll against *your* IQ is 2 dice for every 8 ST the monster has at that moment. Remember: this is a talent that lets the player take over one of the GM's monsters and run it as his own. The GM may decide that an intelligent monster is joining a party of its own free will — but that's not the same thing.

**SPYING (3).** This is the ability to move so inconspicuously that people will look right through you. You must already have SILENT MOVEMENT. This talent lets you open doors a crack and look, peek around corners without being seen, etc. on a roll of 3 dice against your DX. On a roll of 4 dice, a spy can escape pursuit (even close pursuit) by ducking into a room, branching tunnel, or wide spot if one is available. (Other characters may TRY these things, but it takes a roll of 5 or 7 dice, respectively, against DX.) To spy, you must be wearing leather, cloth, or NO armor.

**ASSESS VALUE (1).** Lets you look at any object and determine its value. You can NOT determine the value of the magic in an item unless you already know what that magic is — i.e., this is NOT an "analyze magic" talent, but a knowledge of market value. Prerequisite: RECOGNIZE VALUE.

**CAPTAIN (2).** Prerequisite: SEAMANSHIP and two years around the sea. The ability to command a large vessel on an extended voyage. A Captain in command of your party gives you +1 on initiative rolls if the combat involves boats.

**VENTRILLOQUIST (2).** Ability to "throw" your voice. Roll 3 dice vs. IQ; subtract 1 for every megahex from your character to the target. Failure means nobody is fooled.

**UNARMED COMBAT II (2).** An intermediate level of ability. Prerequisite: U.C. I and a DX of 14 or better. Like U.C. I, except that you do two extra hits of damage in any bare-handed combat. You also have the ability to "shield-rush" without a shield — you throw your foe, knocking him down. Use the shield-rush rules.

**MASTER THIEF (2).** Prerequisites: THIEF talent and DX 14 or better. Like THIEF, except you roll 1 less die to pick any lock or pocket. A Master Thief knows the Thieves' Argot at no extra IQ cost. A Master Thief is also an excellent liar; whenever he lies (even to someone with the Detect Lies talent), and an IQ roll is made to see whether the lie is detected or believed, roll one extra die. This talent must be learned from the Thieves' Guild (q.v.).

**MASTER ARMOURER (2).** A high degree of smithcraft. Prerequisite: ARMOURER. A Master Armourer is the only one who can make fine weapons (q.v.). If he is also a Goldsmith, he can make fine weapons out of silver. A Master Armourer can, if he turns his hand to it, make or duplicate any type of weapon available to a medieval technology except a magic one — and he is even familiar with those. He will always realize that a magic weapon is magic just by the "feel" of it (unless the spell is protected by a CONCEAL spell). On a 4-die roll against IQ, he will recognize the Weapon/Armor Enchantment spells, immunity to Drop and Break Weapon, and the ability to "flame." If he misses the roll, or if the spell is another type, he will still know the weapon is magic, but not what type.

## IQ 13 TALENTS

**CHEMIST (3).** A Chemist knows all the formulas on the Chemist Table and, with access to the proper materials and facilities, can make them. A chemist can also identify any of these potions by smell on a roll of 3 dice vs. IQ (he only gets one try). If he makes the roll, he will know the potion (if it is a chemical one). If it is alchemical, he will know that, and that only. If he misses the roll, the chemist will be uncertain; if he misses badly, he will be mistaken (the GM will lie to him), or he will suffer the bad effects (if any) of the potion.

**MASTER MECHANICIAN (2).** Prerequisite: MECHANICIAN. A person with this talent is a natural gadgeteer, and has the best chance of figuring out a technological device (see ARTIFACTS). He can also build gunpowder weapons, siege engines, crossbows, etc., in the way an Armourer builds ordinary weapons. A Master Mechanician can also build a trap more quickly; it takes him only half the time it takes a Mechanician, or a quarter of the time if he is assembling an existing trap in a new place (i.e., the trap was removed from one spot and then reassembled in identical fashion elsewhere). This talent must be learned from the Mechanicians' Guild (q.v.).

**SCHOLAR (3).** Will recognize any language (even if he doesn't speak it) on a 3-die roll vs. IQ; common languages will be automatic. Can teach, research, etc., and will receive respect (+1 on any reaction roll) in all civilized areas. If he speaks a language, he will speak it WELL — as though he were a native. Knows a good deal about history and about customs of the various races and peoples, and can (on a 4-die roll vs. IQ) make a very good guess about the origin of most artifacts or objects. Prerequisite: LITERACY.

**STRATEGIST (2).** Knowledge of military history, theory, and practice; ability to command a military force in the field. If a Strategist is in command of a party, the party gets +2 on all initiative rolls in combat. Prerequisite: TACTICS, and at least two years of military experience.

**MATHEMATICIAN (2).** This is the knowledge of math below the calculus level: algebra, geometry, possibly some trigonometry, and accounting. This ability also takes in astronomy and astrology. Mathematicians are always in demand as accountants, astrologers, teachers, etc. A mathematician who is in business for himself earns an extra 10% profit, because he is capable of effective cost accounting and/or cheating on taxes. Prerequisite: Literacy.

Since math and magic are closely allied, this talent costs only 2 points for a wizard, just as though he were a hero.

## IQ 14 TALENTS

**MASTER PHYSICKER (2).** You must already be a Physicker. A Master Physicker can heal 3 hits (instead of 2) if he has a first-aid kit, or 1 hit even WITHOUT such a kit. Either way, it takes 5 minutes. Treatment by a Master Physicker is NOT cumulative with treatment by a Physicker for any one mishap — that is, if you have both a Master Physicker and a Physicker in your party, you can't use them both together to cure a 5-hit wound. The Master Physicker can cure 3, and the Physicker can just stand around and watch. NOTE: Either a Physicker or a Master Physicker can work on his own wounds just as he can another's. A Master Physicker can also make the Healing Potion (see Alchemist's Table) as though he were an Alchemist.

**DISGUISE (2).** This is the ability to impersonate others. It takes about an hour to disguise oneself (less if it's a simple disguise). Each minute (12 turns) the GM rolls against the disguised character's IQ to see if he is detected: 6 dice if he is impersonating someone wholly dissimilar (like a goblin impersonating a giant) OR someone known to those he's trying to fool; 4 dice for a creature of a different species than his own or a member of the opposite sex; 3 dice for an ordinary disguise. On a very simple disguise (like putting on old clothes and going into a tavern in an enemy city to see what rumors you can pick up) the GM need not roll at all. If you have this talent, you won't slip on a simple job.

If a wizard casts an illusion or shape-shift to perfect your physical appearance, you roll one less die. If you have the Mimic ability (and know the language!) you roll one less die. If you don't know the language, you'd better keep your mouth shut.

If your disguise is penetrated, those you are attempting to fool will probably attempt to seize you — but if they are very smart, they will string you along, pretending to be fooled, to see what advantage they can gain. GMs should be creative here . . .

**THEOLOGIAN (2).** Like **PRIEST**, except more so. This is the level of ability needed to be a High Priest or similar character. Prerequisite: **PRIEST**.

If the GM is giving Priests any special abilities or bonuses, a Theologian should get about twice as much.

**UNARMED COMBAT III (2).** Prerequisite: U.C. II. A figure with this ability is a master of martial arts. He does 3 extra hits of damage when he strikes with bare hands, and can knock a foe down as described under U.C. II. Because of his great skill, his opponent must make a 5-die roll vs. DX to avoid falling (4 dice if the opponent has more than twice the ST he does). A figure with this talent may attempt to "throw" any foe whose ST is less than 3 times his own. He can also choose the "defend" option bare-handed.

**UNARMED COMBAT IV (2).** A higher level of mastery. A figure with this ability has a natural "eyes-behind" (like the spell) at all times. His side hexes count as front hexes, and his rear hex counts as a side hex. If he takes the "defend" option bare-handed, you must roll FIVE dice to hit him. Prerequisite: U.C. III, DX 15 or more.

**UNARMED COMBAT V (3).** A still higher level of skill. An attacker must roll FOUR dice to hit this figure in normal combat — SIX if he is dodging, SEVEN if he is defending. If a figure with U.C. V strikes an armed foe and does more than 3 hits of damage, that foe is hit on a nerve and automatically drops his weapon. Prerequisites: U.C. IV, DX 16 or better.

**ALCHEMY (3).** This highly complex discipline involves both chemical and magical knowledge. Therefore, it costs 3 IQ to ANY figure — hero or wizard — who wants to learn it. An Alchemist knows all the formulas on the Alchemist Table and, with access to the proper materials and facilities, can make them. An alchemist can also identify any alchemical potion on a roll of 3 dice vs. IQ. He gets only one try. If the potion is a chemical one, he will learn that, and that only, if he makes the roll. On a barely-missed IQ roll, the alchemist will be uncertain what the potion is; on a badly-missed roll, he will be mistaken and/or suffer the ill effects, if any, of the potion he tried to identify.

**MASTER BARD (2).** Prerequisite: **BARD**. A Master Bard can sing very well, play all manner of musical instruments, and compose songs and poetry to please his listeners. A Master Bard receives an automatic +2 on all reaction rolls where he speaks the reacting creatures' language, and +1 on rolls made to determine reactions even when he does not speak the language, or when animals are involved.

## LANGUAGES

Many languages are used on the world of Cidri. The human tongue (which all human characters automatically know) is useful, but many creatures will not speak it. Signs, notes, maps, books, and even magic scrolls may be in other languages. Furthermore, it is easier to deal with strangers if you speak their language. If you are dealing with a being of another race or a far country, and you can speak his language to him, you get a +1 on the reaction roll IF you were entitled to no other bonuses.

Learning a language enables a character to **SPEAK** it. If a character has the Literacy talent, he can also read and write every language that he knows.

A character starts off knowing his own race's tongue at NO IQ cost. Master Thieves know Thieves' Argot; wizards over IQ 16 all know the Sorcerers' Tongue. Each additional language learned (whether the learner is a hero or a wizard) requires one IQ point. A language can be forgotten in the same ways that a spell or talent can.

Some languages (there are many more) include Goblin, Orcish, Dragon, Troll Speech, Elvish, High Elvish, Sea Elvish, Giant, Sasquatch, Dwarvish, Old Dwarvish, Troglodyte, Gar-goyle, and Fog Runes.

A GM may invent a new language if he invents a new race of creatures. Dwellers in a far-off or isolated place may not speak the same language as others of their species.

If a character suddenly needs to use a language that he is *studying*, but does not yet know, the GM may allow him to *try* it. He speaks the language in "pidgin" form, getting no reaction roll adjustments for it. Every time an important item of information is presented (either by him or by those he is talking to) the GM makes a roll against the character's IQ. A missed roll means that there is a misunderstanding. GMs may be creative in inventing misunderstandings! Similarly, a player may try to read something written in a half-learned language — but there is a chance that he'll misunderstand each important piece of information. However, a magic book or scroll *cannot* be read this way. Full understanding is needed.

It is *not* possible to attempt to use a half-learned spell this way. As a rule, half-learned talents should also be considered unlearned, though a GM may be flexible about this when the circumstances justify it.

## LEARNING NEW TALENTS AND LANGUAGES

When a player first creates a new character, he chooses what talents, languages and spells that character knows, as described above under **CREATING A CHARACTER**. These abilities do not "cost" anything; they are things the character already knows at the point in his life when he enters play.

As a character gains experience, he may add IQ points, allowing him to learn new abilities. However, a figure cannot just increase his IQ and suddenly gain a new ability "out of the blue" — he must have studied it.

At any time, a figure may be studying any three talents or languages. When he increases his IQ to the point where he can add a new talent or language, he may take any one of those that he has been studying (assuming, of course, that he also meets any DX or ability prerequisites for that talent). He may then start to study a new ability.

A figure may choose to study anything he/she likes. However, it would be foolish for an IQ 8 figure to begin to study three IQ 13 talents, since he could not take any of them until he reached IQ 13.

It is not necessary to learn new talents or languages in the order in which you begin to study them.

If a figure, once having started to study a talent or language, wishes to abandon that study, he or she may do so, but there is a penalty: loss of half the experience points he/she has at the moment the study of that ability is abandoned, or 1,000 EP, whichever is higher. It is possible for a character to have a negative amount of experience points, but this does not cause loss of attributes or abilities — it just means the character must work up to zero before accumulating a positive total again.

Alternatively, if you wish to forget your studies of an ability, you may visit a dragon (or the Wizards' Guild) and proceed just as if you wished to forget a spell or talent that you already knew.

Abilities under study, like those already possessed, should be noted on the Character Record Sheet.

For most talents, simple study as your character goes about his business will be enough. However, a few talents must be learned from the Thieves' Guild, and the Master Mechanician talent can be gotten only by membership in the Mechanicians' Guild. Both these guilds will require cash payments, and certain other assurances, before teaching you anything — see the section on **GUILDS** for full information.

### LOSING ABILITIES WHEN ATTRIBUTES ARE REDUCED

If some mischance (such as old age or death) causes a figure to *lose* attribute points, that figure may also have to lose spells or talents — or at least the ability to use them.

A character whose IQ is reduced must lose spells and/or talents (in any combination he wishes) until his remaining abilities conform to his new IQ. This does *not* apply to a temporary loss of faculties (i.e., that caused by a Decrease IQ potion), but only to a permanent loss. A character who loses abilities in this way may gain them back if his IQ goes up

again, just as though he had never had them in the first place.

A character whose ST and/or DX are reduced will retain all his abilities — but he cannot *use* those for which the original, higher ST or DX were prerequisites. For instance, if a figure with the Veteran talent (prerequisite: ST 14 or better) were to be killed and revived, he might choose to take some of the 5 lost points from ST. If this brought his ST below 14, he would not exactly *lose* the Veteran ability — but it would do him no good unless and until his ST got back to 14. Similarly, a Fencer whose DX is reduced below 14 will not forget how to fence — but he won't be *able* to, until his DX climbs to 14 again.

Note again that these restrictions apply only to *permanent* losses — *not* temporary losses from potions, spells, wounds, et cetera.



### III. CREATING A WORLD

#### A. CREATING A LABYRINTH

There are three steps to setting up a labyrinth:

**BACKGROUND.** Unless you are playing in a randomly-populated hole in the ground, you will want a background. This may be extremely complicated, or as simple as "This used to be an ordinary cavern; a band of orcs moved in, and now it's their headquarters. Down deep there's one big ogre; he comes out at night and grabs off orcs (or anything else) for dinner. The orcs are afraid of him and stay away . . ."

**MAPPING.** Map blanks are provided for copying. You will need multiple copies, so don't write on your master copies. The map scale is one hex equals 4 meters. One labyrinth hex is equal to a Melee scale magahex grouping of seven 1 1/3 meter hexes.

Combat is played out on the "Melee megahexes," the large patterns of hexagons supplied with the game. These can be photocopied, then cut out and pieced together in many different ways. They are used to represent the tunnels and rooms shown on the labyrinth map — but on a larger scale.

When combat takes place, you will arrange the Melee magahexes to correspond with the part of the labyrinth map where the combat is occurring.

The maps provided with the game show six levels of tunnels; you can add doors, etc., as you wish. You will definitely want to photocopy the blank hex-paper provided with the game, in order to insure yourself of a good supply.

**STOCKING.** Go back and put creatures, treasure, etc., in the rooms and tunnels, keeping your background in mind. Install a few traps; hide some of the doors. If you're in a hurry, you can use the RANDOM STOCKING tables, rolling dice to see what goes where.

Building your own labyrinth can take hours . . . or months. It all depends on how much detail you want. The rest of this section will tell you exactly how to go about setting it up and preparing for your first group of players.

#### STOCKING THE LABYRINTH

This is the most interesting part of the GM's preparation, and his opportunity to be really creative. Working out the fine details of your labyrinth — the traps, treasures, and population — can be almost as much fun as actually playing.

There are two ways to go about it. The easy way is the "random" method, described below. Using this method, you simply roll dice to find out what lives in each room and tunnel segment. The chief advantage of this method is that it is quick.

The other method is simply to start from scratch and invent everything yourself. This is preferable, if you have time, because it allows the GM to be original and creative. Start with your basic premise — the background of your world — and go on from there, working out logically what should live where . . . men, monsters, and things . . . what kinds of possessions and treasures they would have, and what traps and tricks they would have to defend themselves.

Most of the humanoid creatures in your labyrinth should be

beginning (32-point) types, if your adventurers are going to survive, but a few should be experienced. Decide what weapons and spells they (especially the experienced ones) carry. Making most of them fighters will simplify your task, but you will want a few wizards (some weak, some powerful) and a few high-IQ types with interesting and dangerous talents. Most of them will probably be hostile to the players, but a few might be potential friends. Put in treasures and magic items. There should be enough to keep players interested, but not so many that the game gets out of hand. Be logical here, too. A great treasure will probably be well-hidden or well-defended, and a powerful magic weapon is likely to be in the hands of someone who can use it effectively!

Likewise, you should be fair to the players when you put in traps and dangerous situations. If you fill your tunnels with traps that do 6 dice of damage and can't be spotted by anyone but a thief with an IQ over 20, you will very quickly kill all the players and end the game. Scale the danger of the labyrinth to the experience of the players (and their characters), and you'll have more fun.

**THE MAP KEY.** As you decide what should go where in your labyrinth, keep notes in the form of a map key. You may want to keep this in pencil so you can change it. If players come through and kill a monster, you will want to mark it off; if a party of adventurers dies to the last man, you can mark the spot on your map. The next group to come through will find their bodies (if the slimes don't eat them) and their treasure (unless the orcs carry it away).

**CHARACTER CARDS.** Your labyrinth will contain many human and humanoid beings. For some, you will need to note only ST, DX, and IQ, and the weapon they fight with. Others may be as carefully worked out as any of the players' own characters. For the more detailed characters, you may want to make up separate "character cards" on 3 x 5 index cards, extra character record sheets, or some other convenient method. Then, when one of your better characters comes into play, you can pull out his or her card to refer to all his spells, talents, likes, dislikes, possessions, etc.

You can also use this system to introduce a little randomness without sacrificing creativity. For instance, you can work out cards for a large number of beginning (32-point) fighting men, with a few experienced warriors and wizards thrown in. Then, on your map key, you can simply indicate "4 men" or "7 orcs," along with anything special they ought to be carrying or guarding. Should a party of adventurers encounter them, you just pull four cards — and there your enemies are, already worked out.

**MONSTERS AND BEASTS.** The Flora & Fauna section gives details about different kinds of monsters, beasts, plants, and nuisance creatures — as well as the different varieties of intelligent races found on Cidri. Refer to these when setting up your labyrinth—or invent your own.

**DOORS, TRAPS, ETC.** No labyrinth is complete without some hidden doors and traps (not to mention trap doors). The rules for designing doors and traps are given in Section IV-B; once you understand the system, you'll be inventing your own.

**WARNING:** GMs, a *single* very valuable magic item can unbalance your whole campaign if the players choose to sell it and buy a number of lesser (but still powerful) weapons and wields. Be careful. And remember: Ordinary folk who find something valuable may be cheated by merchants, set upon by thieves, or imprisoned by greedy rulers!



## RANDOM STOCKING

The quicker method of populating your labyrinth is the "random" method. This is easier, but allows less scope for creativity. However, if you make up your own random tables (which you will probably want to do) there is still plenty of room for originality.

To stock a labyrinth by the random method, you first draw your map (or use one of the ones supplied with the game). You then number the rooms and begin to make your key. For each room, you roll dice and consult tables (like the ones shown below) to determine what, if anything, is found in that room. The tables given below are actually rather simple; you may make up your own and add as much complexity as you want.

## SAMPLE STOCKING TABLES

I. For each room in the labyrinth, roll one die. On a roll of 1 through 4, there is something in the room. On a 5 or 6, the room is empty.

II. If there is something in the room, roll two dice to determine *what*. If you get a beast, roll on the "beast" table, below, to determine what kind; if you get a humanoid, consult the "humanoid" table, and so on. If you get a 10, 11, or 12, you will roll two (or 3) more times, and *all* those things will be in the room.

### ROOM CONTENTS — roll 2 dice

- 2 — treasure
- 3 — beast AND treasure
- 4 — beast
- 5 — beast
- 6 — humanoid AND treasure
- 7 — humanoid
- 8 — nuisance
- 9 — nuisance
- 10 — roll twice more
- 11 — roll twice more
- 12 — roll 3 more times

III. Use the following tables to determine exactly what kind of beast, humanoid(s), nuisance, or treasure is in the room.

### HUMANOIDS — roll 2 dice

- 2 — One wizard with attributes totalling 50 points
- 3 — One wizard, 45 points
- 4 — Two wizards, 40 points each
- 5 — Two wizards, 32 points each
- 6 — Two fighters and one wizard (32 each)
- 7 — 3 fighters, one wizard (32 each)
- 8 — 2 wizards, one fighter (32 each)
- 9 — 2 fighters (32 each)
- 10 — 2 fighters (40 each)
- 11 — One fighter (45 points)
- 12 — One fighter (50 points)

You may determine the exact ST, DX, and IQ of the fighters and wizards, as well as their weapons and/or spells, in any way you choose, as long as their attribute totals do not exceed the ones rolled up on the table.

### BEASTS — roll 2 dice

- 2 — 2 sabertooth tigers
- 3 — roll twice more

- 4 — 5 wolves
- 5 — 6 giant snakes
- 6 — One lion
- 7 — One large poisonous snake
- 8 — 2 great apes
- 9 — 3 wolves
- 10 — One 4-hex dragon
- 11 — roll twice more
- 12 — 2 Kodiak bears

### NUISANCE CREATURES — roll 1 die

- 1 — One green slime
- 2 — 20 rats
- 3 — 1-ft. scorpions (roll 1 die for how many)
- 4 — Spiders (roll 5 dice for how many)
- 5 — 10 vampire bats
- 6 — 3 red slime

### TREASURE — roll 2 dice

- 2 — Gem worth 1,000 GP
- 3 — Blur ring
- 4 — Roll twice more
- 5 — (5 dice x 10) copper pieces
- 6 — (3 dice) copper pieces
- 7 — (2 dice) gold pieces
- 8 — (4 dice) gold pieces
- 9 — (10 dice) gold pieces
- 10 — (2 dice) doses of healing potion
- 11 — Magic sword: +2 on DX
- 12 — Magic scroll (Any spell of IQ 14 or less; determine however you like)

After the rooms are populated, go back and roll to determine where *traps* are located and what kind they are. Roll for each *door*, and again for each *treasure* except for those carried on the person of a humanoid type. (NOTE: A human guarding 100 gold pieces will probably not have them in his pocket — but a human with a +2 magic sword or a magic scroll **WILL** have it in hand — and will use it on you if attacked.) Roll one die for each door or treasure. A door is booby-trapped on a roll of 1. A treasure is booby-trapped on a roll of 1, 2, or 3.

Now determine the type of trap, and the way it is built and concealed, by using the following two tables.

### TYPE OF TRAP — roll 2 dice

- 2 — Trap door into spiked pit (covers 2 hexes, does 4 dice damage; saving roll 4 dice on DX)
- 3 — Giant crossbow (3 dice damage to person hit first; goes *through* and can hit a second person as well, doing 2 dice damage; saving roll 3 dice on DX)
- 4 — Poison gas bomb (affects MH around hex where it explodes, does 2 dice damage to all in MH who breathe it). Saving roll 4 dice-DX to jump out of the gas cloud.
- 5 — Sleep gas bomb. Puts all who breathe it to sleep for 10 minutes. Otherwise as above.
- 6 — Three arrows. All fire at once into different hexes. Each does 1 die damage. Saving roll 3 dice-DX.
- 7 — One arrow. Does 1 die damage to person hit. Saving roll 3 dice-DX.
- 8 — Falling rocks. Affect 2 adjacent hexes; 2 dice damage to anyone hit. Saving roll 3 dice-DX.
- 9 — Alarm. Loud bell will attract potential enemies from as far away as 40 hexes.
- 10 — Poison needle in lock. 3 dice damage. Saving roll 4 dice-ST.
- 11 — Grenade explodes

12 — Petard explodes. Kiss that party goodbye.

#### COMPLEXITY OF TRAP — roll 1 die

This table gives two things: the skill with which the trap is hidden (that is, the number of dice a character must roll against IQ to see it) and the difficulty of disarming the trap without setting it off (the number of dice that must be rolled against DX to disarm it). See the section on TRAPS for details.

- 1 — 3 dice to see, 3 to disarm
- 2 — 4 dice to see, 4 to disarm
- 3 — 5 dice to see, 3 to disarm
- 4 — 4 dice to see, 5 to disarm
- 5 — 5 dice to see, 5 to disarm
- 6 — 4 dice to see, 6 to disarm

After you have played with these tables for a while, you will want to alter them for variety — or make up your own. The tables given here are really very simple. Complicated tables might include:

**DETAILS** on the humanoids encountered. You can have tables for friendliness, race, employment, talents, et cetera. If you like, you can simply use the Character Generation Tables in Section II, and work out *everything* about them randomly.

**DIFFERENT TYPES OF BEASTS.** You can have separate tables for large, small, magical, or non-magical beasts — a separate table for the possibility of dragons — et cetera. There are many different kinds of nuisance monsters, too!

**DETAILED TABLES FOR TREASURE.** Separate tables for money, gems, magical weapons, magical items, potions and materials for making them, et cetera.

**HIDDEN AND LOCKED DOORS** can also be determined randomly.

If your tables get very detailed, they will also probably be LONG. The tables given here use 1, 2, or 3 dice — but you can use 4, 5, 6 or more. Keep one thing in mind: When you make up a table numbered 6 - 36, to use by rolling 6 dice, the numbers at the ends of the scale will come up VERY rarely. You can solve this problem two ways: either combine (for instance) 34, 35, and 36 into the same result, or let 6, 7, 35, and 36 be extremely far-out possibilities — like two dozen drunk orcs in a FRIENDLY mood, or an enchanted ring with three wishes!

#### ARTIFACTS

*"What do we see in the chest?"*

*"There are two little jewels, and a folded cloth. There's also a strange device. It's like nothing you ever saw before."*

Occasionally, while stocking your labyrinth, you'll want to include a few things "like nothing you ever saw before" — items from a more advanced culture. These items are *artifacts*.

The overall technology on Cidri is medieval — it varies from Stone Age in many places to early Renaissance in a few. Nevertheless, there are many high-technology devices scattered about, and no doubt many more remain to be found. Some are probably left over from earlier days on Cidri itself, while others must have come through Gates in the recent past. The metal dragon that guards the palace of Duke Siegfried of Koros is one example . . . the man who appeared with it, and who tends it, is close-mouthed about his origins, but it is thought that there may be some clue in the runes on the beast's metal side: SUEZ EXPRESS.

Most artifacts are less spectacular and less useful. Some are not understood even by their owners, and are kept as curiosi-

ties. Others might be in daily use — though perhaps not the use for which they were intended.

GMs may wish to place an occasional artifact where players can find it. It might be in an unattended treasure chest — or it might be worshipped by a whole city. Some possible artifacts might be:

**Weapons:** A 45-caliber pistol (2 shots/turn, 3 dice damage each); a highly fragile but deadly laser rifle (6 dice damage); a mortar (shells have range of 3 km, burst like a petard [q.v.]); a B-B gun (1 - 5 damage). Ammunition/power for any such thing should be *very* limited.

**Communication devices:** radio, a set of walkie-talkies, a tape recorder, a "Big Ear" listening device, a pair of mechanical telepathy helmets, an electronic translator.

**Other useful devices:** alarm clock, metal detector, flashlight, hand calculator, cigarette lighter, super-powered hearing aid, binoculars or telescope, musical instruments, first-aid device, self-heating cookpot, hydraulic jack.

**Totally useless gadgets:** anything requiring electric current, dried-up ball-point pen, tire pressure gauge, pencil sharpener, ratchet wrench, self-emptying wastebasket.

**Books,** ranging from the useful to the useless, written in most cases in some language so foreign to Cidri that only a Scholar, by years of study, could ever translate it.

Et cetera . . .

Artifacts should be fairly uncommon.

When players find an artifact, the GM may describe it to them. He should NOT draw a picture or give an exact description . . . the question is not whether the PLAYER can recognize the device, but whether the CHARACTER can. If a player has a talent or ability which has something to do with the object, the GM should give extra information. A player who had the GUNS talent could be told that an artifact "looks kind of like an arquebus." Of course, the artifact might really be a rifle, a jackhammer, or a toy bazooka. And a pistol or a howitzer wouldn't look much like guns at all. Similarly, a Physicker might get extra information about medical gear, or a Chemist extra information about a bottle of liquid.

When trying to figure out an artifact, a character should make one die roll against his IQ immediately, and one for every ten minutes of study thereafter. If the object is a weapon or otherwise dangerous, and the figure misses a roll by more than 4 points, then it goes off, and *someone* nearby is liable to get hurt. The number of dice rolled depends on the object's complexity . . . at least 5 dice *minimum*. A radio, calculator, or similar multi-buttoned device would likely give *some* result any time it was played with, but making sense out of the results would take a *long* time. A gun would seem to do nothing until it fired — then, if the experimenter survives, he will have a better chance of controlling the next shot. Figuring out a hand grenade is likely to be fatal.

A figure with an appropriate talent may roll 1 fewer dice to figure out an artifact. A Mechanician also rolls one less dice (these bonuses are cumulative). A Master Mechanician rolls two less dice.

These die rolls are only to figure out some use (if any) for the artifact — not to duplicate it or understand its principle. Only a Mechanician (or Master Mechanician, for a very complicated item) can even *attempt* this . . . make a die roll for each WEEK of study. No single researcher on a medieval world is *ever* going to build an electronic calculator, or even an adding machine — but a dry cell, harmonica, or compound bow might be duplicable, in time. (Reasonable IQ rolls, per week, for those three things might be 8, 6, and 5, respectively, with samples to work from.) The GM should give the player only a rough idea how complex the artifact he is researching is . . .

the player doesn't know how many dice the GM is rolling, or whether, in fact, the artifact is totally useless or incomprehensible and will *never* be understood.

Wizards (quite rightly) feel that a high technology threatens their craft. They are often hostile to artifacts, or to those who seriously attempt to understand them. If a mechanic's effort or a quest for an artifact happens to run into an experienced wizard, the wizard's reaction roll will be -1. An ordinary wizard probably won't care.

### MAPPING AND MAP READING

Two labyrinth maps are provided ready for stocking. Rooms and areas with something in them can be numbered for reference. Each map shows six levels of labyrinth. The first level below ground is Level 1; the deepest level is Level 6. By using the hex-paper supplied, you will also be able to make up your own labyrinth maps.

Players will want to make their own maps as they explore. See "Mapping The Adventure".

The two labyrinth maps have different screen symbols for each level. It is suggested that GMs take the time to color each level with a colored pencil to match the color suggestions below. Megahex sections are printed on the back of the labyrinth maps. These should be photocopied and cut out for detailed play.

The map screens are—



Level One--Red



Level Two--Orange



Level Three--Brown



Level Four--Green



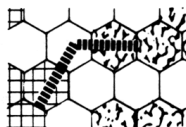
Level Five--Blue



Level Six--Violet

The map symbols:

**STAIRS** from one level down to the next.



**SLOPE**: a gradual descent from one level down to the next.



**SHAFT**: an open, vertical tunnel between one shaft and the next. A shaft is assumed to have ladder-rungs of some kind, unless the GM specifies otherwise. A shaft is about a meter wide; it takes up the center hex of its megahex.



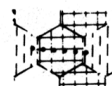
**DOOR**. The type of door is up to the GM . . . swinging, sliding, etc.



**NARROW TUNNEL**. This is a stretch of tunnel that is narrower than usual. Instead of being a megahex wide (4 meters), it is only wide enough for one man (1 row of small hexes, or about 1 meter).



**CONCEALED TUNNEL**. A dotted line shows where one tunnel lies beneath a tunnel on a higher level. The line represents the *lower* tunnel.



**ENTRANCES AND EXITS**. A stairway or shaft leading from the surface to the first (red) level is indicated by a white circle. A stairway or shaft leading *downward* from the sixth (violet) level is shown as leading to blackness. A GM may create lower levels, or treat these as dead-ends, as he wishes.

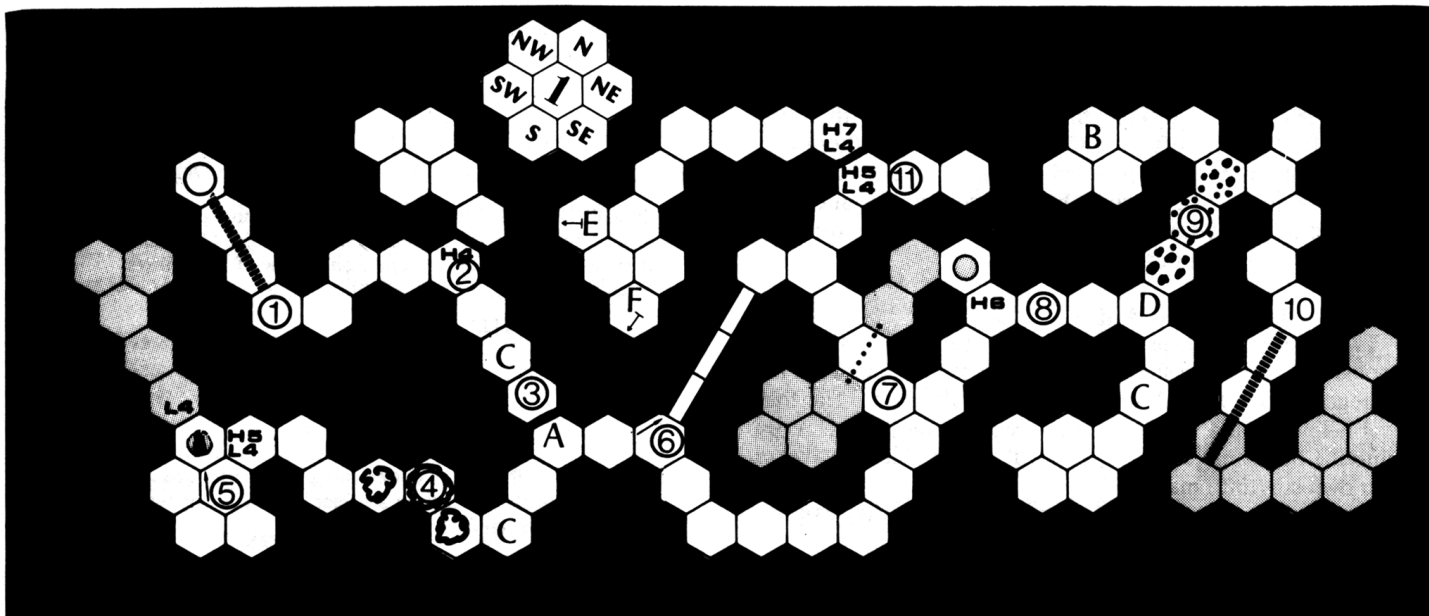


**HIDDEN AND LOCKED DOORS**. Doors (and trap-doors on shafts) may be hidden, or locked, or both, from either side. An H followed by a number indicates the door is hidden from that side; the number shows the number of dice rolled vs. IQ to see if a character spots it. An L indicates the door is locked; the number shows the number of dice rolled vs. DX to pick the lock. (See the THIEF talent.) A door may be hidden and locked differently from the two sides.



**HIDDEN SHAFT (trap door)**: A vertical line indicates a shaft covered by a trap-door at the top. Shafts may be hidden, or locked, or both, from either side. GMs should make a notation for individual situations.





### MAP EXAMPLE

In this example, numbers are used to explain the map symbols.

1. This is the first first-level hex. Above it are two stair hexes leading up, and then an open shaft leading to the surface.
2. A door. The H4 means that it is hidden on that side (4 dice vs. IQ to find it). It is not hidden on the inside, and is not locked on either side.
3. Another door. It is not hidden or locked on either side.
4. These three hexes contain plant growth . . . at least knee-high.
5. A shaft. The line across it indicates it is hidden by a trap door on top. The H5-L4 on the "top" side means it is hidden (5 dice vs. IQ to see) and locked (4 dice vs. DX to open). The L4 on the "bottom" side indicates that it is also locked from the bottom — 4 dice to open. The shading on the "bottom" side indicates second-level hexes.
6. A narrow tunnel. Normal tunnels are one megahex wide; here, the tunnel is only one SMALL hex (about a meter) wide, so only one man can pass through at a time.
7. The dotted line shows how the second-level tunnel passes under the first level.
8. A door, hidden from the outside (6 dice to find). On the other side of the door you can see the "shaft" symbol. The shaft leads to the second level, and has no trapdoor; therefore it is not hidden or locked in any way.
9. These three hexes contain rocks and rubble, making for tricky footing.
10. Stairs leading down to the second level.
11. A door. From the outside, it is hidden (5 dice) and locked (4 dice). From the inside, it is hidden (7 dice!) and locked (4 dice).

When you draw your own map, you will not need to make notes like the above; the map symbol itself will give you all that information. You WILL need to make up a key for features too complex to symbolize, such as monsters, treasure, traps, and complicated situations:

- A. This door has a trap on it; 4 dice vs. IQ to spot, 3 vs. DX to disarm; 3 vs. DX saving roll to dodge it if it goes off. Opening the door will cause large rocks to fall from the ceiling

into the two small hexes directly in front of the door, doing 2 dice damage to anyone they hit. Works from outside only.

- B. A troll lives here. He has ST 30, DX 11, IQ 8. He will investigate any noise he hears, and attack any party of 4 or less, or any straggler he thinks he can ambush. Under the pile of filth in his lair is his treasure; 33 gold pieces and a gem worth 50 GP.
- C. This letter appears 3 times. Each time it represents a green slime on the roof in the center of the hex. See "Green Slime" under Nuisance Creatures for a description of what it does.
- D. A battered chainmail shirt with a few bones still inside. (This belonged to an orc that the troll got; the green slime finished the leftovers. This pitiful relic would be a clue, to the smart adventurer, that there was danger near.)
- E. A little cabinet is set into the wall. 4 dice against IQ to see, PLUS a Conceal spell. 3 dice against DX to open, AND two LOCK spells. It is not booby-trapped; the wizard who left it here was a holy man who did not believe in harming anyone. Naturally, it contains no weapons. It DOES contain 3 small flasks, unmarked. Each one contains two doses of healing potion. There is also a large blue bottle, tightly stoppered. It appears to contain wine. It does, too. Not magical.
- F. A gate. It will admit anyone who tries to "walk through the wall." It leads to the wizard's hut (now deserted) in the wilderness above. To use the gate the other way, you must say the wizard's name as you step through. His name was Gorespin. A scroll in the hut gives this information, but it is written in Elvish.

And for very complicated situations (especially traps), you may want to use the larger hex-paper to make notes about the exact layout of the room, corridor, and trap. For example:

You can use these sheets two ways. Each hex can represent a megahex (the same as the smaller-scale maps), or you can draw heavy lines to represent the megahexes, and make a sketch on the same scale as the Melee maps.

- A. The exact layout of the trap. It is triggered by anyone trying to open the door, and drops rocks on the two small hexes in front of the door, as shown. If the door is opened from the inside, nothing happens.



## B. THE WORLD OUTSIDE

### BUILDING TOWNS AND VILLAGES

The cities, towns, and villages of medieval Cidri can be very interesting for a GM to create and for a character to enter. A town may be used simply as a starting and ending point for an adventure — the place where the characters have their homes and jobs. Or, if you like, you can play out an entire adventure within a town. For instance, the players might be expecting a labyrinth trip — and, in preparation for their journey, the characters are sitting around a table in the village inn, drinking — when a crowd of bandits bursts into town intent on murder and plunder. Can the players talk their way out — or will they have to fight? They may wind up the village heroes . . . they may wind up dead.

The sample village map and key shown is a very small farmers-market town; its permanent population would not be over 200, although it would serve many other people living in smaller settlements or on outlying farms. GMs may create settlements of any size — up to and including whole cities.

Combat indoors is handled very much like combat in the labyrinth; all enclosed situations are basically the same. If you want to set up a pursuit or combat situation outdoors, though, you will want to acquire or make a large sheet of blank hex paper. Remember that, outdoors, characters will be able to see much farther, and their movement will be less constrained; mass battles may ensue.

The scale on the village map is one increment up from the labyrinth maps. Just as one hex on the labyrinth map represents one megahex (7 hexes) on the Melee tunnel segments, one hex on the village map represents one mega-megahex (13 hexes) on the labyrinth map. A Melee tunnel hex is about a meter across. A megahex (that is, a labyrinth map hex) represents about 4 meters. A hex on the village map is 20 meters across.

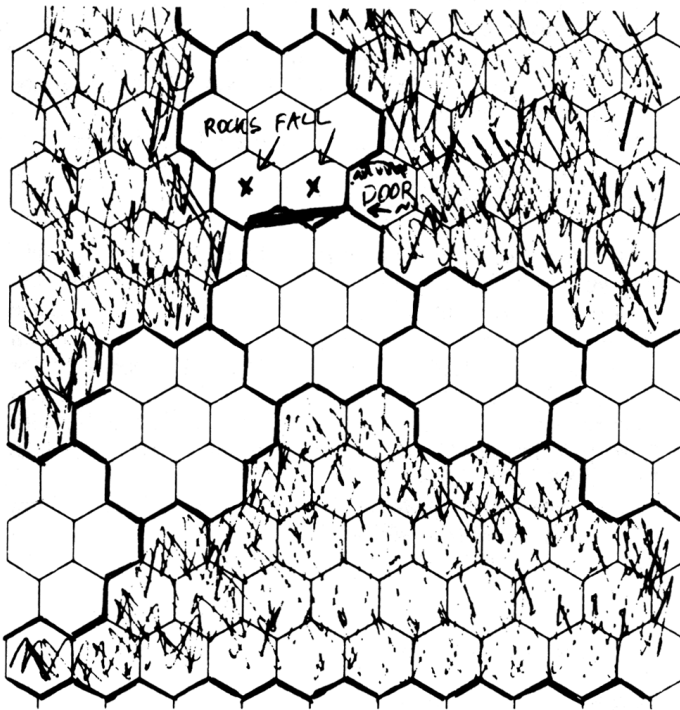
### OUTDOOR ENCOUNTERS

A GM who has worked out an outside world, as well as a labyrinth, may have his players face adventures on their way to or from their underground destination. To do so, he simply tracks their progress from their starting-point on a large-scale map. He may, if he wishes, plan specific encounters for them on their journey. It is also possible to set up encounters randomly (especially if the travellers are going cross-country rather than on a road). Roll one die for each day of travel. On a 6 (or a 5 or 6 if you prefer), the party meets something potentially dangerous. If an encounter takes place, it is played out normally, with whatever negotiation or combat may seem appropriate. If no encounter takes place, the travellers are one game-day closer to their destination.

#### *Lost in the Wilderness*

The ever-present danger facing the cross-country traveller is that he may become lost. A party will never become lost if they follow a known road, river, or coastline (though a really wicked GM might give them the chance to buy false maps of new territory, *guaranteeing* them a chance to lose themselves). Similarly, a party will never become lost if they have a native guide for their cross-country travels (unless the guide betrays them). A flying party, or a party with a flying scout, will rarely become lost IF they know what their route should be.

The basic die-roll to avoid getting lost is a 3-die saving roll against the *average* of the party leader's IQ and the IQ of the smartest party member; round down. We assume that the leader will know enough to consult with anyone wiser than he,



E and F. The exact layout of the wizard's room.

E is the exact location of the hidden cabinet.

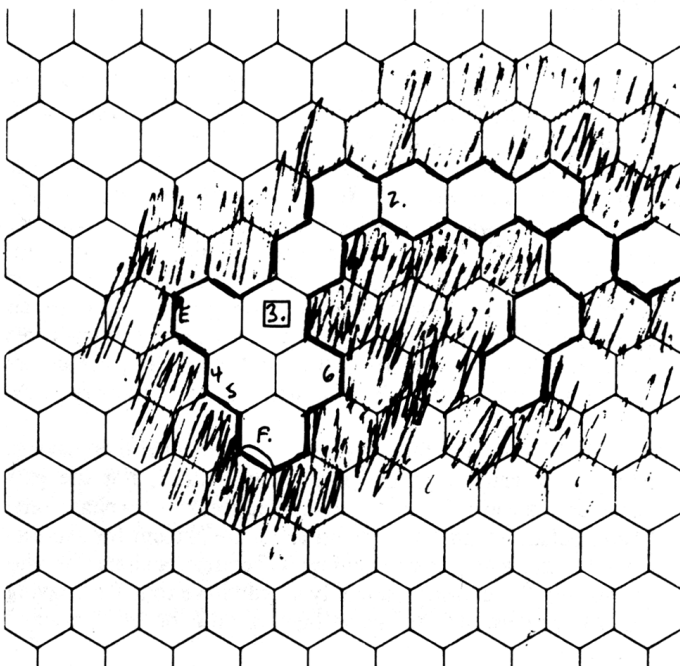
F is the wall you step through to get to the hut.

1. is the hidden door.

2. is a broken door in the tunnel.

3. is a table which takes up the middle hex of that megahex.

4, 5, and 6 are cabinets against the walls. They contain many empty bottles. 6. also contains two scrolls in Elvish, but they are not magic. One is a recipe for mead, and the other is very bad poetry.



but will always have the last word. If any member of the party has Tracking or Woodsman ability, roll one less die. If any member of the party has traveled that route before, OR if any member of the party can fly, or both, roll one less die. Roll one *more* die for travel in forest or desert, or two more for travel in mountains or swamp. Roll an extra die if the party is already off course! All these factors are cumulative; take them all into account before making the roll against IQ.

This "lost" roll is made once per day by the GM. If the party becomes lost, their progress for that day takes them one hex off their intended path (GM rolls randomly for the direction). This means the GM must lie to the party about their position, while keeping his own record of where they really are.

Eventually, the players will realize they are lost (as, for instance, when they're still in trackless forest two days after they should have reached the coastline). At that point they will try to find themselves. The GM, keeping track of their true position, can tell them what landmarks they see. Eventually, they will get straightened out — if the men and beasts of the wilderness don't kill them first.

### Outdoor Encounter Tables

If outdoor encounters are to be arranged randomly, the GM will want to create a set of tables similar to the ones below. There could also be separate tables for main roads (with various kinds of humanoid parties to be met), villages (remember, the local police will be nearby in case of trouble), desert, forest and fields (with men and beasts), swamps (with dangerous beasts), et cetera. Remember that, while travellers might meet many people and things in the course of a day's journey, only in questionable territory is there a large chance that they will meet someone or something which presents an active danger. (Of course, if the players are bandit-types, they will meet many potential victims — some easier meat than others.)

#### BACK ROADS or LIGHT WOODS (roll 3 dice)

- 3 — One fighter (attributes total 50)
- 4 — Two fighters (attributes total 40 each)
- 5 — One 4-hex dragon
- 6 — Two bears
- 7 — Several Bloodtrees
- 8 — Ordinary (32-point) men; roll 2 dice for number
- 9 — Ordinary dwarves; roll 2 dice
- 10 — Ordinary elves; roll 1 die
- 11 — Ordinary men; roll 3 dice
- 12 — Ordinary orcs; roll 3 dice
- 13 — Patch of Am Bushes with two Stone Beetles
- 14 — Wolves: roll 3 dice for number
- 15 — One giant snake
- 16 — One sabertooth
- 17 — Two wizards (attributes total 40 each)
- 18 — One wizard (attributes total 50)

#### DANGEROUS WILDERNESS (roll 3 dice)

- 3 — One 14-hex dragon
- 4 — Hungry lions (roll 2 dice for number)
- 5 — Centaurs (roll 2 dice)
- 6 — Two wild gryphons
- 7 — Hymenopterans: roll 1 die each for number of Basics, Workers, Termagants, Low Renders, and Plunges. If the party has less than 6 members, omit the Plunges.
- 8 — One 7-hex dragon
- 9 — Savages (32-point men) in ambush with small bows; roll 2 dice
- 10 — Mixed humanoids (all 40 points each); roll 2 dice

- 11 — Giant spiders; roll 1 die
- 12 — Gang of mixed 32-point humanoids; roll 3 dice
- 13 — Wolves; roll 3 dice
- 14 — Nest of poisonous snakes; roll 2 dice
- 15 — One dinosaur: ST 80, DX 11, IQ 5, MA 12, armor stops 3 hits/attack
- 16 — One werewolf (attribute total 40) in human form
- 17 — One 7-hex Goo
- 18 — Two 7-hex dragons

The map scale for your large outdoor maps may be whatever you wish. It is suggested that you keep to one of the hex-sizes reached by multiplying the village-map scale by 5. Since the village-map hexes represent 20 meters, you could work on a scale of 100 meters, 500 meters, 2.5 km, 12.5 km, 62.5 (or simply 60) km, 312.5 (or simply 300) km, et cetera. If you keep to one of these scales, your maps will be compatible with those produced by Metagaming, and by other players, for THE FANTASY TRIP.

The scale for the province map shown and key is 12.5 km per hex, measured from side to side.

## C. ECONOMIC SYSTEM

### MONEY

The economic system on Cidri is based on metal coinage; different races and cities make their own coins, but sizes are more or less standard.

The commonest type of coin is a "silver piece," about like a silver dollar. It will sometimes be abbreviated \$, and you may think of it as being worth about a dollar, when a dollar was still worth something. A silver piece is worth about 10 coppers. Ten silver pieces make up a gold piece.

Peasants rarely deal except in copper; townsmen and soldiers spend silver; nobles, merchants, and great wizards are the only ones likely to see (or to need) very much gold.

Unset gems are often used as "coins" of high denomination. In some parts of Cidri, royal coiners assay gems and mark them with their worth by engraving a value on a lower facet. In other areas, the worth of a gem must be set anew for each transaction, by spirited haggling between buyer and seller.

### TAXES, BANKS, ETC.

Since the main point of IN THE LABYRINTH is adventuring, day-to-day financial transactions will be simplified or ignored. A few points which should be covered:

**TAXES** hit everybody, everywhere. Most local rulers tax everyone in their domains for *at least* 10% a year. Usually more. A good way to handle this is to have players subtract 2% per game-month from their "bank balance." Unemployed, penniless persons must make a saving roll each month (4 dice against highest attribute) to avoid serving a 6-month stretch as an army recruit. Border guards often collect entry taxes from travellers. In some areas, this tax is everything (or almost everything) you have, which is why highway robbery is referred to as the "orc tax."

**BANKS** do exist. Many people prefer to turn their savings into jewels, rings, etc., and hide them instead. For the purposes of *this* game, let each player keep track of his characters' "bank balances" and treat them as secure (except for subtractions for tax and living expenses). Of course, a character who has to flee the country suddenly should have to make a saving roll (4 dice vs. IQ) to avoid leaving 90% of his "money" behind.

## MONEYLENDERS

Moneylenders may be found in any society. Only if you have been established in an area for a long time will you be able to get a loan just on your word to repay (unless you're a Goblin!) Most moneylenders will want some kind of collateral — almost anything of value will do. You may or may not even get the full worth of your collateral!

Furthermore, interest rates tend to be high. A *basic* interest rate on Cidri is 1% per week — compounded, of course. This recompenses moneylenders for the high rate of default. If the moneylender's reaction roll is very good, modify the rate downward; if very bad, modify it upward.

## DISASTER, WAR, AND OTHER NUISANCES

Economic conditions may be affected by catastrophic natural and social events. In the event of some natural disaster or social upheaval in the game-world, a GM may decree that characters have been assessed extra taxes, lost properties, etc. The risk of commerce on Cidri is several times higher than that of the USA, Earth/Terra, circa 1980. Players should occasionally expect to lose anything they're not strong enough to defend or smart enough to hide.

## JOBS

Every character needs something to do during the time he/she isn't being played. Furthermore, every character can use a way of earning money besides going underground and risking life and limb. In the real world, we all have jobs (or at least professions) that we follow when we're not out making trouble. This game is no different.

The listing below covers enough jobs to allow any character to find some sort of employment. Game Masters, of course, may wish to create more jobs. This is fine, as long as the requirements, rewards, and risks are in line with those below. For each job, three things are noted:

The **REQUIREMENTS** are the attributes, talents, or spells needed to hold that job. Some jobs have many requirements; some, only a few. In general, higher-paying jobs have more and harder requirements.

The **PAY** is the amount of money, in silver pieces, that a character will net each *week* in his job. Living expenses (about \$20 for a lower-class lifestyle [bare subsistence]; more for better living) have already been subtracted from these "salaries." As long as you have a job, don't worry about living expenses. Unemployed characters should subtract at least \$20 a week from their "bank balances," or more if they have expensive tastes. A character with pretensions to social standing ought to spend at least \$50 a week for living expenses; to spend less would be to act out of character and risk embarrassment and loss of experience points!

Note that the job of "farmhand/unskilled labor" pays **NOTHING**. This is a subsistence job.

The **RISK** of the job is shown by two numbers — one low and one high. Each week, roll 3 dice for each character who is holding a job. If you roll the **LOW** number (or less), the character had a notable success of some kind; immediately give him/her just enough experience points to raise one attribute. If you roll the **HIGH** number (or more), the character ran into trouble, and must immediately try a 3-die saving roll against his **HIGHEST** attribute (if DX is used, it is **BASIC DX**, not adjusted). A character who makes his saving roll is okay, though he earns no money that week. A character who **MISSES** his saving roll takes 4 dice damage (which may well kill him). If the character is making his living as some sort of criminal, and if he survives the 4 dice damage, he goes to jail (q.v.).

Thus, characters have lives of their own. A character can

earn money, get experience, and get killed . . . all without ever going on an adventure . . . just like real life.

## FINDING A JOB

To find a job, you must (a) have all the requirements, and (b) be in a place where that job is available. (This is up to the GM, since it's his world.) Jobs as "unskilled" are open wherever there is civilization; jobs as "recruit" are always open in any military force. Also, anyone can be a petty thief, burglar, or brigand without hunting for the "job." To find any other job, you must search: make a 3-die roll against IQ once per week, until you succeed.

## CHANGING JOBS

You change jobs just as you found one originally; it is permitted to hunt for a new job while keeping an old one. If your boss finds out, you will be fired unless you can fast-talk your way out. Make a 2-die saving roll on IQ each week. If you miss this roll, he found out and fired you.

## LEAVING ON AN ADVENTURE

The drawback to holding a job is that the boss expects you to come in and work. If you've got a "regular" job, you can quit at any time — but your job will be gone when you come back. If you're in the army or police, you can't just quit — you signed up for six months at a time, and if you go AWOL, you'd better not show your face around there again. Unskilled, unemployed, and self-employed thieves, of course, can take off at any time.

For a short adventure, anyone can get a day off. For a longer trip (two days to a week), you can ask for a vacation (or accumulated leave). Ask your boss (or CO), laying on whatever charisma or similar advantages you possess, and hope for a good reaction.

If it's longer than a week, you'd better just quit, unless you get a **GREAT** reaction.

## GETTING BACK LATE (OR HURT)

If you get delayed while adventuring, or if you get hurt so badly that you can't work, your job may be gone or you may be in trouble. Recovery from wounds is at the rate of one hit every two days, unless you get magical help. A figure down to half strength, or less, cannot work. If this kind of thing keeps you away from your job, the GM will make a reaction roll (modified as he sees fit) to tell you whether you need to start job-hunting again. Remember that if your "home base" is a small town, and your job is an uncommon one, it may be hard to find work if you quit or get fired too often.



TABLE OF JOBS

JOB	REQUIREMENTS	PAY	RISK
Unskilled/farmhand/etc.	None	None	None
Fisherman/sailor	Seamanship	\$30	4/17
Forester/hunter/trapper	Naturalist, Tracking	\$30	3/18
Town laborer	None	\$ 5	None
Shop worker, etc.	Literacy	\$10	None
<i>SKILLED WORK</i>			
Armourer/smith	Armourer OR Goldsmith	\$100	3/18
Master Armourer	Master Armourer	\$150	3/18
Merchant (any type)	Business Sense, Assess Value	\$ 75	3/18
Healer	Master Physicker	\$100	4/18
Scholar/teacher/scribe	Scholar	\$ 75	4/18
Sage	Scholar, 3 languages	\$125	4/18
Priest	Priest, Charisma	\$ 75	3/18
High Priest	Above, plus Theologian, Business Sense, Detection of Lies	\$150	3/18
Chemist	Chemist. Pays \$100/week, or whatever you can make by making and selling potions.	\$100+	3/16
Builder	Architect/Builder OR Shipbuilder	\$ 50	3/18
Animal/bird trainer	Animal Handler, Monster Followers, Vet	\$ 75	4/17
Minstrel	Bard	IQ x 4	3/18
Entertainer	Bard plus at least one of: Charisma, Sex Appeal, Acrobatics, Mimic, Ventriloquist	15 x No. of given talents	3/18
Translator	3 languages; Literacy	No. of languages x 15	3/18
Mathematician	Mathematician	IQ x 6	3/18
Calligrapher	Artist/Calligrapher	\$ 50	3/18
<i>DANGEROUS JOBS</i>			
Petty thief	Thief	\$100	5/15
Burglar	Silent Movement, Thief	\$150	5/14
Professional thief	Master Thief, Remove Traps	\$150	4/15
Highwayman/brigand	3 weapon skills	\$250	5/12
Mercenary recruit	3 weapon skills	\$ 75	5/16
Mercenary veteran	Above, plus UC I, Diplomacy, Alertness	\$125	4/16
Mercenary captain	Above, plus New Followers, Business Sense	\$300	4/17
Army/police recruit	3 weapons skills	\$ 50	5/16
Army/police regular	4 weapons skills, UC I	\$ 75	4/17
Army/police sergeant	5 weapons skills, UC I, Tactics	\$125	4/17
Army/police officer	Above, plus Strategist, Engineer, Diplomacy – or 5 years as sergeant	\$250	3/17
Army/police auxiliary	Driver, Engineer, Tracker, OR Priest (one)	\$ 50	3/17
Courier	Alertness, Running, Swimming, Expert Horseman-ship, 2 weapons skills	\$ 80	4/17
Spy	Spying, Silent Movement, Disguise, Literacy, 3 languages, Master Thief	\$250	5/15
Tax collector	Literacy, Detection of Lies	\$ 75	4/15
Fighting-ship crewman	Seamanship, Boating, Swimmer, 2 weapons skills	\$ 50	4/16
Rogue	Sex Appeal, Bard, Alertness, Charisma, Bus. Sense	IQ x 7	4/16
Armsmaster	DX 15; at least 6 weapons skills	10 x No. of weapon and UC skills	4/17



**WIZARDS' JOBS** (A requirement for all of these, naturally, is that you must be a wizard.)

Apprentice	Aid spell	\$ 25	4/18
Journeyman	Aid spell; IQ 10	3 x IQ	4/18
Town wizard	IQ 11-13	\$ 75	4/17
Town wizard	IQ 14-16	\$120	4/17
Town wizard	IQ 17-18	\$200	4/17
Town wizard extraordinaire	IQ 19 and up	\$300	4/16
Mercenary recruit	DX 12, ST 12, 6 combat spells*	\$ 75	5/15
Mercenary veteran	DX 13, ST 15, 7 combat spells	\$125	4/16
Mercenary captain	DX 14, ST 16, 8 combat spells, Diplomacy, Business Sense	\$300	4/17
Army/police recruit	5 combat spells	\$ 50	5/16
Army/police regular	7 combat spells	\$ 75	4/17
Army/police sergeant	8 combat spells, Tactics	\$125	4/17
Army/police officer	Above, plus Strategist, Diplomacy, OR 5 years as sergeant	\$250	3/17
Wizardly thief	Silent Movement, Lock/Knock spell	\$150	5/14
Wizardly brigand	6 combat spells	\$250	5/12
Entertainer	Sex Appeal and/or Charisma; several showy spells. Pay: 8 x No. of spells that can (in GM's opinion) be used to entertain an audience. Add \$20/week if you are a Bard; \$40 if Master Bard	8 x No. of entertaining spells, plus \$20/week if Bard; \$40 if Master Bard	3/18

A wizard can also earn money by making magical items, writing scrolls, etc., and selling them at the "going rate" — or to other players for whatever he can get. An Alchemist can also make alchemical potions. If a character does any of these things, it is considered a full-time job in itself; he cannot make and sell things AND collect a weekly salary from this table.

\*A "combat spell" is any spell that can put hits on an enemy or is otherwise useful in battle, either for attack or defense.

## RAISES, BONUSES, ETC.

The pay-rates above may be treated as "starting salaries." After each year of faithful service at any job where you have an employer (including army/police), you may ask for a raise. Make a 3-die roll vs. IQ. If you make the roll, your salary increases by 10%.

Self-employed individuals, thieves, etc., obviously cannot get raises. However, such a character may get a "bonus." If they make the "good" number on their weekly roll — that is, if they hit the number indicating that they have achieved some notable success — they get a bonus. This may represent a great haul for a thief, a gratuity from a satisfied customer for the town wizard, etc. This bonus may be cash (equal to approximately an extra week's income) or some item of equal or greater value.

## WILLS

Since adventuring is a dangerous pastime, a character may make a will to control disposal of his possessions in case he dies or disappears. A character can make any kind of will he likes by leaving it in writing with the GM.

However, not all wills will be enforced. Circumstances which may interfere include:

**Local government.** The rulers of the area may take a percentage of the estate, ranging from 10% to the whole thing — depending on how greedy and despotic they are.

**Looters.** If the character dies on an adventure, those possessions he has on him may be taken by his murderers — or divided among his companions — and no one will be the wiser, unless some very identifiable possession later turns up.

**Concealment.** If the character hid his money very well, and did not tell where it was in the will, it may never be found. And if he DOES tell where it is in the will, there is a chance

that someone may read it and steal his treasure . . .

**Catastrophe.** The manner of the character's death may destroy his goods, too.

If a character dies without a will, his larger and less moveable possessions will go to the ruling noble or to non-player family members, passing out of the player's (but not the GM's) control. His smaller possessions may be acquired by other players, if circumstances and the GM permit.

## D. CULTURES AND CUSTOMS

### LAW, TRIALS, AND JAIL

Every civilized area has laws, or at least customs, which the traveller must honor or risk severe inconvenience. GMs will find the law a useful instrument in creating and maintaining their game-worlds.

Different areas, of course, have different laws. However, certain things will be more or less universal. Killings or other public violence, theft, disturbing the peace, or annoying the local rulers will always be illegal — though some crimes may be winked at. It all depends on whom you kill, and where.

It is also interesting to think up specific laws for specific places. For instance, one city may require a license before any illusion or image can be cast. Certain spell-materials may be prohibited. Possession of poisons may carry a heavy fine. Possibly no one but the city guard may carry any missile weapon. And so on.

And there is always the possibility of really esoteric regulations. All Dwarves must wear a purple hat with a tall feather. Stick out your tongue in respect when you pass the shrine of Ghoygrommk the Great. Don't sing sad songs after 4 in the afternoon. Never mention food in public. Always cross the street in the middle — never at corners.

Players may attempt to find out about the laws in a new area, either before they go there or after they arrive. On a 4-die roll against IQ (if out of the area) or a 3-die roll (if already there), they can learn most of what they need to know. A failed roll will always bring incomplete information, and no information can ever be totally complete. ("Oh! I thought *everybody* knew that was illegal! Well, the salt mines aren't so bad . . .") Of course, most places may have no strange laws at all. It's the exceptions that can get you into trouble.

GMs can (and should) use the "normal" laws to punish players who commit grossly stupid acts. A public mugging is no safer a way of filling your pockets on Cidri than it is anywhere else. Violence is perfectly all right in this game — but unless you have overwhelming force on your side, use a little intelligence too, or you'll wind up dead or imprisoned!

Peculiar laws are best used to provide adventure. The party may have thought it was on its way to Prevakia to hire out to the Duke — but now two of their number have been arrested in Lower Hicksnittle for doing birdcalls in public and insulting the municipal architecture. There they are, in the city dungeon! What to do?

## TRIALS

In a sense, your "trial" starts when the guardsmen catch up with you. If you can convince them to leave you alone, you're all right. The GM makes a reaction roll for the guards, taking in all factors of race, charisma, etc. — plus:

**REPETITION.** -1 if this is a second offense (that they know of recently); -2 if they think you're making a habit of it.

**RELATIVE STRENGTH.** -1 on the reaction roll if the guard(s) can obviously tear you to pieces. +1 if the reverse is true.

**BRIBERY.** This depends on the honesty of the guards, which may be predetermined, or rolled randomly. Roll 1 die:

- 1: Total honesty. Any attempt at bribery gets you -2 on reaction.
- 2: Very honest. 3 months' salary might tempt him . . . +1 on roll per month's salary offered. Any lower offer gets you -1 on the roll.
- 3: Indifferently honest. +1 on roll per week's salary offered.
- 4: Dishonest, takes bribes regularly; one week's salary buys him off.
- 5: Dishonest and untrustworthy; +1 on roll per month's salary offered, but you have to offer him everything (that he can find) on your person.
- 6: Corrupt and sneaky. Will take all your money and drag you in anyway.

The salary referred to is *his*, not yours. If there are several guards, you need bribe only the senior one present; he will split with the others.

On a reaction roll of 5 or 6, it was all a mistake. 4 gets you off with a warning. On a 3, 2, or 1, you're going to have to fight and run — or see the inside of the gaol.

In some places, you'll have no trial; the arresting officer just says "Keep this one in for a week," (or a year) and that's that. Other places will give you a formal trial, before a judge, nobleman, or other worthy. This gives you another chance at a reaction roll. You can, of course, still try bribery (it'll be expensive!) Use the table above. Repetition still counts against you. Relative strength *doesn't* apply here; they've got you. A character *can* try to fight or magic his way out of a courtroom. Good luck!

On a reaction roll of 5 or 6, you're free. 4 gets you off with a fine. 3 is a heavy (confiscatory) fine. 2 or 1 send you to jail or some other punishment.

## JAIL

The best way to handle jail is to have the GM design a small (or not-so-small) labyrinth, fairly simple in plan, as the local pokey. Here is the cellblock; there are the storerooms; there are the guard posts — and so on. Now, if the players want to try an escape, jailbreak, or other strategem, they're welcome to it! In the alternative, they can just let that character rot in durance vile.

## OTHER PUNISHMENTS

GMs will no doubt come up with many alternative sentences. A few possibilities:

**Humiliation:** tar and feathers, the stocks, being pelted with rotten vegetables, being forced to imitate a chicken at high noon daily in the public square. Any local character will have at least a -2 on reaction roll to you for the next 3 months after any of these.

**Physical castigation:** stoning (take 2 dice damage); flogging (1 to 3 dice, depending on severity); keelhauling (1 die damage per repetition).

**Trial by ordeal:** Earth's Middle Ages had some interesting ideas — look them up.

**Combat** — combining trial with sentence, as it were. Possibly a formal judicial duel, giving you an even chance; possibly a gladiatorial situation, giving you a very poor chance; possibly they'll throw you to the lions, giving you NO chance (or so they think).

**Military service, slavery, or other involuntary servitude** — for some period of time, or forever.

**Mutilation:** loss of an eye or a limb. Loss of an eye reduces your DX by 4. Other damage reduces your ST by whatever amount the GM feels is appropriate. Loss of a leg reduces your MA to 4, as well.

**Death.** Note to GMs: Only in the most flagrant cases should the death penalty be "take him out and hang him." There should normally be a short period of imprisonment before the execution, giving the character a small chance to escape.

## DUELS

Duels are common throughout Cidri. A duel may be a formal affair, arranged months in advance, with seconds, physicians in attendance, and crowds of perfumed dandies betting on the outcome. Or it may be a street fight outside a tavern, egged on by a ring of drunken spectators. Duels are often arranged to settle a legal question, too — "trial by combat."

A formal duel is likely to be reasonably fair; no concealed weapons will be allowed, and prowess of the opponents will be about equal (or equalized by giving the better fighter an inferior weapon). Formal wizards' duels are often balanced by giving the weaker mage an ST battery or some equally useful device.

In an informal brawl, anything goes.

Duels may be to the death, to first blood, or until one fighter is beaten into insensibility. There may be more than one fighter on a side.

GMs may arrange duels for a variety of reasons. A character may hire out as a champion in a judicial duel . . . or he may be arrested and have to fight to prove his innocence. A bad reaction roll on a random (or planned) encounter may lead to a duel. A character may deliberately provoke a duel with a GM character for a variety of reasons — experience, fun, or to establish status in a new area. A pitched battle may be resolved by a challenge to single combat between champions.

Players may also settle their disputes by duelling.

## CLOTHING

Clothes make the man — or goblin, or whatever. It is important to be dressed properly for your station in life, locale, and climate.

Ordinary peasant's garb costs around \$10 for a complete outfit. The garb suitable for a tradesman or other middle-class type is worth perhaps \$50. An outfit such as the gentry wear would cost \$200 or so. Of course, for a noble, rich merchant, vainglorious wizard, or successful mercenary on the town, the sky's the limit.

Dressing improperly can have unfortunate consequences. Obviously, you don't want to dress up in your finest to go tavern-crawling in the bad part of town — unless you're *looking* for trouble. Similarly, you don't want to step into the shop of a powerful wizard looking as though you'd just spent a day in the fields. And if you've travelled a great distance (for instance, by Gate), you may want to buy clothes in the local style so as not to advertise yourself as a foreigner.

GMs should make subtractions from reaction rolls whenever inappropriate clothing is a factor: -1 for a less-than-ideal situation, -2 for manure on your feet or something equally obnoxious. Occasionally, he may give a reaction roll *bonus* for clothing: sometimes very fine clothes can command respect (especially if the wearer is up on his Courtly Graces talent), and occasionally a ragged traveller will be pitied rather than scorned. Generally, though, the "wrong" clothes will simply put people off.

## GUILDS

A guild is an organization of professionals in a specific line of work. There are guilds for butchers, bakers, stonemasons, smiths, and every other trade. Most of these guilds have little effect on an adventurer; they go about their business, throw a feast once a year for their members, and that's that. The exceptions are interesting . . .

### THE WIZARDS' GUILD

This is one of the oldest and most powerful organizations on Cidri. 99 percent of all wizards belong to the Guild — and the remainder once belonged and left for political reasons, or were apprentices of such an apostate.

There are chapters of the Guild in every city or town with a population of more than 5,000. A city of 10,000 or better will have a Senior Chapter, presided over by a Senior. A city of 25,000 or more will be the headquarters of a Grand Chapter, which takes in all the nearby Chapters and Senior Chapters. There is no formal organization above the Grand Chapter level except for the (rarely-called) Allmoot — a gathering of all the available Grand Masters to discuss some severe problem.

The Guild is an extremely political organization. Wizards are usually very status-conscious, and any Guild chapter will be a hotbed of intrigue. The Guildmaster for a chapter is chosen by open election in most areas. In small chapters, it usually goes to the most experienced wizard who wants it (or his chosen puppet); in larger chapters, it goes to the leader of the strongest faction. Conflict between factions can lead to harassment, duels, or the sudden decision by one or more mages to move far away.

The Wizards' Guild provides a number of services, including: *Teaching spells.* There are other ways to learn spells, but the Wizards' Guild is the fastest.

*Forgetting spells and talents.* The Guild can enter your mind with a Telepathy spell (q.v.), plus certain refinements known to experienced mages, and let you forget any spell or talent; the fee for this is 10 times the IQ level of the spell or

talent, in gold pieces. This service is available at some Senior Chapters and all Grand Chapters. Don't do this if you have any secrets you wish to keep from the Guild; use an alternate method of forgetting.

*Checking items for magic.* Any Guild chapter will have a member with Analyze Magic; of course, he may not be as competent (or as honest) as players would like. It all depends on the GM. Minimum fee for an examination is \$20, plus another \$20 for each REVEAL spell cast. If the item is found to be magical, a surcharge of 1% of its fair market value will be asked. The Guild will probably offer to buy any really powerful item you bring to it — and it may be an "offer you can't refuse." Note that the Guild does not claim a monopoly on this service, as it does on teaching spells. It merely offers it as a convenience to the public — and, just incidentally, to get first crack at magical items.

*General magical work and consultation:* If you need magical help of any kind, and you don't know a reliable wizard, the Guild is *usually* a good source of advice and consultation (unless local politics have intervened). In such cases, the Guild will usually take a small fee and refer you to a local wizard who can help you, if such there be.

Whether you go through the Guild or not, you'll pay Guild rates. To hire a wizard for ordinary (not dangerous) work, pay \$50/week for a wizard of IQ 8-10 (or *any* wizard serving solely as an apprentice). An IQ of 11 to 13 will run you \$100/week. IQ 14-16 will cost \$150/week. IQ 17-18 will cost \$250/week, and IQ 19 and up (when you can find one for hire) will cost at least \$350/week. These prices include the wizard's living expenses, but *not* supplies and equipment; you may be charged an extra fee for those.

One *day* (eight hours) of a wizard's time will cost you 1/5 of his weekly rate.

For a simple job of spellcasting at the wizard's shop or office, you will be charged by the hour (for the wizard's time, not his apprentices'). The hourly rate is 1/8 of the daily rate, with a minimum one-hour charge. If supplies are needed, the wizard will charge extra for them; there will also be a fee of \$1 for each ST point used in the spell-casting. NOTE: If the wizard has an apprentice who can cast the spell you want, he may have the apprentice do it for practice (unless you're in a hurry). He will knock a little off the price for this, if his reaction to you is good. If the wizard is a reputable one, the quality of his apprentices' spells will be as good as his own.

A wizard who leaves his home or shop to do a job for you will charge hourly rates (including travel time) for himself *and* as many apprentices as the job requires, plus all expenses.

Hiring a wizard for *dangerous* work (which definitely includes labyrinth adventuring or wilderness travel) will cost more — see HIRED HELP.

### Dues

Wizard characters should pay dues of 1% of their income each month to the Guild (more in some areas), payable to the chapter house in their area. If a wizard operates in any (civilized) area for any length of time without paying a courtesy call to the local Guild house, the local Guildmaster may be *very* unhappy.

### THE THIEVES' GUILD

This is not an "organization" in the same sense that the other guilds are. The title "Thieves' Guild" is a catch-all phrase



applied to any sort of organized crime. In some cities the thieves really are organized into a guild; in others, they are broken up into warring gangs or families; in others, reasonably peaceful anarchy dominates the underworld. "Guilds" from different areas may co-operate, but they often compete bloodily.

In any area where there is an organized Thieves' Guild, it may be contacted (for whatever purpose) by dealing with any player or GM character who is a known thief or criminal. If none are known, make a 3-die roll on IQ, each week, to find one.

The Guild is the only teacher for the DETECT TRAPS and REMOVE TRAPS abilities. A payment of \$25/month from the time you start studying DETECT TRAPS until the time you learn it (minimum of 3 months) will usually suffice. REMOVE TRAPS usually costs \$50/month, and takes at least 6 months. The Guild is also the only place to learn Thieves' Argot, which many thieves, and all Master Thieves, speak.

The Guild is also the place to go to hire an assassin, thief, or other shady type. Criminal wizards may also be found here. Most of them will also be members in good standing of the Wizards' Guild. (Officially, the Wizards' Guild is on the side of the law, so it cannot help you if you're looking for a shady mage. Unofficially, it doesn't care whether its members break the mundane law, so long as they follow Guild rules.)

Depending on the strength of the local Thieves' Guild, criminal types operating in the area may be invited to pay "dues" ranging from 2% to half of their monthly take. Holding out, if discovered, can lead to unpleasant results — such as being jumped in a dark alley, or losing the "protection" that the Guild is buying from the city guard.

#### THE MECHANICIANS' GUILD

On Cidri, technology has taken a back seat to magic; in no known land is the technological level higher than medieval to early Renaissance. Most people just aren't interested — and the

Wizards' Guild encourages this disinterest! But there are still those who are interested in repairing old gadgets and building new ones. Most of these folk belong to the Mechanics' Guild, a voluntary organization of great antiquity.

Every city of 10,000 or over will have a Guildhall/library/workshop, filled with devices in all states of repair, where grey-beards in begrimed tunics lecture classes of apprentices on the care and repair of crossbows, water-clocks, heliographs, and other such useful items. Guild dues are 2% of your income per month. This entitles you to the use of the hall, library, and workshop. Membership in the Guild suffices for training for the Mechanician talent. For the Master Mechanician talent, one must get advanced instruction; this costs \$50/week from the time you start training until you actually add the talent (must be at least a year).

The Mechanician's Guild is always interested in artifacts, and may offer to purchase any found. It also offers consultation on unidentifiable artifacts — but, since these can be dangerous, the price is high — a minimum of 50 gold pieces, ranging upward depending on the "look" of the thing. By custom, half of any such fee goes to the Guild; the other half is kept by the Master Mechanician(s) doing the consulting. Only a Mechanician or Master Mechanician may even attempt to duplicate such an artifact — see the ARTIFACTS section.

The Wizards' Guild would be happier if the Mechanics disbanded entirely. An extremely experienced Wizard will have a bad reaction (-1 on roll) to any Mechanician. Less experienced wizards don't really care, not having sufficient access to the history of their craft to know that technology and magic are natural foes. Likewise, a Mechanician is likely to resent (-1 on reaction roll) any but the most inexperienced Wizard. The two guilds maintain an uneasy truce most of the time; the Wizards have learned the hard way that, though they might win an open battle, they'd be badly hurt in the process. Some of those gadget-mongers are very, very clever . . .

#### THE SCHOLARS' GUILD

This loosely-knit organization has chapters in all large cities. As a rule, it is neither political nor very active; membership is voluntary (dues are usually 2% of monthly income).

The purpose of the Scholars' Guild is to advance knowledge of all sorts. Each Guild house maintains a library; some will also have other facilities. The Scholars' Guild usually co-operates with the Wizards', Mechanics', and Chemists' Guilds. However, disputes over particularly valuable texts or items may be common. Any guild will be interested in a text or artifact related to its field of knowledge, and may offer to buy it — but the Scholars are interested in *everything*.

If players need the services of a Scholar for any reason (mapping advice, information on far places, translation, etc.), the Scholars' Guild is the place to check. This Guild also takes in mathematicians and astronomers (though practicing astrologers have their own guild, which is so political that it makes the Wizards' Guild look tame).

#### THE MERCENARIES' GUILD

This organization is found in all those parts of Cidri where mercenary groups are permitted. It is basically a "benevolent and protective" association. Membership is quite voluntary — but the benefits are such that many join.

A Guild member pays 2% of his income per month to the Guildhall of his choice — preferably, to simplify record-keeping, the same Hall all his life. In exchange for this, he is guaranteed room and board by the Guild should he become



injured and unable to fight, or when age forces him to retire. Malingering to take advantage of the Guild is almost unknown; the Guild takes care of its own — but it polices its own as well.

In large cities, the Guildhall will be like a small village unto itself; the convalescents, cripples, and retired fighters learn and practice other trades. The Guildhall is usually fortified, just on general principles . . . and more than one battle has changed course when stragglers rallied at the Mercenaries' Guild, and — led by tough old soldiers with one more battle in them — turned and trounced their attackers.

The Guildhall is also likely to be the source of the best available medical care, though the price to non-Guild-members will be steep. Magical healing will usually cost at least \$150 per ST point returned; regular convalescent care is around \$30/day.

The Guildhall is also a good place to go to hire a mercenary, or a cohort of them — either mundane or wizardly. Guild members are not necessarily better nor more expensive. But don't be surprised if they're both.

The Guild owes loyalty only to its members — and Guildsmen may be, and usually are, on both sides in any large disagreement. Therefore, its neutrality is generally respected. (The Guild is also ruthless about eliminating all spies within its ranks, adding to its reputation for both neutrality and efficiency.) Guildsmen, then, are often used as emissaries during battle. A mercenary's sword can be had for silver, but his Guildsman's word cannot be bought — at least, that's the theory, and it's almost always true. Note, though — this bond exists only between fellow Guildsmen. A guildsman mercenary may well give his life to keep Guild-oath to another Guildsman; he will not make that oath to a non-Guildsman, or if forced to it, will not feel bound at all.

## RELIGION: CHURCHES, TEMPLES, AND CULTS

There are thousands of religions on Cidri. Every form of worship our Earth ever heard of, and a great many that it hasn't, may be found there.

*Christianity* — called by that name! is prevalent in many areas. The tradition of the birth in Jerusalem is maintained, though no one on Cidri has any idea where Jerusalem is. Christianity on Cidri is, on the whole, very similar to that of the Catholic Church in the Dark Ages; many good priests and friars, but a tendency toward pomp and hypocrisy among some of the upper echelons. There are several religious orders of warriors, which often leads to pitched battles between sects — or with other faiths entirely.

*Islam* is also found on Cidri. It co-exists more peacefully with Christianity and Judaism than it did in Earth's middle ages — but there are many deadly Saracenesque legions, and many bloody "Crusades" in both directions.

*Rhakkra* is a religion of Orcish origin, though it claims many adherents among other races. Its prophet, Rhakk, claimed to be inspired by a nameless god. He taught that one's position in the afterlife is determined solely by the amount of *sraash*, or "personal dignity," that one acquires during life. The best way to acquire *sraash* is by gaining the respect — better yet, the fear — of those around you. Giving in to a superior force is neither good nor bad, but submitting unnecessarily is demeaning. The doctrine is complex, but suits the Orcish mentality, and temples to the Nameless One are everywhere. It is an old religion, with many sub-cults — some very odd.

*Nature-worship*, of many kinds, is prevalent through the less cosmopolitan parts of Cidri. Local spirits and elementals may be glorified, or a single harmonious "rhythm of life" may be quietly followed. These religions do not often build

churches, but hold their services in outdoor areas, perhaps on simple altars — and they can become very unhappy if one of these areas is defiled.

*Buddhism*, and many other contemplative religions of different origin, but similar philosophy, are honored in parts of Cidri. On some roads the mendicant monk with his begging-bowl and staff is a common sight. Beware — he may have sorcerous abilities or useful combat talents.

*The Temple of Enok* is not a "true" religion; it was established three hundred years ago as a "front group" by a small society of power-seekers. It was highly successful; the worship of the "omnipotent Enok," who was originally dreamed up in a smoke-filled back room, is now the state religion in several cities, and powerful in many others. Needless to say, the fat and clever high priests do not believe in Enok — but millions of common folk do, and their donations keep the priests quite happy.

GMs wishing to introduce the religious element in one form or another can use any of these cults, or create their own.

Characters involved with a temple will find the Priest and Theologian talents useful, inasmuch as they comprise the know-how to be a successful "holy man." GMs may, if they wish, make one or more religions "effective" — that is, give certain bonuses or special abilities to sincere and dedicated practitioners of those religions. If this is done, it should be kept to a low level — or prayers may well outnumber swords or spells. In any GM's universe, priests will be entitled to respect, most places, and an occasional +1 on reaction rolls. If more material advantages are to be gained through prayer, they should be *small* (like an occasional one-point die roll modification) and *unreliable*. In fact, the GM may wish to keep players in the dark about whether priests are really getting any advantage at all! That will test their faith . . .

## OTHER SOCIAL STRUCTURES

There are many other guilds, clans, societies, and similar organizations on Cidri. There are also feudal hierarchies nearly everywhere — from kings and emperors down to local landholders. Military organizations have their own customs, ranks, and insignia. GMs are welcome — nay, encouraged! — to work out details of such structures for their worlds, adding detail and reality to the gamers' adventures.

## E. GAME TIME

If you play each adventure for its own sake, starting new characters and entering new territory, you don't need to worry about time. However, most people prefer to play a "campaign." There may be as many as fifteen or twenty people in a campaign. Each will have several characters. At any one time, some characters are resting from their wounds, others are at work on magical items or potions, others are working at their jobs to earn money — and others are out adventuring. A campaign can last for months or years, with game sessions every week or so (real time, that is).

If a GM wants to run a real campaign, he will need to keep track of time — in the real world, or in the game world. It is possible to have a totally flexible time system — the players decide between themselves, each time they get together to play, how much time has passed. The alternative is to have a fixed scale — for instance, one day in the real world equals one week of game time, or one week in the real world equals two weeks of game time. Pick one that suits your convenience. Knowing how much time has passed in the game lets you keep track of healing wounds, money earned from jobs, time taken in travel, and much more.

## AGING

In real life, people (and other creatures) grow old. Aging also takes place in THE FANTASY TRIP — although few characters die of natural causes! However (especially if you pick a game-time scale that lets years go by quickly), you should keep track of aging. An old character may want to invest in some Youth Potion.

You may assume that a character is 20 years old when he enters play. He is not affected by age until he reaches 50. Age then affects him as follows:

Age 50 to 70: Lose 1 attribute point per year. Attributes may still be increased by experience. Points lost through age may be taken from any attribute.

Age 70 to 80: Lose 1 attribute point every six months. Attributes can no longer be increased through experience, lucky rolls, or any other means.

Age 80 up: Lose 1 attribute point every four months.

Youth Potion subtracts from age . . . it “sets the clock back” completely. It does not give a character his lost attribute points back — but it can make him young enough that he stops losing attributes, and can once again increase them through experience.

Reptile Men, Elves, Giants, and Centaurs are very long-lived. Double all the above ages for them. In other words, a member of one of these races is not affected by age until he reaches 100, and does not lose an attribute point every four months until he is 160. Characters of these races are still assumed to start at age 20; they are affected by youth potion just like anyone else.



## IV. GOING ON AN ADVENTURE

Now that you've set up a labyrinth (and maybe a world) for adventuring, and your friends have created the characters that will represent them on their adventures, you're ready to start playing. At last . . . ! Preparation may be fun, but now you're ready for some action.

### A. SETUP FOR PLAY

#### ENTERING A LABYRINTH

When a party of adventurers first sets out, there are several things a GM should do to insure that play will go smoothly.

**CHECK CHARACTER SHEETS.** Each character sheet should be carefully examined — especially if it belongs to a new player or beginning character. The GM should make sure that attributes add up properly, that the spells and talents taken are not too much for the figure's IQ, that the weight carried is not too much, etc. He should also note certain talents and the IQs of the figures that have them — so, for instance, a Naturalist can get his improved saving roll to see an ambush, or a highly alert figure can have a better chance to see a door or trap.

**MAKE UP GM CHARACTER RECORDS.** Special record sheets have been provided to allow the GM to record the most important things about each character on the adventure: name, race, attributes, reaction pluses or minuses, and "automatic" talents. If the GM needs detailed information on a player-character, he can ask to see the player's own sheet. The GM record sheets carry a minimum of information — but they let the GM see (without asking) who is entitled to a better saving roll against slimes, who can read the inscription on that sword, et cetera.

**MARCH ORDER.** The players must set up their march order — that is, decide who goes in front, in back, to the right and left, and who is safe in the middle — and how far apart they are. They must also tell the GM what their ready weapons are. Players may change their march order at any time, but they must always let the GM know — so he can tell them who sees something, who must make a saving roll to dodge a trap or falling slime, or who gets the first chance to fire on an enemy.

The most convenient way to set up your march order is to use a short segment of megahexes to represent the tunnel. Each player places his own figure on it. The GM may then assume the players keep these relative positions until they tell him otherwise.

**CHOOSING A LEADER.** Ask the players if they want to designate a leader. They don't have to — but if they do, you can assume their party is a little quieter as they travel. If they DO choose a leader, you will speak to the leader when asking what the party does (at least until a combat situation, when it's likely to be every man for himself). Of course, a player can always have his figure DISOBEY — and for some figures, this would be quite in character.

Players may choose their leader on the basis of their own personalities — or they may pick the player whose CHARACTER is the best leader-type. The latter way is often less organized but more fun; playing a leader can be a good experience for a person who has never been in a leadership position.

If the party is made up of highly disparate characters — for instance, if it contains an elf, two dwarves, an orc, and a couple of bad-tempered humans — they had better have SOMEBODY with the Diplomacy talent, and it would be best if that figure led. Otherwise, the players will be quite justified in attacking each other rather than the creatures they encounter!

**BACKGROUND AND CLUES.** If the players do not already know something about the area they will be traveling in, now is the time to tell them. One time-honored device is to assume the players are sitting in a tavern — then, in the guise of the tavern-keeper, the GM can fill them in on all the local rumors and maybe even sell them a map or two. Ingenious GMs will think of other devices to tell the players what is going on. If the GM is providing an "employer" and quest for relatively inexperienced characters, he can let them know what their choices (if any) of quest and master are (see FIND-ING AN EMPLOYER) and get their decision.

**SECRET INSTRUCTIONS.** If the players are really role-playing, some of them may have motives and objectives which are secret from the other players. In this case, they may want to tell the GM in advance. For example, the GM might begin a trip knowing (because the players had told him) that Akadomelopolous the Mage was carrying a strength battery that none of the others knew about, that Simm Slückfingers intended to pocket any small, valuable items that he came across, and that Khrabgras the Orc had a secret grudge against the two dwarves in the party, and would really be aiming to hit whenever he got a chance to fire his crossbow "past" one of them, although he might SAY out loud that he was aiming to miss . . .

### MAKING UP A PARTY

The best party for labyrinth adventuring is one with the strength to overcome most outright attacks, and the flexibility to meet a variety of situations.

Ideally, the party should comprise both wizards and heroes. A ratio of two fighter-types to one non-fighter seems to work well. ("Fighter," here, means someone who steps up to the foe and swings a weapon. A wizard casting spells in the background is very useful, but he needs protection.)

Some of your heroes will be pure fighters, but others should be high-IQ, talented types. You will certainly want at least one thief or other highly-alert type, to spot traps and ambushes. Similarly, a Naturalist is invaluable. If you have a Physicker, you can get your wounds treated; if you have someone with Diplomacy or Charisma (or both), you are less likely to get wounded in the first place.

The number of characters in the group depends on the players and the GM. Generally, a party of fewer than four is too small to be safe. A very large group — 12 or more — is very noisy, and presents difficulties to the GM . . . especially if each character is being played by a different person. A party of six to ten figures, and a play group of four to six players per adventure, is a good compromise.

### HIRED HELP

If your party is too small for comfort's sake, you have two alternatives. You can always start a few more characters. However, if your players (or the GM) don't like to have several characters being run by the same player, or if you don't want beginning characters along on your dragon-hunting trip on the fifth level, you may want to hire some help.

Players may look for any type of hiring, but there is no guarantee that they will find what they want. If their base is a village or small town, their choice will be very limited; the GM may simply determine who is available, and that will be that. In a large city or other populous area, characters have a better chance of hiring someone with specific talents. The GM may assign any chance he sees fit; the roll should be made against the party leader's IQ. Chances of hiring some specific character type are improved by large cities, wealth and fame of the characters trying to hire help, and commonness of the character type. They are decreased by rarity of the type and

(in general) the attribute total of the hiring sought. For instance, if you are just looking for a fighter with an attribute total of 40 or better, you ought to be able to find one within a couple of weeks. If you also specify that he have the Thrown Weapon talent, speak Dwarvish, and know the spell for detecting magic, you may have to search a *very* long time. To find such a person willing to hire on as a helper (even in a large city), you might have to make as much as a 10-die roll against your IQ (one attempt per week).

The GM plays all "hired" characters. He also determines their exact attributes and abilities, as well as their true attitude toward their employers. Their true attitude is determined by a reaction roll made when they are hired, and will not change except under exceptional circumstances. A hiring whose reaction is good will stay loyal in all but the most unfavorable circumstances. If an employee secretly dislikes you, he probably had some ulterior motive for signing on, and may desert, stab you, or steal all your treasure at the first opportunity. A loyal employee will probably tell his master all of his talents and abilities; a dishonest one may lie. Therefore, his "real" character record sheet should be a secret, kept by the GM.

The hiring's true feeling toward his employer is the GM's big secret. This is determined by a single reaction roll, made when he is hired. Apply any appropriate reaction pluses or minuses — especially for their respective races, and for Charisma and/or Sex Appeal of the employer. A reaction of 6 or better means fanatic loyalty. 5 is great reliability; 4 is a good, honest employee, but it's just a job to him. 3 is a mediocre employee, always putting himself first. 2 had an ulterior motive for joining you, and cannot be relied upon. 1 (or below) is totally untrustworthy. He will probably rip you off at the first opportunity, and run. If he doesn't, it's because he's a spy for your enemies, the Thieves' Guild, or some equally nefarious power.

The GM may change a hiring's true feelings toward his employer if something *exceptional* happens. Save his life, and he may like you better. Leave him to die, or cheat him out of his pay, and he just might hold it against you.

Pay for an employee is determined by referring to the table of jobs in Section II. Start with the most lucrative *legal, non-combat* job the hiring could find normally, with all his talents and/or spells, and double that pay. After all, he'll be going into danger. A very experienced hiring, should he be willing to join you at all, will probably demand a share of the trip's profits, in addition to his regular salary.

The players may command their hirings, but in a pinch, it is the GM who controls them. Thus, a hiring may desert when the going gets tough, insult someone you're trying to placate, panic and start screaming — or sacrifice himself to save you. It all depends on his true character — which only the GM knows.

Experienced employees are useful as bodyguards and specialists — for instance, if you don't have a Physicker, you may want to hire one. Inexperienced (beginning-type) hirings are cheap and easy to hire, and make good extra characters and cannon-fodder.

Once you have hired a character for one trip, you can usually find him again (assuming he survived the trip). If you treated him well, he will probably be willing to join you again.

## SLAVES

In some parts of Cidri, slavery is legal. If your GM allows slavery in the part of the world you inhabit, you can buy slaves to aid you in your adventures.

The procedure for finding the kind of slave you want is about the same as for finding an employee. However, "un-

skilled" slaves are very easy to find, while highly skilled slaves are rare and expensive. Furthermore, they are probably slaves because they were convicted (rightly or wrongly) of some crime, and will resent their status.

The cost of a slave is determined as follows: Figure the amount that character could earn in four years, if he/she was free and working at the best *legal* job allowed to one with his spells/talents. That is the base price. The price may be raised if the slave has unusual talents, or is especially handsome, beautiful, or strong.

The GM will make a reaction roll (secretly) to determine the slave's attitude toward his new master. This roll is modified as follows: -1 if the slave has total attributes over 36, and -2 if he/she has attributes totalling 40 or more (because a highly experienced person will resent being a slave). +1 if you promise freedom within 5 years, and +2 if you promise freedom within a year. Note, though, that if a promise to free a slave is not kept, the slave will turn against you.

Slaves, like employees, are characters controlled by the GM. A player may command a slave he owns, but the GM will be the final authority on what the slave does.

Slaves can be useful, but it is well to treat them kindly (or watch them very closely indeed), for they may turn against you. It is also well to remember that if you are in a place where slavery is legal, there is always a chance that YOU may be captured and enslaved.

## FINDING AN EMPLOYER

It is also possible to reverse the "hiring" idea. The players' characters may become hirings of a powerful and experienced character played by the GM — not just for an ordinary job in town, but for an adventure.

If your players' characters are relatively inexperienced and have little money, but want to go on a relatively dangerous adventure, this is a good system to use. After all, Cidri is a dangerous and adventure-filled place, and there are always experienced individuals looking for cannon-fodder for some project or other.

The pay that characters receive is determined as under HIRED HELP (above). Characters may also negotiate for larger shares, a split of the treasure, etc. Success will depend on their employer's nature, his quest, and his true feelings toward them (GM makes a reaction roll). Your new master may be benevolent, or strictly business. He may also want you along because he knows he'll need a human sacrifice for the Frog God!

The GM will make up a character sheet for your employer, who may be a very experienced character indeed. Players will have a general idea of his attributes and talents, but will *not* get detailed information.

Possible employers and quests include:

An experienced wizard on a quest for a certain heavily-guarded magical item. He requires fighters and/or apprentice magicians.

A renowned hero who has accepted an assignment to free a captive held by orcs. He has been given a chest of gold with which to hire help.

A wealthy eccentric whose hobby is nature study. He is a Master Physicker and an Expert Naturalist, and also reads many languages, but he is totally useless in a fight and needs bodyguards for his latest mad scheme: a trip underground to search for a rare mushroom. Fortunately, he is so wealthy that he'll let his employees keep any treasure they find.

And anything else your GM can dream up.



## EQUIPMENT

Before going down "into the labyrinth," characters will want to outfit themselves. The equipment they may carry is limited by two factors: how much they can afford, and how much weight they can carry.

Each item has a **COST** in silver pieces, which must be paid at the time the item is acquired. A silver piece is assumed to be roughly equivalent to a dollar, back when the dollar itself was silver (and still worth something). Each item also has a weight, given in kilograms (kg). The costs and weights of weapons are given in the **WEAPON TABLE**. The costs and weights of other items of equipments are given below in the **EQUIPMENT TABLE**.

The amount of weight carried will affect both travel speed and DX (see **WEIGHT CARRIED**, below). Equipment can be carried in several ways:

**IN THE HANDS.** A "ready weapon" or shield is carried in the hand, as is a torch. Up to (2 x your ST) kg of weight can also be carried in a bag in the hand or slung over the shoulder. The advantage of carrying gear this way is that it is quickly available, and (in the case of a bag) very quickly dropped.

**ON THE BELT.** A limited amount of gear can be carried on the belt, where it is out of the way but can be readied quickly. You may carry up to six items on your belt. No more than two may be "large" (over 1 kg in weight) things. One of the six should probably be a belt pouch into which you can put gems, rings, coins, etc.

**ON YOUR BACK.** A backpack may hold as much gear as you may legally carry. The advantage of a pack is that it gets the gear out of your way, and stops 1 hit damage from any attack from your rear. The disadvantage is that it is heavy and bulky. It takes 2 turns to put on or take off a pack, and 4 turns to take something out of a pack (on the ground or on another person's back). It is advisable to take off your pack before fighting, if you have the chance. It is usually wise to throw away your pack when fleeing, if you can, since the enemy may stop and investigate it.

**HIDDEN ON YOUR PERSON.** Anywhere you can think of. A dagger in a leg sheath isn't a bad idea — but if it's hidden, it'll be hard to draw.

**LITTERS, PACK ANIMALS, ETC.** Heavier weights may be carried if you build stretchers or litters for two or more figures to carry. Pack animals are very useful, but few pack animals will enter a labyrinth; the footing is unsure and the odors and darkness scare them. Donkeys, mules and canines are the only pack animals that may be used underground — and even they will be very susceptible to panic. Other pack animals must be left outside, along with wagons, etc.

## WEIGHT CARRIED

The weight a figure can carry is directly related to its strength, as follows:

Less than its ST: No penalty of any kind. Dog-paddling or swimming allowed.

Less than 2 times ST, in kg: No penalty of any kind on land. No swimming.

2 to 3 times ST: MA reduced to 8.

3 to 4 times ST: MA reduced to 6. DX -1.

4 to 5 times ST: MA reduced to 4. DX -2.

Note that these speeds refer to running (i.e., combat) speeds. All figures walking normally through the labyrinth are assumed to have a MA of 3.

A figure may not carry more than 5 times his ST and travel normally. However, it is possible to move very heavy loads for a short distance. A figure can carry up to 7 times its ST for a short time — not over 10 minutes. His ST is reduced by 1 every 2 minutes due to exhaustion.

The maximum a character can lift is his ST, *squared*. However, a character can *shift* 2½ times this weight, if he can get into a position which gives him leverage.

Example: Seamus has a ST of 13. He can carry 25.9 kg without penalty. He can carry up to 65 kg and travel normally on foot — but his DX will be -2 and his MA will be reduced to 4. He could lift 169 kg, if he had to.

Note that, if most of your load is in a bag or pack, you can avoid the DX penalty by dropping your load before combat. A bag can be dropped immediately. It takes two turns (standing still) to take off a pack.

All these weights are *doubled* for dwarves.

## ARMOR WEIGHT AND COST

The armor weights given in the table below are for a "normal-sized" one-hex figure — i.e., a man, elf, dwarf, proot-waddle, etc. For other types of figures, modify armor weight as follows:

**Small one-hex figures** (goblins, hobgoblins, halflings, etc.): The weight of the armor is 70% of the amount given in the table.

**Large one-hex figures** (reptile men, gargoyles, etc.): The weight of the armor is 130% of the amount given in the table.

**2-hex figures** (horses, centaurs, etc.): The weight of the armor is 250% of the amount given in the table.

**3-hex figures** (giants, ogres, etc.): The weight of the armor is 400% of the amount given in the table.

**Larger figures:** Add another 150% for each hex of size of the creature, over the base 400% for the first 3 hexes.

The protection granted by armor, and its effects on MA and DX, are governed by its type (plate, chain, etc.) and are not affected by the size of the figure wearing it — except that very strong figures wear their armor more easily. See **ADVANTAGES OF GREAT STRENGTH**.

**NOTE:** If your armor reduces your MA to (for instance) 6, but your "weight carried" on the above table reduces it to 8 (or, for that matter, vice versa), then your actual MA remains 6. Your MA is always the *lower* of the two numbers.

## WEIGHTS OF CHARACTERS

"Small" one-hex characters, such as those listed above, average 40 kilos in weight. Normal-sized one-hex figures, like men, average 70 kilos (85 for dwarves). Large one-hex figures average 140 kilos (160 for gargoyles). The average 2-hex figure might weigh 500 kilos; the average 3-hex figure might weigh from 700 to 900, depending on species. A *very rough* guide to the weight of many one-hex creatures: Square the ST and divide by 2. For larger creatures, square the ST but do not divide; power-to-mass ratio goes down with size.

It is always possible for a player or GM to state, *when a character is first created*, that he/she is especially fat, skinny, tall, short, etc. GMs will have to handle the play of such characters accordingly, giving advantages and disadvantages as they see fit. A very fat character, for instance, might float in water — but would not be able to enter a narrow tunnel!

## WEIGHT CARRIED BY PACK ANIMALS

A pack animal can carry up to five times its ST, in kilograms — i.e., a horse with ST 24 could carry a load of 120 kg (264 pounds). This is the maximum load for sustained travel.

If the load is pulled in a wagon, rather than carried on the beast's back, much more can be hauled. Assuming a wagon in good condition, and moderately decent roads, a draft animal can pull a weight equivalent to 100 times its ST, all day.

#### WEIGHT CARRIED BY FLIERS

The *maximum* load for a flying beast is 6 times its ST, in kg. Fliers are uncomfortable when burdened and will refuse to carry a larger load.

The maximum load for any *sustained* travel for a flying beast (more than an hour's trip) is 4 times its ST. If you ride a winged steed, you had best be light — and travel lighter.

The maximum load for a person under the influence of a Flight spell is 50 kg. (Actually, this is a gross generalization. A very light character Flying could carry more than 50 kg; a fat man might not be able to carry anything. For simplicity's sake, use 50 kg per character and don't worry about it.)

An intelligent flying creature, or an unintelligent one under a Control spell, can lift up to 8 times its weight for a couple of minutes — no more. This gives a Gargoyle or Dragon time to lift (and drop) a large rock, body, etc. This is very fatiguing; each 2-minute trip with a load greater than 6 times ST will cost a figure 20% of its original ST.

#### EXAMPLE OF WEIGHT CARRIED:

Greymalkin the Mage has a strength of 11. He carries the following gear:

IN HAND: A shortsword (2 kg) and a torch (.2 kg).

ON HIS BELT: His dagger (.1 kg) and four flasks. One is a flask of sleeping gas, and three are molotails; each weighs 1 kg.

IN HIS PACK: The pack itself weighs 2 kg. It contains a labyrinth kit (3 kg), his wizard's chest (5 kg), a bag of 100 copper pieces ( $\frac{1}{2}$  kg), a skin of wine (1 kg), two days' rations (1 kg), and three empty bags in case he finds something worth keeping (these aren't on the list, so the GM assigns them a weight of .1 kg each, or .3 kg total). His staff is also slung across his back (2 kg).

Therefore, Greymalkin is carrying a total of 21.1 kg. (Don't count the clothing he wears — but, if he was wearing armor, you WOULD count that.) Twice his ST of 11 would be 22, so Greymalkin is so lightly loaded that he suffers no movement or DX penalty. However, if he picks up another .9 kg, his MA will drop to 8 unless he drops the pack before taking any actions.

Strictly, weight carried/moved should be based on the ST a figure has AT THAT MOMENT. For play purposes, you should *usually* base it on the figure's BASIC strength, and let it go. But a GM would be quite justified in refusing to let a badly-wounded character stagger home with a load he could barely have carried before he was wounded!

#### EQUIPMENT TABLE

Most of the equipment listed below is self-explanatory. Items which require elaboration include:

**LABYRINTH KIT.** This is what every adventurer should carry with him — a small pouch of standard gear, including 10 meters of rope, a hooked grapnel, a collapsible 2-meter pole, flint and steel, a hammer, and five spikes for scaling walls or closing doors.

**PHYSICKER'S KIT.** Necessary for a Physicker, and useful for a Master Physicker, when wounds are to be healed.

ITEM	COST	WEIGHT IN KG	NOTES
Labyrinth kit	\$30	3	See above.
Physicker's chest	\$50	2	See above.
Belt pouch	\$ 5	.2	
Molotail	\$20	1	1 liter flammable oil, in bottle.
Gas bomb	Varies	1	Bottle of gaseous potion.
Torch	\$ 1	.5	Burns for about an hour.
100-m rope	\$20	5	
10-m rope ladder	\$50	2	With hooks at top.
Collapsible 2-m pole	\$ 5	1	Wood, very strong. 3 sections.
Crowbar	\$10	2	In combat, a club if ST = 12+.
Miner's pick	\$50	4	A 2-die, 2-handed, ST 13 weapon.
Saddle and bridle	\$50	7	This is <i>very plain</i> gear.
Cart	\$100	100	To be pulled by 1 or 2 horses or oxen.
Backpack	\$40	2	
Rations	\$ 5	.5	Enough for one person for one day.
Wine	\$ 2	1	1 liter fairly good wine, in skin or bottle.
Waterskin — 1 liter	\$ 3	.1	Weights 1 kg when full of water.
200 coins or large gems	?	1	Any variety; most coins weigh the same.
Scroll (or similar object)	?	.1	Any scroll-sized object
Book (or similar object)	?	.5	A medium-sized book
Wizard's chest	\$2,500	5	See MAGIC.
Clothing: upper-class	\$200	2	Suitable for a merchant or noble.
middle-class	\$50	2	Suitable for a townsman.
lower-class	\$10	2	Suitable for a peasant or brigand.
Lantern	\$20	1	Burns 2 hours on oil from 1 molotail.

For weights and costs of combat equipment, see the WEAPON TABLE and ARMOR TABLE later on.

## HINTS ON EQUIPMENT

**Players:** Don't take *everything*. If you encumber yourselves too heavily, you'll find yourselves throwing it away to save your lives — and equipment costs money, too. Experience will teach you what you are likely to need.

**GMs:** Don't waste too much time calculating weights. Make sure your players understand the rules — but you don't need to re-add every time they pick something up. Just don't let them pick up enormous loads without penalty. Note also that the **SIZE** of a load can make it inconvenient. A person carrying four halberds and three sofa-cushions is not handling a great deal of **WEIGHT** — but he will travel slowly!

Weights are given in kilograms, and costs are given in silver pieces (equivalent to a silver dollar), to make it easy for you to calculate costs and weights of items not listed. You don't need to be absolutely accurate — just make an estimate that everyone can accept. One kilogram, incidentally, is about 2.2 pounds.

## B. PLAYING THE GAME

### PLAYING GM CHARACTERS

A game master's labyrinth will be populated by many different beasts and men — some intelligent, some not, some friendly and some hostile. When the players encounter one of the GM's characters, the GM then takes on two roles. He is not only a referee, but also another player. The more skillful a GM is in separating his two roles, the more fun the whole group will have.

A GM, wherever possible, should determine the reactions of his men and monsters according to logic. Faced with a party of six, a wolf will flee — unless it's starved, sick, or defending pups. A party of stupid orcs will probably fight — but if they have a smart leader, they may try to dicker, negotiate, or trick the players into a bad position. The GM can then play the orc leader, talking to the party. If the players give the right answers, they may be able to walk right by! Otherwise, it's a fight.

Although not every situation should turn into a fight, many will. In such cases, the GM moves and controls his characters, just as the players do theirs. He may choose to have them fight to the death — or to surrender or run when they are losing. If the GM's orcs and goblins are victorious, they may slaughter the party — or take prisoners. If the GM is undecided between courses of action, he can flip a coin or roll a die — but he should have a good enough idea what the motives of his characters are that he will know how to play them. Each player plays one or two figures — but the GM plays several.

One alternative system is to separate the role of playing the men and monsters from the referee role. The GM can have one player assist him by controlling all the orcs, monsters, etc. — in fact, that player might be the one who first set up the labyrinth. This can be more interesting, because, while the GM may know a lot about the weapons and plans of the party, the monster-player won't. A GM has to be careful, when playing a dumb hobgoblin, not to act on knowledge he doesn't possess. Allowing a separate person to play the monsters allows the monsters to be fiendish, and the GM to be fair, all at the same time.

### REACTION ROLLS

When the Game Master does *not* have a predetermined reaction in mind for one of his characters in a specified situation — or when he feels it is better to leave a reaction up to chance — he rolls one die. This die roll determines the reaction his character(s) have to the presence of the players, or to whatever offer or suggestion they are making.



A roll of 1 is **HOSTILITY**. This may range from simple refusal of the request, to a command to "get out of here," to an outright attack, depending on circumstances.

A roll of 2 means **UNFRIENDLINESS**. A request will not be granted, or will be granted under the harshest possible conditions; a party of travellers will be ordered away, insulted, or otherwise made to feel unwelcome; and so on.

A roll of 3 or 4 means **NEUTRALITY** or **DISINTEREST**. A 4 is friendlier than a 3, but either roll means the GM's characters would prefer to go about their business and not be bothered. If this is a business situation, the characters should try again with a better offer; if this is an encounter in the wilds, the GM may allow his characters to become hostile if pressed.

A roll of 5 means **FRIENDLINESS**. Requests will probably be granted, information will be given, travellers will be allowed to pass unharmed, and so on.

A roll of 6 means **GREAT FRIENDLINESS**. Requests will be granted cheerfully, information will be volunteered and aid given, protection offered, and so on.

The GM may allow any number of factors to influence a reaction roll. If hostile races are involved, subtract 2. If the players' group is stronger than the GM's characters, add 1. If the situation is at all "civilized," add 1 if the party contains a bard, scholar, Master Physicker, or other character deserving of respect. Add 1 for a successful use of Sex Appeal; subtract 1 for a botched attempt. Add 1 for a bribe, and 2 for a large one, unless the GM characters are painfully honest — in which case **SUBTRACT**. (And keep in mind that brigands might try to attack, anyway, to get it all!)

### SAVING ROLLS

A saving roll is a die roll made by a character to avoid some unpleasant event. A typical saving roll is made just like the "to hit" roll in combat: roll 3 dice against your DX. If you roll your DX or less, you escape. This would be exactly the saving roll needed to dodge a slime falling from the ceiling.

However, some saving rolls are made against your other attributes. For instance, a roll against IQ is required when looking for hidden traps or when trying to resist a **CONTROL PERSON** spell. A roll against ST would be required when a poison has been drunk.

Some saving rolls also call for more than 3 dice. For instance, to dodge a cloud of sleeping gas from a broken bottle

in your megahex, you would need to roll your adjDX on FOUR dice, rather than three. Some fiendish traps would require a roll on even more dice.

The saving rolls for many dangers are given in this book, and a trap (see TRAPS) is described in terms of the dice needed to see it and/or to avoid being hit. For other situations, the GM will determine what saving roll he wants to require from the characters.

In general, a saving roll should be allowed against any "automatic" occurrence, to represent the chance that you might dodge. You do NOT get a saving roll to dodge an enemy weapon or spell — his chance of hitting is determined by his DX roll.

Both player characters and the GM's figures get saving roll chances, where appropriate. When a saving roll is called for, the general rule is: roll the number of dice given, trying to get a number LESS THAN OR EQUAL TO your ST, adjDX, or IQ, as the case may be. Failure to make the saving roll indicates failure to avoid the hazard.

In many cases, the GM will tell a player to make a roll on X many dice — without telling him what he is trying to avoid. The GM may even be doing this for no other reason than to make the party a little bit nervous.

*Remember: In any situation where the player would get an unfair advantage by knowing whether his roll was a success or a failure (i.e., trying to disbelieve an illusion, looking for a secret door, manufacturing a magic potion, etc.), the GM, and not the player, makes the roll.*

You will remember that the 3-die DX roll required to HIT an opponent has "automatic" results at the high and low end. The very low rolls (3, 4, and 5) produce automatic hits, and the very high ones (16, 17, and 18) produce automatic misses. 3 is very good luck. 18 is a disaster.

The same system should be applied by the GM when most other rolls are made — saving rolls, rolls to see how a job went, rolls to hit someone dodging. A low roll produces a very good result for the character. A very HIGH roll produces disaster. For instance, a thief once tried to use his Spying talent to peek through a doorway without being seen. He rolled 3 dice against DX — and got 18. This is the WORST possible result — it means disaster. In this case, he tripped and fell through the door! Since there were a dozen Green Slimes on the other side, he was immediately eaten. Tough luck. Roll better next time.

Use the following table to determine what rolls are automatic success and failure for any number of dice. The GM should use his imagination when determining the results of spectacularly successful (or incredibly bad) rolls:

- 1 die: automatic success, always, on a 1-die saving roll.
- 2 dice: 2 = automatic success; 12 = automatic failure.
- 3 dice: 5 and below = success; 16 and up = failure.
- 4 dice: 8 and below = success; 20 and up = failure.
- 5 dice: 11 and below = success; 24 and up = failure.
- 6 dice: 14 and below = success; 28 and up = failure.
- 7 dice: 17 and below = success; 32 and up = failure.
- 8 dice: 20 and below = success; 36 and up = failure.

These numbers refer to AUTOMATIC success and failure. For instance, if your DX is 18, you could make any 3-die roll on DX — EXCEPT that, on a roll of 16 or up, you AUTOMATICALLY fail. And if your adjusted DX is 6, you might not have much chance on a 5-die roll on DX — except that on a roll of 11 or less, you made your saving roll, regardless of your actual DX.

The result is that any character, no matter how dextrous, has around a 4½% chance of missing a roll — and even a clumsy or stupid character has the same chance of making it.

NOTE: GMs do NOT have to allow repeated attempts

to perform some nearly-impossible task. If they do, the 4½% chance will assert itself! This rule is intended to give players a small chance of pulling something off through LUCK — *never* to make it possible to do *anything* if you just try 15 or 20 times. A general procedure: When characters are sitting around trying the same "impossible" task over and over again (looking for a well-hidden door, trying to figure out an 8/IQ puzzle, etc.), you can add one more to their die roll each attempt after the first. This means that if they don't get lucky, fast, they'll never manage it.

Similarly, the GM may rule out automatic success in a situation where he has said (for instance) "You can try a 20-die roll against your IQ, once a week, to do this." If he allows automatic success, 20 dice are no harder than 10.

Automatic success is for *saving* rolls, or for accomplishing some feat the *first* try — plus anything else a generous GM allows. But automatic *failure* applies on *everything*.

## NUISANCE ENCOUNTERS

A nuisance encounter is an encounter with a creature too slow or weak to be a real threat to a healthy party — but dangerous to a lone man, or to a group of wounded characters. Most nuisance creatures are small vermin of one kind or another. Therefore, it is not unrealistic to have them appear at random intervals, instead of planning their exact locations beforehand — though, of course, a GM may plant nuisance creatures in specific locations if he likes.

In game terms, nuisance encounters can be quite useful. The possibility of a nuisance encounter will keep parties from taking safety for granted under any circumstances. Roll for a nuisance creature at intervals, depending on just how verminous your labyrinth is. GMs should try to strike a balance between constant nuisance attacks and boringly empty tunnels.

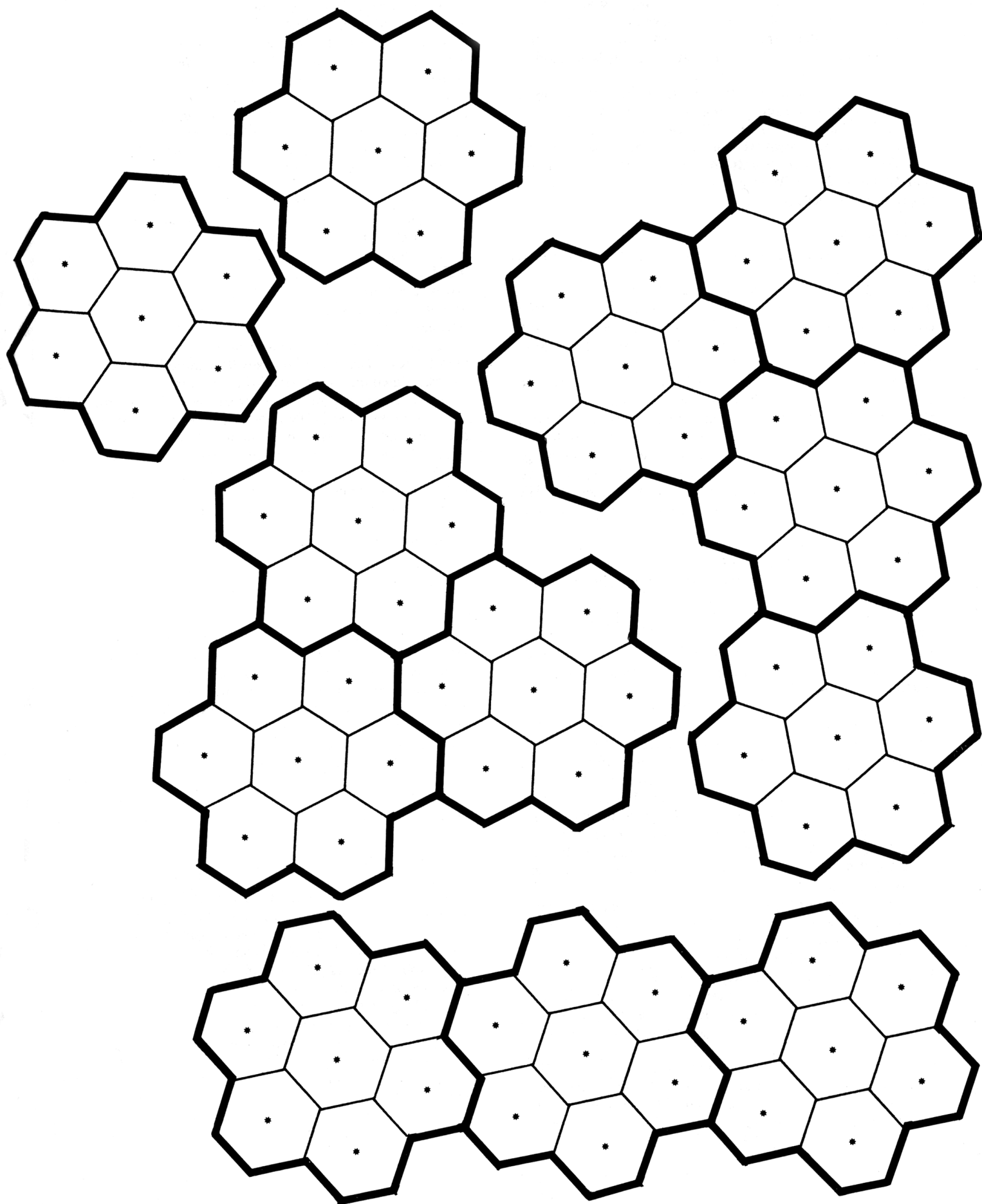
A suggested formula: Roll for a nuisance encounter every 30 hexes of tunnel, or every 10 minutes of game time when the party is in a room or otherwise standing still. Roll 1 die; on a 5 or 6, a nuisance encounter takes place. Roll 2 dice to determine the type:

- 2 — 30 vampire bats
- 3 — 15 vampire bats
- 4 — 50 rats
- 5 — 3 green slime
- 6 — red slime
- 7 — green slime
- 8 — small (½-meter) scorpion
- 9 — 2 brown slime
- 10 — 20 wasps
- 11 — 30 spiders
- 12 — silver slime

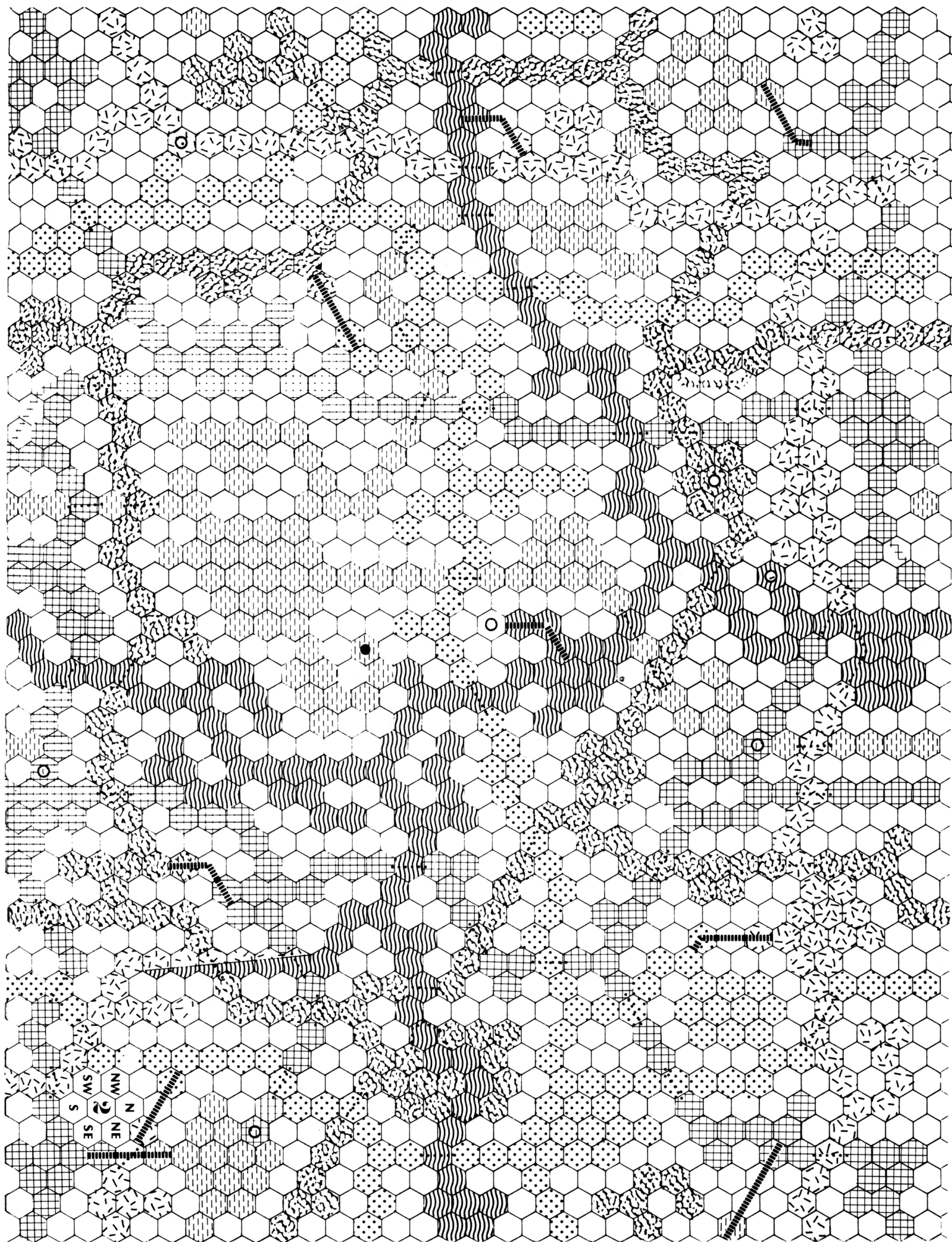
The GM does not have to bring the nuisance(s) into play immediately. For instance, if the party is about to open an otherwise empty room, he can have the nuisances come out of the room (or lie in wait inside). The creatures encountered as nuisances behave according to their natures; slimes (except silver slime) attack mindlessly, scorpions sting if disturbed, vampire bats try to pick off a straggler, etc.

GMs may vary this table to suit themselves, or create an entirely new one. However, random creatures should be confined to those that would logically be found wandering aimlessly in the area. It is NOT logical to pull trolls, groups of orcs, or similar menaces out of thin air in an otherwise well-worked-out labyrinth.

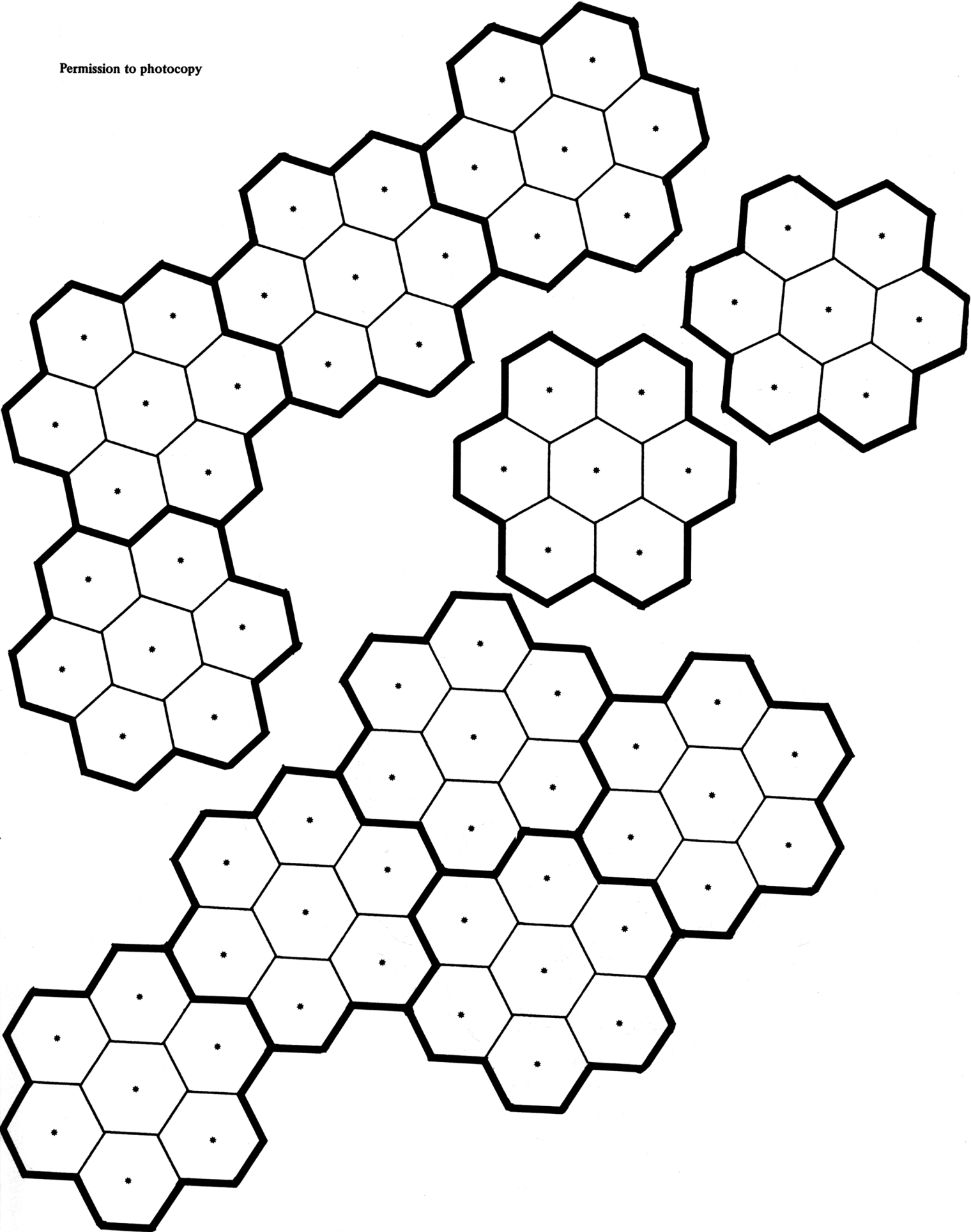








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## TIME, SPEED, AND DISTANCE

Each turn lasts 5 seconds.

Movement on the *tunnel* map is at one of two speeds:

**WALKING:** 1 hex per turn. At this speed, the party can map, and has a normal chance of spotting traps, etc. Since this is the speed at which a party travels when nothing much is happening, a GM may wish to lump turns together and take 5 or 6 hexes at a time, to speed up play. Remember: each of these hexes is really 1 MH.

**RUNNING:** Speed depends on armor. An unarmored figure runs at 4 hexes per turn. A figure in leather moves at 3, and a figure in chain or plate moves at 2. To get the running speed on the tunnel map for other figures, divide their MA by 3 and round up. If all figures in a party are running, they may stick together (traveling at the speed of the slowest), or string out along the tunnel. When you run, you cannot map. You see NO tunnel features except walls and doors. When you run down stairs, you must make a 3-die saving roll to avoid falling; jumping down a shaft while running requires a 5-die saving roll. Falling down stairs does 1 die damage; falling down a shaft does 2 dice damage. When you run up stairs or "run" (actually climb very fast) up a shaft, you suffer no chance of falling, but lose 1 ST from exhaustion. Running also makes LOTS of noise.

If you are flying inside a tunnel, treat it as running (except for the faster speed). You may not fall down stairs — but you might bang into walls. It comes out even.

**REMEMBER:** The hexes on the tunnel maps are each equivalent to a MEGAHEX on the Melee tunnel segments. Walking speed in the tunnel (1 hex/turn) is equivalent to MA 3.

## HOW MANY TURNS?

When figures are in combat, the option system rules what they can do. When they are not in combat, the GM must judge how many five-second turns each action would take — keeping in mind that it takes longer to do something if you're running. Some examples:

Make one search for a trap, hidden door, etc. — 6 turns.

Attempt to remove a trap — 12 turns.

Spring a trap intentionally — one turn.

Pull out a molotail and light it — 1 turn.

Take off a backpack — 2 turns.

Remove an item from someone else's pack while they have it on, or from your own while it's on the ground — 6 turns.

Light a torch — 6 turns.

Search a body for loot — 6 turns.

Kill a helpless figure — 1 turn.

Ask a question and get an answer — 1 turn for a simple question, more if it's complicated.

## LIGHT

A torch (or Light spell) gives clear illumination in a circle 3 MH (3 hexes on the tunnel map) in diameter. An oil lantern, large torch, etc., such as might be found in a room, would illuminate more area: a circle 6 MH or more in diameter. A torch lasts for about an hour; a lantern burns for two hours on the oil from one molotail.

Any light can be SEEN at any distance underground in a straight line. The glow from a torch can be observed around one tunnel bend; the glow from a lighted room will carry farther. Such a glow will reveal the presence of the light, silhouette figures in front of it, etc.

A figure in total darkness can sense light at greater distance than can a figure with a torch of his own. GMs will have to

use their discretion in deciding when light can and cannot be seen — these are guidelines.

## LIGHT'S EFFECT ON COMBAT

Human beings need light to go bashing about in the tunnels, especially if they plan to fight. So do most other creatures. Dwarves, many orcs, and lots of other creatures live underground, but they light their caverns. Wolves and bears den underground, but can't see in total dark.

Dark Vision and Mage Sight will let any figure operate in darkness as though it were full light.

In most underground combat situations, assume that there is enough light to fight by if one group or the other has a torch or two. Total darkness reduces DX by 8 except for those few creatures who have natural dark vision, or for a figure with Mage Sight. If you have Acute Hearing, you fight in the dark at only -4 DX. Note that creatures which can see in total darkness are usually afraid of light.

Many GMs may wish to assume that rooms (and maybe tunnels, as well) have torches or some other light source. An alternative is phosphorescent moss growing in caves. Characters can put out torches to set an ambush, but they will have trouble killing moss . . .

It is assumed that torches sold for labyrinth exploring are of very good quality, and will continue to burn even when dropped. Of course, they will go out if dropped in water.

## TRAVEL IN THE LABYRINTH

From the time the characters enter a labyrinth to the moment when they leave it (if they do!), the GM must give them information about where they are and what they see. In general, they may see in any direction as far as light allows, or to the next bend in the tunnel. The GM should tell them about all obvious physical features of the tunnel: ("The tunnel goes north for three more hexes, and then bends northeast. There is a door in the northwest wall of the second hex.") He may also give information about less obvious features — see "Did He See It?", below.

The GM keeps track of the players' progress on his *labyrinth* map. As a GM, you may find it convenient to make small counters to use on this map, especially for situations where the party splits up or is pursued by several groups of foes. Notations on the map are all very well for static situations, but as play progresses you will want counters. Bits of clay, tiny dice, small beads or jewels, and other such paraphernalia serve well.

To see how the GM keeps track of the players' location and tells them where they are and what they see, read the "Example of Map Narration" at the end of this section.



### “DID HE SEE IT?”

As the characters wander through the labyrinth, they will pass many concealed or partially-hidden things: secret doors, inscriptions on the wall, traps and triggers, human and animal tracks . . . Obviously, the GM cannot tell them about everything they pass, if it's hidden. Neither can the players constantly be asking, “Do we see any traps? Do we see any slimes? Do we see any hidden doors on the roof?”

To determine whether something is seen, the GM rolls once against the IQ of each character that passes. (Yes, that's a lot of die-rolling — but, if you're constantly rolling dice to keep the players confused, they won't catch on.) The roll for some things is set when the GM designs a labyrinth. If a trap takes 5 dice to detect, for instance, the GM will roll 5 dice for each character who approaches; any character who makes the roll will see the trap.

Certain talents make things easier to see. For instance, a Naturalist gets a 3-die roll to see a Slime or similar creature before it attacks. Other characters get a saving roll when the attack takes place, but no chance to see it beforehand; they just don't have the knowledge. A character with Alertness rolls 1 less die when “noticing” anything at all is involved; a character with Detect Traps rolls 2 less dice when looking for a trap. (It is actually the GM making these rolls, of course; it is important that the player not know what the roll was.)

This means that the GM must make note of which characters have certain talents, and what their IQ rolls are. Detect Traps, Alertness, Acute Hearing, Recognize Value, and Naturalist all operate “automatically.” Characters with these talents are often entitled to information without asking for it; the GM rolls dice and says “You see . . .” Other talents do not come into play unless the character says he is using them, so the GM does not constantly have to remember ALL the talents each figure has.

If a party specifically suspects the existence of one sort of concealed thing, they may tell the GM that they are SPECIFICALLY looking for that one thing — i.e., traps or doors. The GM then rolls one less die for each character whenever they pass a trap or door! However, he rolls one MORE die for every other concealed thing that they pass (i.e., slimes, ambushes), since their attention is elsewhere.

A party has no chance to spot something hidden if they are running or fighting. If they are in the dark, those characters without Mage Sight or dark vision will find nothing hidden.

A party suspecting a door or trap in one particular hex may look a second time. The extra search takes one minute (12 turns). A figure with Detect Traps may search again and again (taking one minute to check each hex on the tunnel map). However, the GM adds one point to his die roll on the third attempt, 2 on the fourth, and so on. If he doesn't see the trap or door quickly, he may never find it.

### “DID HE RECOGNIZE IT?”

The problem of recognizing objects is similar to the problem of seeing them — just how much information do you give? A simple example: if no one reads Elvish, you may simply say “There's an inscription on the wall.” If someone reads the language, you tell them what it says. Similarly, an ordinary character might be told that he sees a mushroom; an Expert Naturalist would probably be told what kind. You may carry this as far as you wish. If, for example, some gate-traveller from Earth has left a Thompson submachine gun on Cidri, a character with the Guns talent might be told, “It looks kind of like a little arquebus, and it smells like gunpowder . . .” An ordinary character would be told, “Well, some of it is wood, and some of it is metal. It smells funny, and has little levers on it.” Either character, if he persisted in experimenting,

would eventually need to make a saving roll against IQ to avoid killing himself or a friend — but someone who understood medieval guns would have a much better chance of surviving the experiment.

Most of the talents which deal with knowledge or recognition are self-explanatory. Sometimes the GM will have to assign a roll against IQ or DX, where none is given; as a game master, you will quickly get a “feel” for what is appropriate.

## MAPPING THE ADVENTURE

A prudent party will want to map their progress through the labyrinth, unless the players have very good memories indeed. The small hex-paper provided with the game is suitable for mapping.

One character should be designated as the map-maker. That player's character is in charge of mapping as the party travels through the labyrinth. The map-maker must have Literacy. He must be *walking*. This is a speed of one labyrinth-map hex per turn (3 MA). A running character cannot map. Strictly speaking, the map-maker could not map very well while holding a weapon, though a charitable GM may overlook this fact if he likes.

A number of contingencies can frustrate a party's mapping efforts. If something forces them to run, they cannot map any of the hexes they run. They *will* retain some memory of what they passed while running. The GM may be creative about simulating this — for instance, asking them how many turns they ran, checking to see where they wound up, and then shouting an *approximation* of the turns and distances they took, once, loudly, as fast as he can. If the map-maker wants to try to translate these “hurried impressions gained while in flight” into solid information, let him!

If a party goes through a Gate without knowing it, their map will be off. Similarly, if a party fails to notice a sloping tunnel, their map will be *vertically* off. Normally, you will tell a party when a tunnel slants downward. In the case of a very gradual slope (one that takes 30 or more hexes to go down one level, which would be a 1 in 10 descent) the GM may make a 3-die roll against each character's IQ to see if anyone noticed the slope. For each added 10 hexes of slope, add a die: thus a 50-hex-long “ramp” would require a 5-die IQ roll to notice. Architects and Dwarves always roll one less die for this. A caution to GMs: Such a gradual slope may cause you trouble when you first draw your own maps.

Finally, there is always the chance that a map will become lost or destroyed during an adventure. Obviously, if the map-maker wanders off, the map goes with him. Fire and water can also destroy maps quite handily. If something happens to the map in the game, the GM should summarily deprive the players of their *real* map (or at least part of it), throwing them back on their own memories.

For more on mapping, see the “Example of Map Narration.”

## DOORS

Any building, underground labyrinth, or other construction will have doors. They can be sliding or hinged, overhead or regular, open or closed, locked or unlocked, hidden or obvious — it's up to the GM.

Generally, in this game, the problem a door presents is “how to open it?” There are several ways that the players can go about this:

**PICKING THE LOCK.** If the door is locked, a character with the Thief or Master Thief talent may try to pick the lock. The GM should assign a number of dice to each lock — a normal lock is only 3 dice. A thief may try once per minute, making his roll against adjDX on the appropriate number of

dice, until he gets it. Non-thieves roll twice as many dice. NOTE: There is NEVER an "automatic success" chance to open a lock. That is one of those things you *don't* do by luck.

A Knock spell will open any lock OR remove one Lock spell. A Lock spell adds 1 die to the difficulty of picking a lock. If you don't have the proper magic . . .

CROWBARS can help. A crowbar weighs 2 kg; it can be used as a club by a person of ST 12 or more. Anyone can use it on a door. If you have a crowbar, make a 3-die roll against your ST to pry open an ordinary door. Each Lock spell adds one die to the roll. Up to two figures may try at once, if both have crowbars, making one roll vs. combined ST. When the door opens, each figure must make a 3/DX saving roll to avoid falling over backwards. If you have no crowbar, try . . .

KNOCKING THE DOOR OPEN. A character can simply run against the door to burst it open. To successfully do this, a figure must make a 5-die roll against his ST. If he succeeds, he must make a 4-die roll on DX if he wishes to avoid going through the door when it opens. Each Lock spell on the door adds 1 die to the number rolled against ST, and a very stout (or spiked) door may take more than 5 dice in any event. In which case . . .

MISSILE SPELLS can help. A Magic Fist or Lightning of 10 points (plus 5 for every Lock spell) ought to knock an ordinary door open by breaking the lock. A spell of 30 points or better, plus 10 for every Lock, should shatter an ordinary door into fragments. If you can't muster that much wizardry, then . . .

BATTERING RAMS are handy. If a big enough timber is available, a number of characters can use it as a ram; make a die roll as above on their COMBINED strengths. However, if the ram works, they WILL go through the door. If you don't want to risk that, try . . .

CHOPPING THE DOOR DOWN. A regular door has a ST of 30, plus 10 for every LOCK spell on it. Heavy doors are stronger. Axes, maces, and clubs can be used to "attack" the door. When its ST is reduced to zero, it has been chopped open. If you left your axes at home, or if you're in a hurry, there is one last chance:

TOTAL DESTRUCTION. A wooden door, if set on fire with molotails, burns up in about 10 minutes. A petard or grenade set next to the door puts "hits" on it like an ax or mace (above). An Open Tunnel spell will get rid of a door. So will the Ultimate Solvent — but be careful, or you may disappear, too.

### KEEPING A DOOR CLOSED

Sometimes the players have the opposite problem — closing a door so it will STAY closed, to trap something or block pursuit. A Lock spell is good. A Thief can close a lock (if it exists) just the same way he would open it. Various items can be piled in front of a door (the GM will have to decide for himself how much they add to a door's ST). And spikes (from the Labyrinth Kit) can be driven into a door. It takes one character 3 turns to drive one spike, and each one adds 5 to the door's ST; up to 10 can be driven. Even ONE spike means that the door cannot be unlocked and/or opened normally; it will have to be knocked open or worse.

### HIDDEN DOORS

A door may be hidden from view. Since spotting a hidden bit of gadgetry is the same, whether it's a door or a trap, the GM rolls just as if the hidden door were a trap (see TRAPS, below) to determine whether each character sees it. The Detect Traps ability also helps when spotting a secret door.

### TUNNELLING

When all else fails, your characters may find themselves trying to tunnel through solid rock. This is rarely a good tactic; it is incredibly slow and exhausting, and can be heard for at least 50 hexes in all directions.

Width of the tunnel dug is determined by the number of figures working. If one man works at a time, he will dig "narrow tunnel" (one hex wide, enough for one man to walk through upright) at a rate calculated as below, or regular tunnel (3 hexes wide) at a third of that rate. Three men may work abreast to dig regular tunnel at a rate figured by averaging their speeds. No more than one man at a time may dig a narrow tunnel, though of course several may trade off the work to avoid exhaustion.

In order to tunnel through rock, characters must be equipped with hammers, small axes, or regular mining tools, and have at least enough ST to use them. (A regular miner's pick is a 2-handed weapon which does 2 dice damage if used in combat, requires ST 13, and costs \$50. It weighs 4 kg.)

Tunneling rate is figured as follows: A man cuts through rock at 2 cm/hour for each ST point he has. A man with a ST of 12 would remove 24 cm of rock in an hour. (There are 150 cm of rock in each hex.) Increase this rate by 50% for a dwarf OR for a man with proper mining tools; double that rate for a dwarf with proper mining tools.

This rate assumes average rock; if the rock is very hard or very soft (GM's discretion), he may modify the rate. This rate also assumes reasonable rest periods. Double the rate if the tunnelers work without a break. However, exhaustion will reduce their ST by 4 each hour. Since tunneling speed is based on a figure's ST at the moment (affected by any wounds or exhaustion) this means that the tunnelers will slow down each hour until they drop.

Digging a stair hex is no harder than clearing regular tunnel. Digging a shaft (one hex in diameter) is slow; halve the rate. If you are working UPWARD rather than downward, the rate is quartered instead of halved; this is very difficult work. Keep in mind that a vertical shaft cut from the floor of one level to the ceiling of the next will have to go through the equivalent of at least two hexes of rock.

Missile spells can also be used to blast a tunnel — but slowly. Each point of Magic Fist damage removes 2 cm of rock of "narrow tunnel" width. Each point of Fireball damage removes 3 cm of rock. Each point of Lightning damage removes 5 cm of rock. Note that the rock splinters which result from a missile-spell mining operation will do at least one die of damage to anyone within 3 hexes every turn.

### TRAPS

One of the most interesting features of a ruined castle, underground cavern, enemy fortress, or other bait for adventurers is . . . traps. Traps can range from the simple nuisance (a hole in the floor) to the simple killer (a hole in the floor with sharp stakes and a Green Slime) to the utterly fiendish (the door looks like it's booby-trapped, so the adventurers take cover around a corner . . . one brave man kicks the door open, and a shower of arrows emerges from holes in the wall — not in front of the door, but along the corridor where the others are waiting!)

Traps should be used sparingly. If you put traps every few feet, the party will spend all their time looking for them. They should be just rare enough to lull your players into a false sense of security — or develop their intuition.

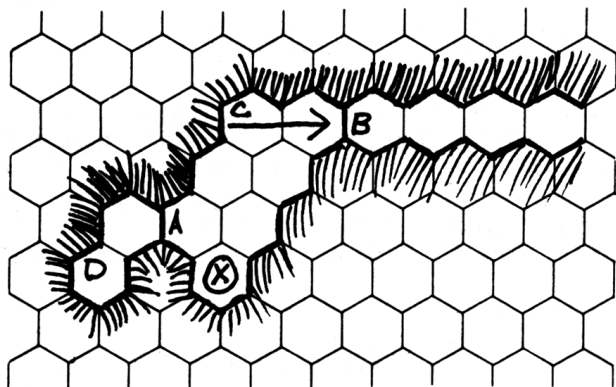
Furthermore, traps should be placed logically. If there's a trap, then SOMEWHERE nearby is, or was, something which required defending — or someone who liked to kill travellers.

A trap does not have to be deadly. It may shower the party with itching powder, release a hungry slime from behind a wall, or break a flask of sleeping potion and set off an alarm to call the guard.

When you put a trap in your labyrinth, make note of:

- A. Where the trigger is, and what has to be done to set it off. (Example: turning a doorknob.)
- B. Where the trap takes effect, and what it does. (Example: Three arrows come out of the door and fly in a straight line; one rock falls from the ceiling, doing 3 dice damage to anyone in that hex.)
- C. How many dice a figure must roll to SEE the trap. (Example: Three dice for an ordinary trap; 4 or 5 for a well-hidden one.)
- D. How many dice a figure must roll to ESCAPE the trap if it is triggered — that is, the saving roll. An ordinary trap will require a roll against DX — 3, 4, or more, depending on how deadly it is. But the old closing-walls trap might require a roll of 6 dice against ST — to stop the walls! Or a trap might have a puzzle-key — and, rather than giving the player the puzzle (which is really more fun) you might require a saving roll against IQ. This would be more fair if a player had a very smart character — smarter than he was . . .
- E. How many dice must be rolled against DX to REMOVE the trap. Failure TRIGGERS the trap!

*NOTE: Successfully picking a lock will NOT necessarily de-activate any traps on that door/chest/object!*



#### EXAMPLES OF TRAPS

This diagram shows how a GM might place traps to protect a wizard's workroom. The large hex-paper supplied with the game is designed for notes and sketches like this.

1. Arrow trap at the door at B. Triggered by opening the door. 4 dice to detect it — 3 to remove it. Arrows are at C — 3 of them, doing 1 die damage each. They fly in a straight line down middle of hexes. 3 dice to dodge.
2. Trap at door A. Triggered by turning knob. Causes oil-flask at X to drop and catch fire. 5 dice to detect, 4 to remove, 4 to dodge flask. (Flask is in center hex of megahex.)
3. D indicates chest against wall. Can be opened safely if chest is not moved — contains 20 silver pieces. Chest itself is inlaid — worth \$40. However, it explodes if moved. 5 dice to detect bomb, 5 dice to remove it safely; grenade does 2 dice damage to everyone in room.

#### DETECTING TRAPS

A party walking along a tunnel (or standing in a room) has a basic chance of spotting any trap about. This is expressed by the basic "to detect" number the GM gives the trap. If the trap takes 3 dice to detect, the GM rolls 3 dice for EACH member of the party to see if the trap is spotted. Having the "Detect

Traps" ability means that 2 dice less are rolled for that figure — so spotting a 3-die trap would be automatic.

**SEARCHING FOR TRAPS:** If a party SUSPECTS a trap, they can stop and look for one. Each member of the party gets a second roll. Any figure with the DETECT TRAPS skill may also take a third, fourth, etc. . . roll — in other words, an expert can keep searching. However, for every roll after the second (the GM is still doing the rolling), the GM *adds* to the roll. He adds *one more point* each time . . . so the odds get worse and worse if the trap is not seen.

As long as a trap is not detected, the GM keeps saying "You don't see anything." If the trap is detected, the GM tells the person who saw it as much as they could determine from where they were. The whole trap might be obvious once seen — or, in the case of a locked chest, it might be impossible to tell WHAT the trap was, though the figure could see that there was SOMETHING rigged to go off when it was opened. There is NO such thing as an undetectable trap. Difficult to see, yes. Undetectable, no.

#### REMOVING TRAPS

Once a trap has been seen, any figure can try to deactivate, or "remove" it, without setting it off. Each trap has a "to remove" number. A Mechanician, or someone with the REMOVE TRAPS ability, rolls that many dice vs. his DX. A Master Mechanician rolls one *less* die. A *character without any of these talents rolls TWICE as many dice.* (Thus, most traps should have a high "remove" number — *at least* 3 dice — to keep the average figure from trying to remove them.) If an attempt to remove a trap fails, the trap is triggered. If the attempt succeeds, the trap will not go off — and some traps will yield useful items.

If your DX is very low because of armor, you may spend 2 turns taking off your gauntlets. This will give you back all but one of the DX points lost due to the armor — in other words, any armored figure has only a -1 DX for the armor, for this sort of purpose only, if he removes his gloves. If you go around without your gauntlets all the time, though, the GM may require you to make a saving roll the next time you go into combat, to avoid having your fingers sliced off.

Some traps, of course, cannot be removed or deactivated at all. A simple pit, for instance, can't be removed short of filling it in. If it has a trap door, though, the door's hinge can be jammed — and so on. Other traps (for instance, a simple deadfall) are easy to remove once seen. Traps of this sort will not need to be assigned a "to remove" number at all.

#### SPRINGING TRAPS

A character with the Remove Traps ability may ask the GM how many dice he will have to roll to remove a given trap, and the GM must tell him truthfully. If anyone else wants to know how hard a trap will be to remove, the GM is obliged to do no more than give a vague "Oh, it looks pretty tricky" type reply — the higher IQ the character has, the better a reply he should get. If a character knows about a trap but is afraid to try to remove it, he can always try to spring it. If you don't know exactly what a trap does, though, this is risky . . . and sometimes there is no way to tell exactly what will happen when you pull that trip wire!

#### BUILDING NEW TRAPS

A Mechanician or Master Mechanician can build a new trap, though it takes a good deal of time. Again, the types of traps that can be built are a function of available material; you can't build an arrow-trap unless you've got a bow to use. Digging a pit in solid rock is not a job for a mechanician, either, but for a crew of dwarves — see TUNNELLING.



## TYPES OF TRAPS

There are literally hundreds of different kinds of triggers and ingenious ways of assaulting people. Some examples:

Falling rocks or other objects. The whole roof could fall; the walls could slide in.

Hidden bows, crossbows, or guns. Arrows may be enchanted or poisoned.

Blades . . . tiny poisoned needles, or spears sliding out from the walls.

Obnoxious magic items, like the Magic Rope, Hand of Glory, or a cursed net.

Pits containing tar, flammable oil, water, sharp spikes, animals, or some combination of the above.

Nooses which jerk the victim into the air, underwater, or over a cliff.

Bombs, gas bombs, molotails, exploding gems, Universal Solvent, or potions.

Remember that a trap doesn't have to be fatal to be effective. An alarm can be as dangerous as a deathtrap. A simple pit full of water may not drown anyone — but it forces the man who falls in to abandon heavy armor, pack, etc. A creative GM will leave ways for the players to turn some traps or trap-situations to their own good.

## NOISE

A party makes noise as it travels . . . noise which can attract things better left alone. The amount of noise a party makes is determined in terms of the **DISTANCE AWAY**, in hexes on the Labyrinth map, that they can be heard by human-type creatures. (GMs may make appropriate adjustments for creatures with very good or bad hearing. A wolf, or a hero with Acute Hearing, might sense something at twice the indicated distance.)

A group standing absolutely still and making no noise at all . . . 1 hex

A group sitting, standing, resting, being healed, etc. . . 5 hexes

A group walking along the corridor or actively searching for something . . . 10 hexes

A group running . . . 15 hexes

Any battle . . . 30 hexes

A group larger than 5 figures . . . add 5 MORE hexes to the above distances

A group without a leader, or a group where the **PLAYERS** are being noisy and arguing (in which case, the GM may assume that the characters down in the labyrinth are disagreeing also) . . . add 5 MORE hexes to the above distances

A single figure . . . subtract 5 hexes from any of these (and a single figure needs no leader!)

For purposes of determining how far sound carries, an ordinary closed door counts as 5 hexes. Thus, a group sitting inside a room resting could not be heard by a human passing by the door, if it were closed. (If he stopped and **LISTENED** at the door, knowing it for a door, he would hear them.)

A shaft also counts as 5 hexes (but stair hexes count only 1 each).

Another example: a group of 6 figures is running down a hall. The GM's map shows a group of hobgoblins 10 hexes down a side corridor as they pass. There are two doors in between. The party is running (can be heard 15 hexes away); they have more than 5 members (add 5 to that). Total: 20. The hobgoblins are 10 hexes away, plus 2 doors which count as 5 each . . . total also 20. The GM should give ties to the players. Therefore, the hobgoblins do NOT hear the party. If they did hear them, they would probably follow, at least

until they could tell whether the party was weak enough to attack safely.

If the listeners are **SPECIFICALLY** listening (that is, if they are standing still trying to hear something), **ADD 5 hexes** to the above distances. **NOTE:** Most labyrinth creatures do NOT spend their time listening for things; they are usually minding their own business. But a giant hunting prey — or an orc sentry who wasn't goofing off or getting drunk — might be listening.

## THE CHARACTERS DO WHAT THE PLAYERS DO!

The GM may improve the quality of play by assuming that *anything* the players say or do is also done by their characters. This will drive some players quite mad . . . until they learn to think before speaking and to act in character.

**ARGUMENT AND NOISE:** If the players are arguing among themselves, make them do it quickly and in whispers — or else enemies may be able to hear the argument the *characters* are having.

**SPEED OF DECISIONS:** When the players must make a decision, force them to do it in "real time." Five minutes of discussion about opening a door will mean five minutes of time pass in the game-world . . . five minutes in which enemies can creep up on them.

**ENFORCE STATEMENTS:** When a player says "I do A," then he does. If he changes his mind and exclaims, "No, wait! I do B instead," then you should assume he did A *first* — or at least started to. If a player announces an irrevocable action — "I shoot the guide in the back!" — *he's stuck with it*. He really did it, and that's that.

**REACTION TIME:** A character does something when the *player* says so (or when the GM tells him so) — but no sooner. For instance, if you, as GM, say "You hear a clicking sound," and one player says "I'm dropping to the floor!" while the others stand dumbly, you may give the player on the floor a little better saving roll against the flight of arrows that is about to come down the hall. If, *after* you mention the arrows, the other players tell you that they, too, are on the floor, tell them they're too slow!

However, intelligent reactions are as important as fast ones. Speaking quickly can lead to trouble. If the clicking sound had heralded, not an arrow-trap, but a pair of giant scorpions, the speedy fellow on the floor would have had to take a turn to stand up before he could fight or run. Win some, lose some.

**EVERY MAN FOR HIMSELF:** In a pinch, don't insist that the leader make all the decisions. He can't. If the leader says "George will stand behind as rear-guard while we retreat," and George says "Crave pardon, my lord, but I'm running like a rabbit," — *George runs*. If this little disagreement leads to a battle between the players . . . well, that's realistic.

## EXAMPLE OF MAP NARRATION: PLAYING THE GAME

Once you begin play, the game will consist of a dialogue between the GM and the players. You may find it convenient to have one player speak for the group in most situations (this player's character, then, is the leader). In an emergency, of course, all the players may want to speak for themselves!

After setting up for play, the players will enter the labyrinth. Every step of the way, they tell the GM what they are doing. The GM keeps track of their position on his map, and tells them what they see and what happens to them. The players will very likely want to make a map of their own as they travel, so the GM must be precise about giving them directions and information. When the characters encounter a situation, the GM gives them as much information as their spells and talents entitle them to know, rolling dice if neces-

sary. A group of inexperienced characters may be given very little information as they walk down a tunnel; if the characters have high IQs and many talents, though, the GM will be telling them about secret doors they see, animal signs they recognize, and other things — see the section on TALENTS.

Below is an example of map narration. The players and GM have finished their preparations for play, and the march order has been established. The characters are now standing around a hole in the ground, looking down at some stairs. (The labyrinth they are exploring is a very small one; the GM's map is the one that was presented in the Map Example. If you turn back to it, you will be able to follow the narration and play . . .)

GM: You see a big hole — a whole megahex around. Stairs lead off down to the southeast.

Leader: Okay. We enter. We all have torches. Here's our march order. (He shows the GM the counters representing their characters, lined up on a set of tunnel megahexes.)

GM: The entry hex is your first hex. You see two stair hexes going SE, and then one more hex SE. Then the tunnel turns east.

Leader: We go down to the bottom of the stairs and look east. Do we see anything?

GM: The tunnel only goes east for one hex. You can see that it bends northeast and then east again.

Leader: Okay. We'll walk down the tunnel until we see something interesting. We're making a map. (He indicates one of the other players, who is keeping track of their progress with colored pencils on a piece of the small hex-paper.)

GM: Starting from the first hex after the stairs, then, you go one east, one northeast, two east. (At this point he rolls the dice several times. There is a hidden door at No. 2 on the map, and the party is now passing it. He is rolling against the party's IQs to see if any of them spot it. They have bad luck; none of them do.) Nothing happened to you guys there. Now you see that you can go three hexes SE. You can see a door blocking the tunnel.

Leader: Ordinary-looking door? Okay. We walk up to it.

GM: (rolling some more dice.) You don't get to the door. As you pass through the hex before the door, a green slime falls from the ceiling. (That is C on the map.) Who's first in your march order? Grabby the thief? All right, thief, make your roll. To dodge a Green Slime, you need to roll 3 dice on DX.

Thief Player: All right, my DX is 14. That's why I'm in front. (He rolls 3 dice.) I got a 12. I made it.

GM: All right. You jumped out of the way. There's now a Green Slime right here. (He puts a counter representing the Green Slime on the tunnel megahexes, just in front of the players' figures, and moves the thief to one side where he jumped.) The thief gets no experience points, because that was an easy roll.

Leader: We attack the slime.

Thief Player: We use our torches, because steel won't work on this thing.

Leader: That's right. Thanks. (A brief combat ensues.)

GM: All right. You killed it. Thief, you put in the death-blow; you get 5 experience points.

Leader: We go up to the door. Is it locked? Do we hear anything through it?

GM: No, it's not locked. Arrange your characters on the megahexes here; here's the door. (He rolls some dice.) No, you don't hear anything. None of you have Acute Hearing, do you? Okay. You hear nothing.

Leader: We open the door. Everyone has their weapons ready. What do we see?

GM: You see some rocks falling on you. You two in the hexes in front of the door, make your saving rolls. 3 dice on DX.

Thief: (to the leader.) You should have let me look for a trap!

Leader: Yeah. (He rolls dice.) I made my saving roll all right.

Another player: I missed mine. How much damage?

GM: Falling rocks; 2 dice damage. (He rolls 2 dice.) You take 6 hits.

Player: My armor stops 5 of that. Just a scratch. You can't kill Heniochus the Brave with your stupid rocks.

GM: Just keep opening doors, then. Okay. On the other side of the door, the tunnel goes one more hex SE. That hex is the middle of a trefoil. On one side, the tunnel goes two hexes SW, and then bends west. On the other side, it goes two hexes east. From there, it bends SE, but it looks like a narrow tunnel also leads off to the NE from there.

Map-maker: Wait a minute. Let me see if I've got it. (He and the GM confer, until they are satisfied that the mapper understands.)

Leader: We'll go southwest. We're looking for slimes on the ceiling.

GM: Okay. (He rolls dice. There is, indeed, another slime on the ceiling. He wishes he'd put this one on the wall.) You go one hex SW, and sure enough, in the second hex SW, you see a slime. You also see that the next hex after that, where it bends W, seems to have some bushes in it.

Heniochus the Brave: Let me kill the slime. I want the experience.

Thief: Let's get out of here. I don't want to mess with those bushes. They might be Bloodtrees.

Heniochus: What are you afraid of some bushes for? Let's kill them.

Leader: No. We turn around. We can come back later, if we don't find anything else.

GM: All right. You go back two hexes NE. Now you're in the trefoil hex again. You go through the door? No? Okay, you go two hexes east. You now see a narrow tunnel leading NE from where you are. You also see the regular tunnel goes SE two hexes and turns E.

Leader: I'm not going in that narrow tunnel. You get us single-file and then we meet something big? No way. We go southeast.

GM: Okay. Two hexes SE. Three hexes E. Two hexes NE. The tunnel splits. Do you go NE or NW? From where you are, you can see it goes NW four hexes, and then divides. It goes NE for three hexes, and then turns E.

Leader: (flipping a coin.) We go NE.

GM: All right. You go 3 hexes NE. The tunnel turns east. In the third hex E, you see a body. (He rolls some dice to see if they find the hidden door. Wonder of wonders! Heniochus, who has an IQ of 8, sees it. On six dice!) Heniochus, you see something. It looks like a door in the NW wall of the hex where you're all standing. You get 30 experience points.

Heniochus: 30? That was a 6-die roll? Wow. Let's go through the door? Thief, come look for traps!

Leader: Not so fast. What's that body look like?

GM: It's very dead. It's actually just some bones inside a chainmail shirt.

Thief: I go and pick up the chainmail shirt. Does it fit me? Wait! First I look for traps!

GM: Too late. You said you picked it up. (He rolls dice, grinning evilly. However, as he well knows, there was no trap

of any kind.) You're lucky. Nothing happens. I suppose that shirt might fit, but it's pretty torn up. You have Recognize Value, don't you? It's worth maybe 30 silver pieces.

Thief: Well, I'll carry it along. Do I see anything else?

GM: (rolling dice, just to keep the players guessing) No, you don't.

Leader: Get back down here by the door, Grabby. (The thief had to move away from the rest of the party to get the shirt.) Can you check this for traps?

Thief: Okay. I'm checking the door.

GM: (rolling dice) You see no traps.

(The party begins to argue about whether to go through the door.)

GM: Arrange your party the way you want it to be. (The characters arrange themselves around the door, and keep arguing.) (The GM rolls dice.) You all hear a scream. Heniochus, take (he rolls dice again) two hits of damage. Your armor is saving you. You all turn around, and see an enormous troll. It just hit Heniochus from behind. You guys all set up facing the door and kept yelling, and it just came right up and bashed you.

Leader: Wouldn't we have heard it?

GM: Not the way you were arguing. If you argue, your characters do. Time for combat. (The GM lays out Melee megahexes to represent the area of the labyrinth where the fight takes place, positioning the counters for the players, the troll, and the dead body. A lengthy combat ensues. All the players are wounded before Heniochus gets around behind the troll and chops it fatally.)

GM: All right. Everybody gets experience equal to the hits you put in on it. Heniochus, you get EP for the kill; 11 points, because it had DX 11.

Leader: Let's find where it came from. It might have treasure.

Thief: Burn the body first, before it regenerates. (They do.)

GM: All right. Starting from the hex by the secret door, you can go 3 E. You're now in the hex with the dead bones. You can go NE; the next 3 hexes NE are full of rubble. Or you can go SE; after 1 hex, it turns SW.

Leader: The rubble sounds good. That's where a troll would live.

GM: You go 3 hexes NE over the rubble. The third hex is a trefoil. You can go NW one hex and turn W, or E one hex into the middle of another trefoil.

Leader: Let's check out the NW first.

GM: You go 1 hex NW, one W. You're now in a little room, shaped like so. (He lays out megahexes to show the shape.) It stinks, and there are bones lying around and a pile of trash in one corner.

Heniochus: Ah! The troll's den! I start looking for treasure in the pile.

GM: Let's see if you find a scorpion. (He rolls dice.) No. Lucky you. You find treasure. (He refers to the map key to tell Heniochus what he found.)

Leader: We'll divide that up. As long as we've got a safe place, I want to treat everybody's wounds, since I'm a Physicker. Heniochus will guard the door.

GM: Okay. You can heal two hits per character, and that takes 5 minutes. There are 4 of you, so it'll take 20 minutes. Let's see if you have any uninvited guests. (He rolls the dice. One Green Slime appears after they have been there 10 minutes, but it is easily killed by Heniochus and the thief with their torches. If they had not been watching the door, though, it might have been a different story!)

(The adventure would go on in this way until the players were all killed, or decided to leave. If they make it out of the



labyrinth safely, they will be all right, unless the GM wants to play out the trip back to their home as well . . . )

## PARTIAL SECRECY

The GM may not always want to tell the entire party what one member sees. If, for instance, the party has gotten split up, so that one group is a long way from another, the GM might want to put the two sets of players in different parts of the room to keep them from communicating. After all, if they are a half-kilometer apart in those tunnels, neither group will have any idea what the other is encountering . . . Sometimes you can achieve this confusion merely by keeping each group from mapping the other one's travels.

Another situation where the GM may impose partial secrecy is the case where the players are not totally friendly toward one another. For instance, if one character is extremely greedy, he may have informed the GM beforehand of his intent to steal anything that he can get away with. If this character then opened a chest, the GM might just hand him a note saying what was in it, rather than tell the other players . . . they would have to look for themselves. The GM might even co-operate with the players' attempts to fool each other — i.e., by saying out loud: "All right, you all see the thief opening that chest. He shouts with glee and begins to pull out gold pieces." What the GM doesn't tell the other players is that there was a small dagger in there as well, inlaid with gems . . . he slips the thief player a note, or takes him aside, to find out what the thief does with this highly filchable booty.

*In a situation like this, the GM must be careful not to take sides. It is all right to help player A fool player B — but ONLY if you are realistic about it, and ONLY if you give player B the same degree of help when he needs it.*

## V. FLORA AND FAUNA: THE CREATURES OF CIDRI

There are literally hundreds of thousands of kinds of living creatures on Cidri; its long-gone masters brought pets, servants, and accidental stowaways from each of the worlds they contacted. Every GM will want to invent his own special creatures — but here are some that may be found almost anywhere.

### HUMANOID RACES

Players should choose their own characters from among these — the human and human-like intelligent creatures. These are the beings that build cities and societies; for the most part, they rule the known parts of Cidri. If you meet a wizard or a hero on the road, he will be of this ilk.

### MEN

Humans are very common on Cidri; no other race is so often seen. Men seem to go everywhere and do everything. Most other races tolerate humans, simply because they are so common — and, although some men are obnoxious, many make good neighbors. There are many different human races and cultures; black, white, yellow, orange, red, hairy, bald, peaceful, warlike, city-bred, wandering, Amazon, male-chauvinist, good, evil, practical, and mad.

A human character is created exactly according to the guidelines in CREATING A CHARACTER.

### ORCS

Orcs are closely related to men; their prehistoric ancestor, *Orcanthropus*, dominated many alternate worlds during Neanderthal days. (Here, on Earth, only their fossilized remains, known as Piltown Man, survive.)

Orcs are very similar to men; just nastier. As a race, they are even more variable than men. They tend to have more and coarser hair, sharp teeth (or actual fangs) and claws instead of fingernails. They are also tough, greedy, and quarrelsome. There are occasional “good” orcs, but even these tend to be harsh, uncompromising military types.

Orc cities and villages are scattered throughout Cidri. Some are powerful kingdoms; others are rude clusters of mountain huts. Indeed, orcs might be the dominant race, were they not so quarrelsome. They usually get along well with men (especially criminals and adventurers). However, both elves and dwarves despise orcs, and sometimes attack them on sight.

Orcs make excellent guards and soldiers, if led by someone they respect (that is, fear). An orc army is a fearsome thing.

Orc characters are created according to the same guidelines used for human ones. Orcs are excellent villains for a GM's labyrinth, but playing a surly, vicious, lying, sneaky, rotten orc (trusted by none, of course) can be fun. Remember that an orc character (if he's a normal orc) would get experience points for obnoxious words and deeds, and lose for noble actions.

### ELVES

Elves are a very ancient race. Of average height, but more slender than men, they are not common; still, they are influential. Most keep to their own cities among forests or mountain peaks, but a few come adventuring; these tend to be less proud and aloof than the others. Elves do not get along well with Dwarves. About the only thing that elves and dwarves agree on is that orcs are objectionable. Elves are not mercantile in nature; very few have business sense. Elves also have an inbred horror of insects and crawling things, and fight them at a -3 DX penalty.

An Elf character starts with ST = 6, DX = 10, and IQ = 8,

with 8 extra points distributed between these. Elves without armor have a MA of 12; in cloth or leather they have a MA of 10. Other armor affects them as it does men.

### DWARVES

Dwarves average less than 5 feet tall, but are very stocky and strong. They prefer underground cities, but many live elsewhere. They get along well with most races, but dislike elves and goblins and HATE orcs.

When a dwarf is being dignified, he can seem as proud and aloof as an elf-lord; yet he can also be as boisterous and earthy as any human tavern-brawler. Indeed, most Dwarves love drink almost as much as they love gold.

And dwarves *do* love gold. This accounts for the ancient enmity between dwarves and dragons (no dwarf can ever have a friendly reaction to a dragon, and vice versa). All dwarves are motivated largely by the desire for riches — especially gold. A dwarf who passes up a chance to enrich himself should be fined experience points by the GM.

A Dwarf character starts with ST = 10, DX = 6, IQ = 8, and 8 points to add to any of these. Dwarves fight well with hammers, maces, and axes, doing an extra +1 damage when they hit with any of these. Dwarves can also carry immense loads. The maximum load for a Dwarf is DOUBLE that for a man of equal strength.

### GOBLINS

Goblins, like Orcs, are usually found as the GM's bad guys in the labyrinth, but a Goblin character can be very interesting to play.

Goblins are small (average 120 cm) green-skinned humanoids, with long heads, pointed ears, and long, tapering fingers. They are proud, intelligent, and crafty. A goblin will NEVER go back on his word, even if the promise was forced out of him. However, they delight in keeping the letter of their word while still finding a way to trick you. Many goblins are wizards, and all love gold and jewels. They are not especially cruel, but they are ruthless.

Most Goblin cities are found in out-of-the-way places. Because they are so small, Goblins are distrustful of the larger and more aggressive races; they fight with dwarves often, and may be hostile toward men or orcs. However, since Goblins always keep their word, there are successful Goblin merchants in many places.

A Goblin character starts with ST 6, DX 8, IQ 10, and 6 extra points to be added to any of these.

### HOBGOBLINS

These are big, stupid goblins. They are often found in the service of “real” goblins. Hobgoblins are afraid of goblins, and will never attack them unless commanded to by other goblins. Although bigger than goblins, they are smaller and weaker than most other races. They tend to be simple, brutal creatures, and do NOT keep their word as do Goblins.

A Hobgoblin character starts with ST = 6, DX = 6, and IQ = 6, with 8 extra points added anywhere. Like goblins, they dislike orcs and fight with dwarves.

### HALFLINGS

Halflings are small, peaceful, and usually potbellied. Most are very stay-at-home sorts, but some go adventuring — and a few are to be found in any large city. Almost all halflings are “good” people.

Though they are nimble, hardy, and skilled with missile and thrown weapons, Halflings might have vanished ages ago if not for one thing: They are very likeable. No race is the special



enemy of the Halflings (possibly because no one is especially afraid of them). Only the cruelest individuals or races will give a Halfling much trouble, and even then they are likely to rob or enslave them rather than murder them out of hand. Therefore, a Halfling receives a +1 on ANY reaction roll with an intelligent creature or "normal" animal.

Due to their excellent hand-to-eye coordination, Halflings get an extra +3 DX adjustment for missiles, missile spells, and thrown weapons, and do an extra +1 damage when they hit with them. However, because of their small size, they have a -2 DX when fighting *giant*-sized opponents with other types of weapons . . . and giants have a -2 DX against halflings.

A Halfling starts with ST 4, DX 12, IQ 8, and 6 extra points added anywhere. Though small, they have the standard humanoid MA of 10.

## PROOTWADDLES

These are quarrelsome, unruly, moronic little humanoids. Simple hunters and gatherers, they live in small forest villages. Occasionally, some will be found in a city, sleeping in alleys and performing simple tasks. VERY simple tasks. No Prootwaddle has an IQ of greater than 6; if one becomes smarter through some incredible piece of luck, he changes his name and moves far away.

A Prootwaddle has IQ 6, DX 10, and ST 10; he can never increase his IQ. Their stupidity keeps them from being wizards, and makes them very unlikely heroes, but it is possible to play a Prootwaddle, if the other adventurers don't mind having an idiot in the party. When Prootwaddles are encountered by adventurers, they will usually be drinking, gambling, or arguing about what day it is. Their moods can change from friendly to angry (and back) in seconds, and often the left-overs from your lunch will make a better bribe than would a sack of gold.

Prootwaddles can be recognized by their bizarre attire (which often includes strange slogans painted on their bodies) and their cry of "Proot! Proo-ooot!" as well as their small size and generally moronic attitude. Prootwaddles have no special enemies, since all fully intelligent races consider them a harmless annoyance.

## CENTAURS

Half-horse, half-man, the Centaurs rarely build towns, living instead in the forests or on the plains. Because of their large size and hooves, they cannot comfortably go anywhere a horse cannot go — which, for the most part, keeps them out of cities and underground adventures.

A Centaur starts with ST 14, DX 10, and IQ 8, with two optional points to be added anywhere. He/she is a 2-hex figure.

Centaurs are very friendly and respectful toward Elves; they sometimes call themselves the "Elves' foresters." Their attitude toward other races is highly variable. Civilized Centaurs will be hospitable toward any travelers whose intentions do not seem evil; barbarian tribes will often demand tribute, roughing up or killing those who dispute with them.

A centaur will sometimes allow himself to be ridden by a Halfling or small person. Treat a Centaur like a horse—except that they can carry and use weapons while being ridden, and will not panic.

All Centaurs love wine. They are also mighty fighters on their own grounds, either with weapons or in HTH combat. In HTH combat, a Centaur's ability is the same as a human of the same strength. However, a Centaur can attack a figure in any adjacent hex by kicking as a horse would. When he hits, he does the damage appropriate to his strength, *plus* 1 extra die. A centaur can *both* kick and make a weapon attack in

one turn, but both are at -4 DX. However, a Centaur on rocky, slick, hard, or slippery footing is at DX -4. Such footing (i.e., the inside of tunnels or buildings) also cuts a Centaur's MA. A Centaur has MA 24 outdoors, but only MA 12 inside.

## GIANTS

The race of giants lives a long way away from territory inhabited by human and near-human types. Giants are basically simple, peaceful farmers . . . the few that appear in human lands are almost always outcasts, which explains why they are usually surly and murderous.

Giants have ST ranging from 25 to 40, DX of 9 or 10, and IQ of 7 to (in case of a genius giant) 10 at the highest. Since Giants are so clumsy, the greatest treasure you can offer one is something to increase DX. A few giants are wizards, slow and without many spells, but powerful.

Giants usually fight with clubs and without armor — though when they acquire armor, their great strength lets them wear it lightly. On occasion, too, they fight with swords or axes, or with great cesti strapped to their hands (2 + 2, or 3 dice in HTH).

Since giants are humanoid, figure their unarmed combat, weapon use, etc., as though they were human. A Giant begins with ST 25, DX 9, and IQ 7, and can NEVER increase DX or IQ over 10 unless he uses a magical item.

## GARGOYLES

These tough, ugly humanoids have a silicon metabolism. Their batlike wings are much too small to carry them — a Gargoyle averages 150 kg — but the Gargoyle doesn't know this and flies anyway. (Actually, they have a limited ability to levitate.)

Gargoyles live in small tribes in mountainous areas, hunting and eating rocks. They especially love to inhabit ruins. They prize jewels, and can sometimes be hired as guards by the wealthy; they are tough and trustworthy, though sullen.

A gargoyle begins with ST 16, DX 11, and IQ 8 (no points added). IQ will never go higher than 10; such "brilliant" gargoyles often become wizards, wanderers, or both.

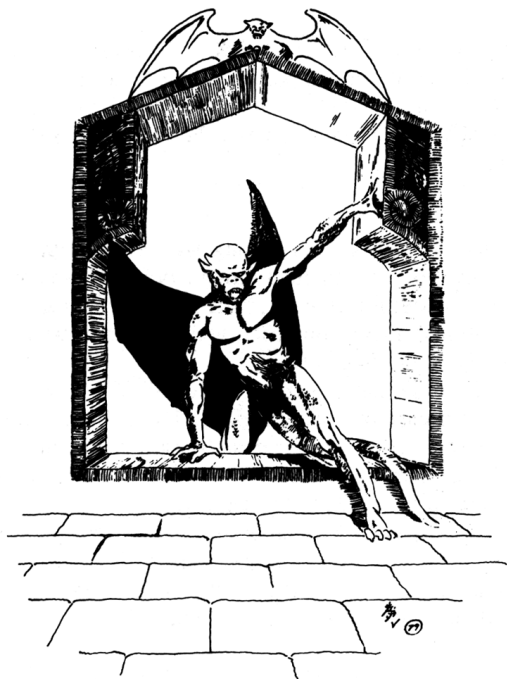
Gargoyles can stop 3 hits/attack by virtue of their stony skin. They normally fight with their hands (2 dice damage), but those hired as guards will use weapons. They do not favor thrown or missile weapons, though they will fly overhead and drop rocks on you if the situation warrants.

Since gargoyles' gallbladders are useful in several potions, gargoyles are often suspicious of strangers' intentions. They react to strangers at -1.

## REPTILE MEN

The reptile men are not at all related to humans, dwarves, elves, and their kindred; they evolved from dinosaurian stock. Indeed, a reptile man looks like nothing so much as a small dinosaur. About two meters tall, heavily built, with green scales, heavy claws, powerful jaws, and a large tail, a reptile man is formidable indeed.

Reptile men are not at all common in the known parts of Cidri. Because of their fearsome appearance, they are generally disliked. Any reptile man has a -1 on any reaction roll (except one made by other reptile men) to his presence or request. Perhaps because they are often shunned, reptile men are fiercely loyal to their friends or employers; a traitorous one is unknown. Around those not in their confidence, though, they are reserved, even touchy. If insulted, a reptile man will attempt to challenge the offending party to a duel. Since a duel with a reptile man is often a messy form of suicide, most



beings attempt to conceal their dislike beneath a mask of civility.

A reptile man starts with ST 14, DX 8, and IQ 8, with 8 extra points to be added to any of these. His MA is 10. He fights in all ways like a human or other being, except that (1) because of his jaws and claws, he does *double* the HTH damage that a human of equivalent ST would; (2) he can use his tail as a 1-die weapon against any one figure in one of his rear hexes. Since this counts as an attack, he is at -4 DX on both attacks if he also uses a weapon that turn.

A reptile man makes a very good fighter character; his drawbacks are the fact that he *WILL* have to fight constantly, and the slow rate at which he wins experience (see EXPERIENCE POINTS).

### MERMEN

These folk have greenish skin, webbed fingers and toes, and gills; otherwise, they are quite human in attributes. They inhabit many (but by no means all) bodies of water. They usually ignore the dealings of land-folk, though they can travel indefinitely on land if they keep their skins moist and wear a mask containing the FRESH WATER spell — which is the mer-folk equivalent in every way of the FRESH AIR spell given in the Spell Table.

Mermen fight underwater with no DX-; they use only knives, pole weapons, and nets, since these are the most practical weapons underwater. On land they will fight if pressed, but at -4 DX.

An Elvish race, the Deep Elves, live in some very deep ocean areas; their glowing sea-castles are a wonder that few ever see. Treat them as mermen, but with Elvish attributes.

### HALF-BREEDS

Many of the humanoid races can intermarry, producing offspring midway between the two types. Men, Orcs, Elves, Dwarves, and Halflings can all interbreed, although the offspring are usually sterile. Elves rarely marry any but their own kind — when they do, they usually marry men. Dwarves and Halflings almost never marry outside their own races at all. Hybrids of any of these five races possess characteristics midway between those of the two parent types. In cases where the parent races were hostile (Dwarf-Orc, for instance) a half-breed will have very few friends among either race.

The sea-folk can breed with their land-going counterparts; thus, a man could wed a mermaid. In all cases where children are produced, they will appear to be normal members of one race or the other, and will breed true — but (for instance) a man whose mother was a mermaid will have a longing and affinity for the sea, and the mer-folk will usually befriend him, even if they don't know of his parentage. Many sailors claim to be half merman. Most of them are lying.

It is said that Men and Orcs can breed with Giants. Such hybrids are very rare.

Goblins and Hobgoblins can interbreed; the offspring are loved by neither race. They usually have manlike strength and Goblin intelligence, and are solitary and furtive.

It is not known whether Prootwaddles can breed with any other race. No one has ever admitted trying it.

Reptile Men, Centaurs, and Gargoyles cannot interbreed with other races.

Orc/Man and Man/Elf hybrids are relatively common, and are the only types likely to be at all fertile themselves. They may be met in any populous place. Other halfbreeds are rare. They tend to live either by themselves or in such populous places that their uniqueness is not noticed. Their natures tend toward extremes; they are likely to be either very bad or very good people.

### INTELLIGENT MONSTERS

These races are classified as “monsters” simply because they do not make good IN THE LABYRINTH characters for *players* to become . . . at least, not in a party with human or humanoid characters. An Octopus or a Troll would be a good fighter — but would you want one behind you? A Dragon might very well go in search of gold — but he would want to give all the orders and keep all the treasure! And a Sasquatch or Yeti would *never* travel with humans.

Therefore, these creatures are best used by the GM to populate his labyrinth and world. Since they are intelligent, a party can threaten them, bribe them, negotiate with them, and generally interact in more complicated ways. It is even possible that an intelligent monster might join a party. However, the GM should still retain some control over its actions, especially if it joined because the GM thought it would want to, and not because a member of the party used the “Monster Followers” talent on it.

### DRAGONS

Enormous, powerful, intelligent . . . dragons have their place in folklore from all over the world. In THE FANTASY TRIP, a dragon is a formidable foe — and a useful ally.

Dragons are winged reptiles; their ST, DX, and IQ are all high. They are never wizards, though they may use magic items. They occur alone or in small family groups.

Some dragons are “good” and some are “evil” — but all are highly egotistical. The only way to deal with a dragon is through polite flattery. All dragons lust after gold, though some are more scrupulous about collecting it than others. The basic difference between “good” and “evil” dragons is that good ones have a sense of honor which extends to humans — that is, they care what humans think about them.

A dragon may run away if defeated, but will often fight to the death instead, and will *NEVER* surrender. A dragon cannot be enslaved and will not act as a servant or a beast of burden. To a dragon, most men are beneath notice — except possibly as food. Powerful humans can be dealt with, and a dragon may consider a great hero or powerful wizard to be his equal. A dragon may be willing to bear a human on his back — but only if the dragon feels that carrying that human

increases HIS status. (Dragons, among themselves, are very status-conscious; age, the doing of great deeds, and the amassing of a hoard all count. Dragons also fight among themselves, for treasure, spite, or love of battle, just as men do.)

Dragons have one important power — the hypnotic ability to make a person forget spells or talents. The dragon simply looks into your eyes, and it happens. A dragon cannot hypnotize you against your will — but once you are hypnotized, the dragon may make you forget more than you wanted to, or just kill you with a breath . . . it's all up to the dragon. Therefore, when dealing with a dragon (for this or any other reason), it is well to offer generous gifts, with a promise of more later, and to bring a couple of strong friends along.

Dragons' dung is a chief source of sulfur (used in gunpowder). Dragons know very well that gunpowder endangers them, and will not co-operate by selling their end product — not even for gold! However, a few small piles of sufficiently fresh fewmets (500 grams to 1 kilogram per pile) may be found by those with sufficient temerity to investigate the area near a dragon's lair. Only fresh dung (2 - 3 days old) will do.

Dragons can fight three ways. They can make TWO physical attacks each turn, against the same or different targets, when they pick an attack option. They can (1) strike with a claw, and (2) breathe fire. The claw strike is made at the dragon's adjDX, against any figure in one of the dragon's front hexes; fire breath may be directed against any hex, and is treated as a thrown weapon originating from the dragon's head. The dragon may use both these attack methods each turn without DX penalty.

A dragon can *also* lash with its tail. It can do this EVERY turn that it is on the ground, no matter what option it picks. When the dragon's turn comes to act, it gets one roll (at its adjDX) to hit *each* one-hex figure in one of its rear hexes. Any figure hit must then make its saving roll (3 dice on DX) to avoid being knocked down. No damage is done.

Dragons CAN fly. The speeds given here do not reflect the dragon's full cross-country flying speed. The first number given under MA is the dragon's ground MA; the second is his flying MA *in combat*. A dragon flying cross-country is at least four times as fast as a horse.

Dragons come in different sizes. Some examples:



SIZE DRAGON	MA	ST	DX	IQ	ARMOR	CLAW DAMAGE	BREATH DAMAGE	ST SPENT TO BREATHE
1-hex	6/10	12	12	10	1 hit	1 - 1	1 - 1	1 ST
2-hex	6/12	16	12	12	2 hits	1 die	1 die	1 ST
4-hex	6/16	30	13	16	3 hits	2 - 2	2 dice	3 ST
7-hex	8/20	60	14	20	5 hits	2 dice	3 dice	5 ST
14-hex	8/24	100	14	24	6 hits	2 + 2	4 dice	5 ST

## DEMONS

Not much is known about demons, except possibly by the highest circles of the Sorcerer's Guild. They are large (3 meters tall), usually very ugly, and tremendously powerful beings from another plane; they can be summoned for a short time and (if the summoner is powerful and lucky) constrained to do a service, after which they depart.

When a demon is involved in combat, treat it as a Giant with a ST of 100, a DX of 14, and an IQ of 20. It can use any weapon; its bare hands do 4 dice damage, and its skin stops 4 hits/attack. Its MA is unimportant, because it can teleport any distance once per turn.

This would make it seem that an illusion of a demon would be an excellent one to use. There are, however, two drawbacks. The first is that few people will believe a demon illusion, knowing how unlikely it is. The second, and more important, is that the casting of a demon illusion may call up a REAL demon — who will remain for 12 turns, doing everything in his power to murder or inconvenience the caster of the illusion and his friends. (The GM rolls one die; on a 6, a demon appears.)

A demon cannot enter or leave a pentagram, or attack across the border of a pentagram.

Demons may or may not know magic, but they will not use it on behalf of a human; nor will they allow anyone (even one who summoned them) to cast a spell on them without attacking (or, if they cannot attack, vanishing).

## LESSER DEMON

A Lesser Demon is smaller and weaker than the Greater Demon, but otherwise similar. It is a 1-hex creature with ST 50, DX 13, IQ 16, and infinite MA because of its ability to teleport. It does 2 dice damage bare-handed. It can use any weapon, and its skin stops 3 hits/attack. Like a greater demon, it will not suffer magic to be used on it. There is a 1 in 6 chance that an illusion of a lesser demon will bring an angry real one.

## SASQUATCH

The Sasquatch, or Bigfoot, is a large, shy, hairy humanoid. They live alone or in small groups in caves or forests. A typical Sasquatch has ST 18, DX 14, IQ 10, MA 12, and the following talents: Acute Hearing, Silent Movement, Naturalist, Tracking, and Tactics. Their fur stops 2 hits; they fight bare-handed or with clubs. They have nothing of value and wish only to be let alone, though they may be curious about strangers and follow them to see what they're up to. If molested, they will conduct guerrilla warfare on their foes, often in a very nasty fashion.

The Yeti is like the Sasquatch — but bigger, fond of cold country, and possessed of a definite mean streak. Don't mess with the Yeti.

## WYVERNS

It is possible that Wyverns are distantly related to dragons; certainly, there are similarities. A Wyvern is best described as a small (2 to 3 meter) dragon which goes upright on two legs; its forelimbs are small and ineffective. In combat, treat the average Wyvern like a 2-hex dragon; that is, MA 6 on the ground, 12 in the air, with ST 16, DX 12, and IQ 12, and with armor stopping 2 hits/attack. A Wyvern does NOT strike with its claws, topple foes by lashing its tail, or breathe fire. Its weapons are its bite (doing 1 die damage) and the poisonous sting in its tail. The bite can reach any figure in one of its front hexes; the sting can reach any figure in a side or rear hex. If the wyvern attacks both ways, both attacks are at -4 DX. The

sting is sharp and powerful, and does 1 die damage when it hits. If this damage is enough to penetrate armor, then the poison takes effect. The victim must make a saving roll of 4 dice against ST; if he fails the saving roll, he takes another 2 dice damage from the poison. A wyvern has the same front/side/rear hexes as a 2-hex dragon.

Wyverns do not use magic spells, but often own magical items and CAN use them; indeed, Wyverns lust after magical treasures as Dragons do for gold. Dragons consider Wyverns as sub-dragonish, but worthy of notice; thus, they will often fight, but equally often a wyvern may be found in the service of a dragon.

## WRAITHS

Wraiths are naturally insubstantial beings. Other than that, they have normal human attributes, though their MA is limited to 1 because of their insubstantiality. Some wraiths are wizards; these are the only ones that can harm you.

A Wraith may make a useful ally, if you can think of something it wants.

## TROLL

A large, ugly, greenish, misshapen humanoid. Its ST will be at least 30 — maybe *twice* that. A troll has DX 10 or 11, MA 8, IQ 8. It never uses armor or weapons, but strikes with its hands for 2 dice damage (either regular or HTH). Any damage done to a troll by a torch or flaming weapon is permanent. All other physical hits are regenerated; a troll HEALS at 1 hit per TURN. The only way to kill a troll permanently is to burn its body right after it dies. Otherwise, within a few turns, it will have gathered some strength and will attack again. Trolls do not *flee* fire; they attack its users. A troll may have treasure taken from those it has ambushed and murdered.

Trolls occur singly or (rarely) in pairs — but if you find one, it is well to look out for others nearby.

## OCTOPUS

This creature looks much like the ordinary Earth octopus — but with some dangerous differences.

Its ST will be about 20; DX = 15, IQ 10, MA 8. Its leathery skin stops 2 hits.

The Octopus lives underwater or in swampy places, but can and will come on land. It walks upright on 4 or 5 of its 8 legs, standing over 2 meters tall. It can use 3 arms at once for weapons, with NO DX penalty; thus, an octopus could fight with 3 swords at once, or a two-handed sword and shield, or even a crossbow and shield. It cannot use more than 3 arms for weapons, and *can* attack different enemies with different weapons on the same turn. However, if it uses magic, it follows exactly the same rules as a human wizard.

An octopus will not use daggers in HTH, for fear of hurting itself. It does 1 - 2 die damage (with each of 3 arms, rolling separately for each) in weaponless combat, either regular or HTH.

Because of an octopus' wide-set eyes and multiple arms, its side hexes count as front hexes, and its rear hex counts as a side hex. You can't get "behind" it.

Also, since it fights with 3 arms at once, it can combine combat options. For instance, it can defend with one weapon, making itself harder to hit, while using others to attack with (though it can only defend with 1 at a time). Also, if it has another weapon to defend with, it does NOT have to drop a missile weapon when engaged; it can reload and re-use the missile weapon IF it uses the other weapon to go on the defensive while reloading. GMs: Keep in mind the fact that



it has (effectively) 3 arms to fight with when making decisions about an Octopus.

The best way to fight an Octopus is to outnumber it by at least 3 to 1.

Octopi are greedy, dishonest and cowardly. They like treasure and human flesh, and will attack to get either. They do NOT enjoy danger, and will retreat when the going gets tough. They prefer ambushes and sneak attacks. They are not common; rarely will you find more than one or two in any place near human habitations.

## NEANDERTHALS

Primitive men — strong, surly, and not very bright. Neanderthals live in small villages, avoiding strangers, and have little of value, but they will fight if attacked.

A typical Neanderthal has ST 16, DX 10, and IQ 7. They use no weapons except clubs, spears, and longbows, but they fight bravely with these when they have to. Neanderthals use no magic. They are sometimes used as slaves by Dwarven tunneling crews.

## OGRES

The Ogres were the forebears of the Giants. For all practical purposes, an Ogre is a very stupid, very vicious giant, with a taste for meat. Any kind. Ogres have the same characteristics as Giants, except that their IQ is never over 6. They fight only with giant-sized clubs, and wear little or no armor.

Ogres are usually found alone, but a very unlucky wanderer may encounter a small group of them. Ogres will attack anyone they think they can kill; they will eat their victims and keep anything of obvious value. A Giant can sometimes face down Ogres; almost anything else will have to fight or run when Ogres attack.

## WEREWOLVES AND VAMPIRES

These creatures are not species; they are sufferers from two closely related diseases. Vampirism and lycanthropy (werewolf disease) are both caused by microorganisms. They have many things in common, including:

Anyone bitten by a vampire or werewolf has a chance of coming down with the disease themselves. If they fail a 3-die saving roll against ST, they will catch the same condition in about a week. Vampires are immune to the werewolf germ, and vice versa. The conditions can be cured only by a **CLEAN-SING** spell or by a wish. Only humanoids can catch these diseases.

Any known or suspected vampire or werewolf gets a -3 on all reaction rolls, unless the person making the reaction is very evil or very, very good and compassionate.

Vampires and werewolves heal 1 hit of *physical* damage every other turn, unless the wound was made by a silver weapon. If a vampire isn't staked through the heart when killed, he has a 4-die saving roll (vs. his original ST) to rise again the next day. He *does* lose 5 attribute points for dying.

There are certain signs which distinguish vampires and werewolves. On *first* meeting one, a Scholar gets a 4-die roll against IQ to know him for what he is.

*Vampires* need to drink blood. A vampire loses 3 ST for every day past the seventh that he does not drink the equivalent of a liter of blood from a humanoid creature. A vampire's victim loses 4 ST for each liter of blood taken. A human-sized vampire can drink 2 liters a day, given the chance.

Vampires have the ability to levitate — like an automatically successful **Flight** spell with no ST cost. When a character becomes a vampire, his ST is increased by 6; this extra ST is lost again if the vampire is cured.

It is widely believed that vampires are repelled by garlic and holy objects. If a vampire has an IQ under 14, such things will act on him like an **AVERT** spell. A vampire with IQ 14 or better will not believe these superstitions, and will not be affected by them.

Daylight is not fatal to vampires — but they don't like it. A vampire has DX -4 by daylight, and cannot fly at all by daylight.

*Werewolves* occasionally change into a hairy, bestial form. (Reptile Men become dinosaurian.) Their ST doubles when in were-form, their DX is -3, and their IQ is halved or reduced to 6 (whichever is greater). A werewolf will go into were-form once every four weeks, quite involuntarily. This lasts a full day. If, **IN THE GM'S OPINION**, the werewolf is a "good" person, he/she will be able to control his/her bestial desires. An evil or indifferent person **MUST** attempt to commit at least one murder, for the sheer blood-lust of it. The GM must give experience points for properly fiendish behavior while in were-form.

A werewolf may make a voluntary attempt to enter the were-state. This requires a 3-die roll on IQ; the werewolf may try every turn until he succeeds. Getting out of the were-state and back to normal also requires a 3-die roll on IQ — and the bestial IQ is used. A werewolf who voluntarily entered bestial form may attack his own friends if there are no enemies left to fight; make a reaction roll every 6 turns, and on a 6 he attacks. A werewolf has his special healing ability only while in were-state.

## GHOULS

These loathesome creatures feast obscenely on the dead — and not just the freshly dead. ST between 10 and 20, DX 11 or less, IQ 8, MA 10. They sometimes use weapons, but enjoy killing with their hands when possible. They hate and fear light, but react to it with anger rather than terror. They are usually found in groups. Their other habits are too disgusting to describe.

## SHADOWIGHTS

These creatures look like "solid shadow," if such a thing can be imagined. Bright light is fatal to them. A Shadowight treats a pitch-black or shadow hex as though it were light, a brightly-lit hex like darkness, and a torch-lit hex like the dim light it is. They inhabit dim tunnels and other underground places.

A typical Shadowight has ST 5, DX 8, and IQ 8, with 5 more points allotted freely; their MA is 10. They fight like men, and use human-style weapons. Flaming weapons, fireballs, and lightning do double damage, and a Dazzle affects them twice as long. Some are wizards, specializing in spells of shadow and darkness. They may have shadow-producing magic items which cannot be used by any but their own kind.

## HYDRA

The Hydra is a reptilian monstrosity. A typical Hydra has four to seven heads, some or all of which may have poison fangs. The story that a Hydra grows two heads to replace each one cut off is only a traveller's tale — but the Hydra is dangerous enough anyhow. Fortunately, they are very rare.

A "small" Hydra might have ST 30, DX 12, and IQ 8. It crawls with a MA of 8. Each head can bite for 1 + 1 damage — more if the heads are poisoned. It may be represented by a 4-hex Dragon counter.

A larger Hydra may be represented by a 7-hex Dragon counter. It might have ST 60, DX 13, and IQ 10, and MA 8 —

a fearsome menace indeed. Each of its seven heads would do 1 + 3 dice damage, plus poison, if any.

Each of a Hydra's heads may attack a different figure each turn — or attempt to disbelieve one illusion. Since a Hydra has a brain in each head, each head may attempt to disbelieve separately.

### BASILISK

A typical Basilisk looks like a fat, ugly lizard about a meter long. It has ST 10, DX 8, IQ 8, and MA 12. Its bite does only 1 die damage, but its danger lies not in its bite, but in its psychic abilities. Each turn that a Basilisk stands still or moves only 1 hex, it may attempt to "freeze" any one being within its line of sight, and not over 5 MH away. This ability works like a Freeze spell, but with no ST cost. It succeeds unless the victim makes a 4-die saving roll vs. his IQ. If he fails, he is frozen, and will remain so until the basilisk releases him or is killed, or a Remove Thrown Spells is placed on him.

Basilisks are inherently obnoxious. In nature they use their abilities to capture prey. Being intelligent, though, they will sometimes ally with other beings. A basilisk does not object to power and wealth, but its main desire is comfort and seven square meals a day.

### GHOSTS, WIGHTS, AND REVENANTS

A ghost is what you get when a person (or other being) is dead but not gone. A ghost is most likely to appear because someone was killed while in the grip of some emotion so strong that they simply *refused* to leave this life. Revenge is a common motive, but ghosts have been created through love, lust, and even greed.

An ordinary ghost cannot be harmed in any way; neither can it harm anyone except through fright. If a ghost tries to scare someone, they must make a 4-die saving roll on IQ if they weren't expecting the ghost, and a 3-die roll if they were. Failure to make the roll means they flee in mindless terror, and will refuse to try again for a week (at least). Success means that that ghost can never frighten that person.

A ghost can give information (true or false); it can warn of the approach of intruders, or try its scare-ability at a strategic moment. It is therefore fortunate that ghosts can be bargained with. Every ghost, by definition, wants something. Satisfaction of that desire is the one thing that can give a ghost rest. Some desires, of course, can never be fully satisfied — but some, like revenge, can. Some religions hold that "laying" a ghost in this way is a meritorious act, and the ghost will of course be grateful.

Most ghosts are tied to a fairly limited place; some are tied to an object instead. Cheating a ghost will bring it to haunt *you*, following you around until it is satisfied. Ghosts prefer nighttime, but may sometimes appear in daylight.

A ghost can *sometimes* be brought back to life by a Wish. Make a 3-die roll vs. the wisher's IQ to see if it works. The person thus returned to life will have a one-track mind until his/her ghostly desire is satisfied.

A ghost looks like the living person, but (often) translucent or transparent, and sometimes bearing the mark of his death-wounds. He/she has the IQ and MA of the living creature; ST and DX are unimportant.

### Wights

A wight is a ghost — but with a difference. A wight *can* harm living beings, and can, itself, be harmed.

A wight is created when a proud and combative person is killed before completing some very important mission. Most

wights come about as the result of oaths or Geases. The man dies, but *something* — specifically, a bloodthirsty ghost — remains, trying to finish a set task or serve a certain master.

Because a wight has such a one-track mind, he/she cannot be reasoned with except in a very limited fashion. If you tell a wight something useful to it — i.e., where its foes are hiding — it will act on the information, but it will not thank you or give you anything in return. A wight cannot be returned to life.

A wight cannot be affected except by missile spells or magic weapons; nothing else works. It has Mage Sight (at no ST cost) and the ability to use a Drain Strength spell. It appears to be a living person, but with a deathly pallor. It carries the weapon it used in life (or, if it was a mage, it carries its staff). It has no other magical abilities, even if it knew spells in life. It makes only normal physical attacks; but often tries to take prisoners so that it can drain them (usually killing them afterwards). Any hit on a Wight counts as "fatigue" damage, so its Drain ST spell can cure ALL its injuries. Normally, Wights "heal" their damage at 1 ST/day.

Most wights stay in a set place, often guarding something. A wight can travel if it must (for instance, to get to the thing it must guard, or the person it must slay, deliver a message to, etc.)

A wight has the same ST, DX, MA and IQ that it had in life. When its ST is reduced to zero (by missile spells or magical weapons; nothing else, including illusions, can harm it), then it dies — permanently. Completion of its mission will also put it to rest.

The typical wight is a bloodthirsty ghost indeed — slaying, drinking the lives of its victims, then vanishing into darkness to slay again. Most wights are evil — but not all! The hero Besoin, bodyguard to Frea IV of Ostheim, returned as a Wight after the Yevsuggi sack of Ostheimgard and revenged his slain lord by killing all the nine Orc brothers who led the Yevsuggi.

### Night-gaunts

A night-gaunt is a lesser sort of wight. Like a true wight, it can harm living beings, and can be harmed itself. However, night-gaunts are usually less dangerous. They are vulnerable to ordinary weapons and use no magic. Their motivation is not revenge or the fulfillment of an oath, but simple evil.

A night-gaunt will first appear to be a regular ghost. In this form, it is harmless. In order to attack, it must take solid form. This takes six turns, during which the night-gaunt may move and speak normally, but will seem to flow and shimmer. At the end of the third turn, the night-gaunt will have progressed from ghostly (invulnerable) status to insubstantiality (like a wraith). At this point, it can be affected by Thrown spells — and, though insubstantial, will still have its normal MA. At the end of the sixth turn, it will have assumed a fully solid body and can attack and be attacked like any other creature.

Night-gaunts make physical attacks only. A few use weapons; many simply attack HTH, tearing their foes asunder. A night-gaunt has all the attributes it possessed while in living form, except IQ. While it is ghostly, it retains full intelligence. Upon leaving the ghostly state, it becomes a mindless (IQ 1) instrument of destruction, immune to Control spells and the like.

Its physical form may be human, beastly, or absolutely monstrous.

Sometimes a very strong night-gaunt is found. Mages theorize that such a creature has fed on the life-forces of many victims, growing stronger each time. If a GM wishes to have such a terror about, he may allow its ST to go up one for every five humanoid characters it slays.

A badly wounded (or satiated) night-gaunt will return to

ghostly form. When it does so, it begins to shimmer again. At the end of the third turn, it leaves the physical state and becomes insubstantial. At the end of the sixth turn, it is once more ghostly. As a ghost, it regains one ST/day.

### Revenants

Revenant means "returned one" — it is another word for ghost. In this game, the term will be used for a character — either a player-character or one of the GM's — that reappears as a ghost or wight.

If a character dies under conditions favorable for the creation of a ghost, the GM may allow him/her to return as a revenant. A lord slain in his castle may hang around the battlements hoping for a chance to get back at his killers . . . a miser who starved with his hoard may haunt his greatest treasure after it is found . . . and so on.

However, this is a game for the living, and not the dead. To keep your campaign from being dominated by ghosts, follow these guidelines:

- (1) Revenants should not be too powerful. Revenant wights and night-gaunts, especially, should not be too strong, and should be limited to one place.
- (2) All revenants — even those of player-characters — are controlled by the GM.
- (3) Don't have too many revenants around. One or two make an interesting bit of "folklore." A dozen at a time mean somebody is in a rut.
- (4) Don't allow revenants to be returned to life.

### Mnoren

Technically, the Mnoren — the builders and one-time rulers of Cidri — are (were?) human, with one slight difference — the power to travel between alternate worlds. This power made them masters wherever they went.

The Mnoren seem to be gone from Cidri. If some are still around, they are in hiding — whether living in splendid isolation, or traveling incognito to enjoy their world without the responsibilities of power, none can say. They are mentioned in this section not because they make good characters — but because they do *not*. The reason:

The power and experience of a Mnoren make him effectively immortal. If a Mnoren is attacked, you may be sure that he will have been aware of hostile intentions as soon as they were formed — and he will certainly have magical, physical, and technological defenses. Furthermore, he will use them in a way that will not reveal his true identity. If you and your friends set upon a lone traveller at dusk, and you all wake up in a ditch the next morning, that traveller might have been a Mnoren — or just a powerful wizard or a master of martial arts. You'll never know, so it doesn't matter.

*Therefore, Mnoren are not really suitable as characters for players or (except possibly in special circumstances) for GMs. Their abilities are great, their powers effectively unlimited. This makes them the next thing to gods, and having active gods around tends to cramp the style of lesser beings. Fortunately for adventurers, despots, mages, and most of the rest of us, the Mnoren (if they still live at all) are non-participating observers, and the wise GM will keep them that way.*

### GODS AND DEMI-GODS

A god is a tremendously powerful creature, having various supernatural abilities. Active play of gods (or even demi-gods) is to be discouraged for the same reason that Mnoren don't make good characters. With a god around, what can poor mortals do?

It is a fact that there are thousands of religions on Cidri (see RELIGION). Many of them claim to have actual, miracle-working gods. However, if you go walking down the streets of your city, you will rarely see anything that can't be explained by common, everyday sorcery.

GMs who feel that they must introduce gods should tread very carefully.

### Apotheosis

*Apotheosis* is the process of becoming a god. Throughout history (on Cidri, and on every Earth known) there occur occasional reports of heroes who have returned after their deaths to lead their people to victory or perform other similarly unlikely feats.

There are many suggestions as to how and why this occurs. The most logical seems to involve a process of "mass belief." Who knows?

In game terms, this means that a GM might occasionally choose to let a deceased player-character hero-type return as a GM character — with doubled ST, and increased DX and IQ — as a supernatural righter of wrongs and defender of the weak, appearing only when a *deus ex machina* is required. GMs favoring an entirely "rational" world will want to avoid this entirely, and *nobody* should overdo it. Again: an overabundance of gods makes your human characters meaningless.

### MAGICAL CREATURES

Some sorts of magical creatures and creations may be found wandering long after their masters have passed on. Some examples:

### ELEMENTALS

Elementals are the personifications, or spirits, of the elements. There are four basic types of elemental: earth, air, fire, and water. Some of these can appear in more than one form.

Being themselves magical, elementals are fully affected by magic. Illusions *cannot* harm them, though. An elemental can-



not disbelieve an illusion. It may attack and destroy an illusion in the normal fashion (and can, of course, be distracted by it), but the illusion's attacks will go through the elemental harmlessly.

Weapons affect different elementals in different ways — see below.

Wizards can create, destroy, and (sometimes) control elementals. An elemental which escapes control will seek out a place to its liking and stay there; they are potentially immortal. An elemental grows too slowly to notice, and does not weaken unless injured.

An elemental must be created in a place appropriate to its nature, and will seek out such a place to live if it is free. A fire elemental will inhabit a volcano, natural-gas flare, or other truly great conflagration; some castles have fireplaces where the fire has not gone out for generations, and salamanders favor these. A water elemental will live in or near running water or a deep lake. Air elementals normally live high in the atmosphere, though they may come to earth during a storm and stay a while, or find a canyon or mountain peak where the wind blows fiercely. Earth elementals live deep underground or in the dark forests.

When an elemental is hurt or weakened, it will seek to return to such a place. If it can do so, it will regain one ST point each turn.

All elementals are capricious. They do not like being commanded, but (except for fire elementals) are not likely to endanger those who try to master them and fail. If angered, an elemental will attack, but will usually be content with frightening you and driving you away. An injured elemental will not return after escaping from you unless its reaction to you was VERY bad. Likewise, an elemental may aid someone who pleases it.

(By the way, it may occur to you that it would be clever to use an illusion of an elemental. You can — but there are problems. In the first place, an illusion represents an "average" member of its type — so your illusion cannot have a ST over 14. Secondly, an illusion cannot divide itself — so your phantasmal fire elemental won't be able to throw fireballs, leave fire hexes behind, or really burn anything. And thirdly, all kinds of weapons have full effect against all illusory elementals [with fire doing double damage to watery illusions, and vice versa.] This third fact is totally contrary to the known laws of illusion, and has puzzled mages for centuries.)

### Earth

Earth elementals are sometimes called gnomes, although this name is also applied to certain dwarves. In form, an earth elemental appears to be a (usually) human figure molded from earth, rock, or metal. An earth elemental can be created anywhere where there is rich, uncontaminated soil; rock elementals must be created deep in caverns or high on mountain-tops from virgin stone, and metallic earth elementals can only be created very deep underground, from veins of ore untouched by miners.

An earth elemental has DX 11, IQ 8, and the ST its maker gives it; its MA is 8. It fights by striking with its hands or squeezing you to death. A regular earth elemental strikes for 2 dice damage (2 + 2 HTH); its body stops 3 hits/attack. A stony earth elemental strikes for 2 + 2 damage (3 - 1 HTH); its body stops 4 hits/attack. A metallic one strikes for 3 dice damage (3 + 2 HTH) and stops 5 hits/attack.

Earth elementals are fully affected by all forms of magic and all weapons. However, fire does not harm them. A Magic Rainstorm will melt a regular earth elemental at the rate of 1 die damage per turn, but will not affect other kinds. Very

strong running water will also melt an ordinary earth elemental, and an Open Tunnel spell, which makes rock vanish, will eliminate any kind entirely.

### Air

A sylph of the air is the least dangerous of the elementals. They are rarely found; should one be hostile, it will be no more than a nuisance (blowing sand and small objects in your face, etc.) unless its ST is 30 or greater. One this strong can knock you down (3-die saving roll against ST). If the elemental has ST 40, your saving roll is 4 dice — and so on. An air elemental with a strength of 60 or better will appear as a whirlwind that will lift anyone missing their saving roll and dash them to their deaths. (You may also try a 4-die vs. DX roll if there is something nearby to grab for.) Fortunately, such giants are rare. A sylph has DX 12, IQ 8, MA 20, and the ST its maker gave it.

Sylphs are totally unaffected by any physical weapon, fire, or lightning. Other spells affect them.

### Fire

The fire elemental, or salamander, is the showiest, most fickle, and most dangerous kind. A fire elemental has DX 13, IQ 8, MA 10, and the ST its creator gave it. Its special abilities are: (1) it can throw fireballs just like a wizard with the FIREBALL spell, at a cost of 1 ST for each 1 - 1 die damage done; (2) by spending 3 of its movement points in a single hex, it can turn that hex into a "fire hex" which burns for 12 turns, as per the FIRE spell. Thus, a salamander can create up to 3 fire hexes per turn. A Salamander does 1 die damage by striking with its burning hands, or 1 + 2 in HTH combat.

Ordinary weapons do not affect this creature of living fire; enchanted ones do only half damage (round down). Each liter of water or other non-flammable liquid thrown on a salamander does 1 die of damage; a Magic Rainstorm does 4 dice of damage per turn. Fire and lightning attacks have no effect. Any attack by a water elemental does double damage. A wounded salamander can only regain ST in a volcano or VERY large, hot fire.

### Water

The water elemental, or undine, is found only in wet places. It may appear as water, steam, or ice; it can change from one form to another, but requires 5 minutes to do so, and cannot fight during that time.

In its watery form, an undine appears as a creature (often a beautiful maiden) sculpted of pure water. In this form, it will only attack individuals in the water; it does this by flowing over them and/or pulling them down. An individual attacked by an Undine may drown in a foot of water. Each turn the Undine attacks you, you must make a saving roll as though you had just fallen into deep water: 4 dice for a normal figure, 3 dice if you have the Swimming talent, 2 dice for a Diver, against DX. Failing the saving roll means 1 die of damage from water inhalation.

As a creature of live steam, the Undine attacks HTH (only), doing 1 die of damage. Armor protects only for the first turn.

As a creature of ice, the Undine strikes with its hands, doing (1 + 2) damage.

Only in icy form is the Undine affected by non-magical weapons; magic weapons do only half damage to water and steam undines. Fire and lightning do double damage.

An Undine regains 4 dice of ST per turn if it enters a Magic Rainstorm; otherwise, it must regain ST by finding quick-running water or a deep lake to enter.

It has DX 12, IQ 8, MA 10, and the ST its maker gives it. In water its MA is 16, whatever its form.



## APEP

Apep is a magical creature, reptilian in nature; it was known to the Egyptians. Not more than one or two are likely to be found in a given area.

Apep looks like an enormous snake, 6 hexes long and one hex wide, with the head of a crocodile. It lives in total darkness; its six hexes, plus one hex in every direction, are in shadow. Only those with Mage Sight will ever see Apep alive.

Apep is a deadly foe. All you are likely to see is a wall of shadow moving toward you down a tunnel, but inside is a ravenous creature with ST 40, DX 11, and IQ 8. Its scales stop 3 hits per attack, and it is VERY hard to hit; -3 DX for its snaky elusiveness, and -4 for being in darkness, make it -7 for a normal person to strike at Apep! Its MA is 6. Its bite does 2 dice damage.

Apep will not communicate nor deal with travellers. It is merely hungry.

## ZOMBIES

Zombies are undead creatures animated by powerful wizards as guards and servants. A new Zombie may appear to be a rotting corpse, but one that has been around for a while will be no more than a skeleton held together by a few strands of dry tendon. If a Zombie is encountered, it probably means that its master is somewhere near (or was just slain), since Zombies lose 1 ST per day unless re-enchanted. However, a Zombie wearing a ring made for the purpose will stay "alive" indefinitely.

A Zombie who is still under his master's control will disbelieve illusions with his master's IQ, should he make an attempt; an uncontrolled Zombie has no IQ at all, and will not perceive illusions or be affected by them.

For more on Zombies, see the information under the ZOMBIE spell.

## SKELETONS

A skeletal warrior is a type of Zombie. A Skeleton may be created by use of a ZOMBIE spell on an intact skeleton. A Zombie which has been kept alive for so long that all its flesh has disappeared will eventually become a Skeleton. This usually takes several years.

Skeletons are treated just like Zombies. However, they are immune to arrows, which tend to pass right through them without doing damage. Other weapons, and magic, affect them normally.

Skeletons are also somewhat fragile. Any single hit of 8 points damage or more will totally shatter and destroy a skeleton, regardless of the ST it had remaining.

Skeletons often carry shields. Occasionally they wear clothing or armor, but their masters usually find it more convenient to leave them in their naked bones, the better to horrify those they meet.

## RIDING ANIMALS

The "going price" of a ground-type riding animal is determined by the following formula: Add (strength x 10) to (DX squared) and (MA times 3). Multiply the total by 1 for a creature of IQ 5, by 3 for a creature of IQ 6, and by 10 for a creature of IQ 7 (though such are practically unknown!). This gives the price for an unbroken animal. A fully broken/trained one will go for that price, plus the cost of training it — see

TRAINED ANIMALS. It takes six months to fully break a riding animal, or a year if it's a flier.

If the creature is capable of *flight*, use its aerial MA in the above formula — and DOUBLE the result to get the final price.

A rare and unique beast of any variety will bring a premium.

## HORSES

Horses are the most popular riding beasts on Cidri; they are tractable, trainable, fertile, and (though not overly smart) fond of men. If you look long enough, you can find almost any kind of horse you want. In general, horses can be classified according to the following scheme:

*Nag*. ST 14 - 18, DX 11, IQ 5, MA 20, kicks for 1 die damage. This is your everyday common horse — not necessarily unhealthy, just without breeding.

*Riding horse*. ST 22 - 24, DX 12, IQ 5, MA 24, 1 + 1 die damage. A "good" horse of some breeding — taller and better-looking than a nag.

*Light horse*. ST 20 - 22, DX 13, IQ 5, MA 30, 1 die damage. A "mustang" or "pony" type beast — not large, but nimble.

*Draft horse*. ST 26 - 38, DX 12, IQ 5, MA 22, kicks for 1 + 3 damage. A Clydesdale or Percheron type farm or cart horse, powerful and massive.

*Warhorse*. ST 24-36, DX 13, IQ 6, MA 24, kicks for 2+1 damage. Almost as big as a draft horse, bred for intelligence and dexterity — the most valuable of horses. See below.

*Donkey*. ST 14 - 18, DX 15, IQ 6, MA 16, kicks for 1 die damage. The only reliable draft creature for underground work — hard to panic. Figure a donkey's price as though its IQ were only 5.

*Mule*. ST 22 - 28, DX 14, IQ 6, MA 20, 1 + 1 damage. A better pack animal than a horse of equal strength, due to its dexterity and calm temper. Figure a mule's price as though its IQ were only 5.

*Unicorn*. Treat as a light horse — but it can only be ridden (or even approached) by a maiden, and its horn is a pole weapon doing a basic 1 + 2 damage, doubled on charge. An extraordinarily uncommon creature, never bred in captivity.

*Pegasus*. ST 22 - 24, DX 13, IQ 6; MA 22 on the ground, 30 in the air. Kicks for 1 + 1 damage. These beautiful creatures are very rare, and are almost never bred. Valued war-steeds for the few who can afford them.

## WARHORSES

The great warhorse of the chivalry is so different from an ordinary riding beast that it is almost a different species. It varies from a common horse in these things:

First, it was an exceptional specimen to start with: at least ST 24, DX 13, and IQ 6. A slower or weaker beast would be ineffective; a stupider one couldn't absorb the training.

Second, it is *vicious*. A fully trained warhorse will suffer only the presence of its master, his squire, and one or two favored trainers or grooms. Anyone else will be attacked unless one of these people is nearby. Even while being ridden, a warhorse may bite a passer-by without provocation (doing 1+1 damage). Therefore, many cities require warhorses to wear iron muzzles while passing through the streets.

All warhorses are stallions. An unsupervised warhorse will attack any horse-type animal except a mare. Two unsupervised warhorses will fight to the death. In the presence of its owner/trainer, a warhorse will confine its equine hostility to occasional nips.

Third, a warhorse is a deadly fighter. An ordinary riding beast may defend itself if attacked by an animal — or, sometimes, even by a man. Any trained riding animal of IQ 6 or 7

will kick at someone attacking its master, unless it panics. Basically, though, an ordinary riding-beast is only a mount; its offensive ability is not to be relied on.

Not so a warhorse. In battle, it will fight murderously. It will *not* panic. Each turn, it will kick (2+1 damage), bite (1+1), or do both at -4 DX. It may kick into any front or rear hex, but not to the side. A warhorse fights just as well with its master beside it as astride it. It will attack foes (especially other warhorses) on its own, but will not try to aid friends except its master or trainer. It will come to its master when summoned. Should he fall on the field, the warhorse will stand over him, letting no one approach who it does not know well. It will defend him to the death.

**Training a warhorse.** The process of training a warhorse takes 2½ years after the beast is fully broken — or a total of 3 years. This is dangerous work. A trainer of warhorses earns twice as much as an ordinary animal-trainer; the risk number for this job is 4/15. This is a rate of pay, and a degree of danger, that would usually be associated with a handler of tigers, giant lizards, or similar beasts. Some countries reckon the worth of a warhorse as equal to the lives of three grooms, the theory being that he will have killed that many before his training is done.

The cost of a trained warhorse, therefore, is figured by the “riding animal” formula, plus three years of training at double pay — \$200/month. The purchaser of a warhorse would also do well to hire its trainer if he can; that will reduce mortality among the stable attendants.

When you purchase a trained warhorse, it will be three months before you can ride it at all, and six months before it will perform as a warhorse should in battle, instead of berserking. During this time, you must work with it constantly to accustom it to you. Roll 4 dice weekly against your highest attribute — 3 if you are a Horseman, Expert Horseman, or Animal Handler. If you miss this saving roll, you will be attacked; take (2+1) damage. Once the six months are up and the animal knows you, though, it will be your loyal and valiant friend for life — and a warhorse may be good for 20 years of service before you turn him out to pasture.

You may also purchase an unbroken colt of warhorse blood and have it trained under your supervision; it will know you from the beginning and will not require hazardous re-training. However, such colts are rare and much in demand.

Very rarely — perhaps once in 500 foalings — a warhorse of great intelligence is born. Such an IQ 7 warhorse is extraordinarily valuable. If you can roll a total of 6 on 6 dice, you’ve got one.

An IQ 7 warhorse will guard, attack, or release a foe at a word from its master; round up loose horses or other beasts and herd them as its master orders; never display typical warhorse viciousness unless totally unsupervised; and follow any other command of the type associated with well-trained dogs. It will do these things after the normal 3 years’ training. However, this creature is *not* magic, cannot speak or (truly) understand any language, etc. It is merely an exceptionally intelligent and empathetic horse.

**Other war-steeds.** Pegasi can be trained as warhorses; when training is complete, they act and attack like warhorses. Rumor has it that a nation of Giants trains IQ-6 Indri as war-beasts, but none have been seen by reliable observers. Pachyderms can be trained for war, though they remain liable to panic. Riding lizards, diatryma, and gryphons can also be trained for battle when IQ 6 specimens are found; after training, their attacks do +2 damage.

Most war-trained creatures will be immune to panic and will display a viciousness and loyalty comparable to that of

a warhorse. However, horses are *by far* the most common war-mounts.

When buying any kind of riding animals (but especially horses) there is the chance that players will be cheated. A character must roll 5 dice on IQ to notice a hidden fault when a “bad” beast is being examined. A Horseman rolls 4 dice; an Expert Horseman, Animal Trainer, or Vet rolls 3. Possible faults include very low attributes, susceptibility to panic, viciousness, or a tendency to buck.

## OTHER MAMMALS

**Indricotherium** — Indri for short (ST 40 - 60, DX 12, IQ 5, MA 12, kick for 3 dice damage) is a member of the rhinoceros family, now extinct on Earth. It looks something like a BIG, heavy-headed horse — 9 meters long and 6 high at the shoulder. Rarely seen except in Giant country — and one of the few creatures a Giant can ride. Heavy skin stops 2 hits damage. An 8-to-10-hex creature!

**Elephants and mammoths** come in many varieties. ST 50 - 75, DX 13, IQ 6 - 7, MA 14 - 16, stomp for 3 dice damage or strike with trunk (range 2 hexes) for 2 dice damage; heavy skin stops 2 hits of damage. A 10-hex creature.

**Oxen, yak, carabao, water buffalo, etc.** (ST 30 - 40, DX 11, IQ 5, MA 10, stomp and gore for 2 dice damage). Can be ridden but are usually draft animals. Hide stops 1 hit damage.

**Camels** are the beast of choice in desert areas. ST 24 - 28, DX 12, IQ 5, MA 20. Kicks for 1 + 1 damage. Will not bite in combat, but may do so as a surprise-attack if displeased with its rider, doing 1 die damage. Horse-types will also pull this trick occasionally.

To determine what “type” a horse is, compare its ST, DX, and MA with the classifications above and pick the closest one. The “kick” damage it does will follow from that.

When buying any kind of riding animals (but especially horses) there is the chance that players will be cheated. A player character without the Expert Horsemanship talent must roll 5 dice on IQ to notice a hidden fault when a beast is being examined.

## REPTILES

A **riding lizard** will have a ST of 20 - 30, DX 13, IQ 5, MA 20; it bites for 2 - 1 damage. This is a small, tractable dinosaur or overgrown lizard. They make horses nervous — and horses make them hungry — unless the two are used to each other. Armored skin stops 2 hits/attack.

A **saurian** is a bigger reptile — usually herbivorous. ST 30 - 50, DX 11, IQ 5, MA 16. Big jaws full of blunt teeth do 2 dice damage if it decides to bite. Heavy armor stops 3 hits/attack. 3 hexes or larger.

A **walker lizard** is a three-meter-tall, two-legged creature looking like a cross between a lizard and an ostrich. ST 20 - 22, DX 12, IQ 5, MA 24; kicks for 1 die damage. Its skin stops 1 hit. A 1-hex creature.

## BIRDS

A **diatryma** is a flightless bird, but very similar to the walker lizard. It is slightly shorter, heavier-built, gaudily feathered, and decidedly carnivorous. ST 22 - 24, DX 13, IQ 5, MA 22. Can kick for 1 + 1 damage, bite for 1 + 1, or do both in one turn at DX -4 for each. A 1-hex creature. Wild ones occur in pairs and are definitely dangerous.

A **roc** is an *enormous* bird; their natural habitat is the mountains, but they are found in captivity. Their main drawback is the tremendous expense of feeding them — a roc can eat \$100 a day in meat, fruit, and grain. In the country, of

course, they can forage, but the farmers won't like you! ST 30 - 50, DX 12, IQ 5. MA 8 on the ground, 30 flying. Pecks for 2 dice damage. A chick is 3 hexes; an adult is 7 or more.

#### GRYPHON

This powerful and beautiful creature has the head and wings of an eagle, and the body of a lion. It has ST 26 - 32, DX 12, IQ 6, and MA 14 on the ground, 20 in the air. A tamed gryphon is an excellent steed and a deadly fighter; it does 2 dice damage when it bites, or 2 + 1 in HTH. Its fur and feathers stop 1 hit/attack.

Wild gryphons are rare and solitary, usually flying away when approached. Tame ones are even rarer, and incredibly expensive. Figure the normal going price according to the formula for flying creatures — then multiply it by ten. At least.

#### DOLPHINS

The dolphin is not a riding animal — but he may form a partnership with a merman. A dolphin is a 3-hex creature; he has ST 14 - 20, DX 10, IQ 9 - 11, MA 20 in the water. He bites for 1 die damage, but cannot be induced to bite other intelligent creatures unless he or his rider is under attack. Living dolphins are never found for sale — nor are dead ones, except in uncivilized areas!

#### OTHER RIDING ANIMALS

Several creatures described elsewhere can be ridden. Dire wolves are sometimes used as mounts by Goblins. There are rumors of lion-riders, though most scholars refuse to believe that any member of the cat family would tolerate this. Centaurs may allow themselves to be ridden. Reptile men and mer-men often domesticate Uncle Teeth and other, rarer water reptiles.

#### DRAFT ANIMALS

Almost any riding-type animal can be used for draft purposes. Draft horses and saurians are the most common ground-goers; rocs are used to take moderate loads for long distances. Unicorns and pegasi will not tolerate loads. A dog, on the other hand, will — many tribes use dogs to pull travois.

An animal can carry 5 times its ST (in kg) on its back, drag 10 times its ST on a sledge or travois, or pull up to 50 times its ST in a wagon along a good road. See EQUIPMENT.

#### BEASTS

These are more or less "normal" animals which may be encountered by a group of adventurers. Creatures in this category may also be tamed and trained (see TRAINING ANIMALS) whereas other sorts of creature may not. GMs may choose to vary the ST and DX slightly for occasional beasts.

#### WOLVES AND DOGS

A WOLF has a MA of 12. Its bite does 1 + 1 damage, and its fur stops 1 hit/attack. Suggested ST 10, DX 14, IQ 6.

A DIRE WOLF has MA 12, ST 16, DX 12, IQ 5. Its bite does 2 dice damage.

DOGS vary a great deal. A big shepherd dog or wolfhound would be the equal of a wolf; a wolfhound, because of its long legs, has MA 14. Smaller dogs (hunting dogs, for example) might have ST 6, DX 13, IQ 6, MA 12, and bite for 1 - 1 damage. A very small dog would be nothing more than a nuisance (ST 3, DX 13, IQ 6, MA 10, bite does 1 - 3 damage) though it would still be of use as a watchdog. Some exceptional dogs have IQ 7.

#### BEARS

The largest bear would be the prehistoric (2-hex) cave bear, with a ST of 30 to 40, DX 10, IQ 5, and MA 8, doing (3 - 1) damage in regular or HTH combat. Its fur stops 2 hits.

A Kodiak or big grizzly bear would have ST up to 30, DX 11, IQ 6, MA 8, doing 2 + 2 damage in regular or HTH combat and having fur that stops 2 hits.

A less formidable bear (like a common black or cinnamon bear) would have ST 20, DX 11, IQ 6, MA 8, and do 2 dice damage in regular or HTH. Its fur would still stop 2 hits.

Bears are usually found alone, though a pair may be encountered. You may also encounter a mother with her cubs. She will be *ferocious*; she will attack if she feels the cubs are in any possible danger, and she will get a +1 DX bonus.

#### BIG CATS

A LION has ST 24, DX 14, IQ 5, MA 12. Its fur stops 1 hit. Lions are usually found in groups (prides). Its paw strikes for 2 dice damage (2 + 1 in HTH).

A TIGER has ST 24, DX 15, IQ 6, MA 12. Its fur stops 1 hit. Tigers are found singly. A tiger strikes with its paw for 2 dice damage, or 2 + 2 in HTH.

A SABERTOOTH TIGER has ST 30, DX 13, IQ 5, MA 12. Its fur stops 1 hit. Its paw strikes for 2+1 damage; it BITES in HTH combat for 3 dice damage. Sabertooths are found singly.

A JAGUAR has ST 12, DX 14, IQ 6, and MA 12; its fur stops 1 hit. Found alone or in pairs, jaguars will often ambush a party by jumping from a tree. No other big cat will do this except the tiger, and a tiger in a tree is usually easy to spot, whereas only a Naturalist has a chance to see a Jaguar until too late. A Jaguar strikes for 1 + 1 damage, or 1 + 3 in HTH combat. The Jaguar is only a 1-hex creature. Other big cats are 2-hex creatures.

#### LITTLE CATS

A wizard may have a cat as pet or familiar. A good-sized cat can be formidable indeed, in a small way. A cat has ST 4, DX 14, IQ 5 (usually) and MA 14. It can only attack in HTH, and does only 1 - 2 with its biting and clawing, but is hard to hit. If you are attacking a house cat, all your attacks are at DX -3.

#### APES

A GREAT APE is similar in size to a gorilla — except, where a gorilla is actually shy and retiring, a great ape is often aggressive. They occur in small bands, and may very well choose to live in the caves and tunnels you want to explore. An adult male might have ST 20, DX 12, IQ 7, MA 10. They use no weapons (except, rarely, clubs) but do HTH and unarmed combat damage as though they were humans armed with daggers.

A BABOON has ST 14, DX 12, IQ 6, MA 10. They occur in LARGE bands in woodland areas and may pester travellers. If attacked, they will mob their enemies, doing 1 + 2 die damage in HTH combat only.

A CHIMPANZEE has ST 14, DX 12, IQ 7, MA 10. They occur in small groups. Young ones are in demand as pets because of their intelligence, bringing up to \$2,000. However, an attempt to kidnap a baby chimpanzee will call down the wrath of the group — which may very well not attack you then, but follow and jump you later. A chimpanzee does 1 + 1 die damage in HTH combat.

A MONKEY has ST 2 to 6, DX 13, IQ 5, MA 14. If attacked, they will usually flee or take to the trees and pelt their enemies with branches and dung. In HTH combat, they attack as does a house cat, and are equally hard to hit — but

only a trained one (or a wild one backed into a corner) is likely to attack.

All apes and monkeys have a natural Naturalist talent. Too bad they can't talk.

### SLINKERS

These strange little creatures look something like a cross between a rat and a monkey. They live both in forests and underground. A slinker has ST 2, DX 14, IQ 6, and MA 14. They are attracted to bright things, and try to steal them; a slinker den may have real treasure! One or more slinkers may also jump onto a person and try to grab at a small, bright object; if the slinker makes his DX roll, he gets the object. Treat this as an attack for melee purposes; therefore, you will have a chance to kill the slinker before it can run away. However, slinkers are hard to hit . . . -3 DX to strike at one. A slinker might be able to grab a necklace or dagger, or jeweled ornament; it would not be able to carry off a weapon, or steal a ring except from an unconscious person.

Slinkers fight as do cats, but only when cornered or defending their young. A baby slinker is worth up to \$800, because it can be taught amusing tricks . . . such as entering windows and opening doors from the inside. Many thieves have pet slinkers!

### DRAGONET

Looks and acts like a foot-long dragon. A dragonet is a dragon in miniature; it flies, breathes fire, and likes treasure. It is only about as smart as a dog, in a reptilian way, but they are quick, graceful, and beautiful.

A dragonet has MA 14 (flying), with ST 4, DX 14, and IQ 6. Any attack against it while it is flying is at DX -4, or DX -8 for missile or thrown weapon attack.

Unlike dragons, dragonets often live in groups. Their treasure is limited to the items they can carry (nothing over 1 kilogram). They will attack a weak party to steal treasure, not by snatching it and running, but by trying to kill you or drive you away. They can often be appeased if you leave them something and run.

Dragonets will not fight to the death to protect their treasure, but WILL fight to protect a nest. There will never be more than one egg in a nest or one nest in a dragonet lair; they are long-lived and slow-breeding. A dragonet egg is a rarity worth \$1,500, because when it hatches the dragonet will imprint on the first person it sees and obey him (and ONLY him) like a dog. A captive adult cannot be tamed, but is worth \$100 as a curiosity.

Dragons and dragonets do not get along; a dragon will kill or drive away dragonets, since they would rob from him, and dragonets can smell a dragon a long way away and will become agitated.

In combat, a dragonet will bite or breathe fire, or do both against the same figure, remaining constantly airborne. The dragonet MUST be in your hex to attack you, so if someone else attacks the dragonet and misses, they then must roll to miss you. If a dragonet hits you with bite/claw, it does 1 die damage; its fire-breath does 1 die of damage, at a cost of 1 ST to the dragonet.

### TRAINED ANIMALS

Those animals listed under BEASTS, and similar creatures, make trainable pets. A figure must have the ANIMAL HANDLER talent to train an animal well, or to make full use of a trained animal's abilities.

An animal with an IQ below 5 cannot be trained. An IQ 5 animal can learn simple things: to warn of a stranger's ap-

proach, to guard belongings, to attack on command. Most horses, cats, etc., fall into this category.

An IQ 6 animal can learn these, and more complicated things: opening doors and boxes, tracking persons by smell, standard "performance" tricks, to STOP fighting on command once it has already started, etc. Dogs, wolves, etc., are usually this smart.

An IQ 7 animal is a genius among beasts, and can learn anything of which any animal is capable; take the best-trained dog (ape, etc.) you ever heard of, and use him as an example. Such creatures are *very* costly . . . chimpanzees, exceptional dogs, etc. If you want to buy one, proceed as under FINDING MAGIC ITEMS FOR SALE.

An Animal Handler can train one beast at a time in his spare time, or up to 6 at a time if he has no other job. Training cannot start until the creature is at least 6 months old. It then takes 6 months to train it to IQ 5 level, another 6 to train it to IQ 6 level, and a full year after that to train it to IQ 7 level. Note that an animal CANNOT be trained beyond its actual IQ, no matter how long the trainer works. On the other hand, if you have an IQ 7 dog which is still only a year old, it will only have had enough training to perform as an IQ 5 dog.

The cost of an untrained animal is (unless stated otherwise under that animal's listing) given in \$ by the following formula: (ST x 10) plus (DX squared), times 1 for an IQ 5 animal, 3 for an IQ 6 animal, or 10 for an IQ 7 animal. Add \$100 to the price for each month of training the animal has received.

To determine whether an animal obeys a command given by its owner, ADD the animal's IQ to the owner's. Make a 4-die roll against the TOTAL. If the roll is successful, the animal understood and will attempt to carry out the order. On a VERY BAD roll, it misunderstands, and trouble (of the GM's choosing) may ensue. If the owner is NOT an Animal Handler, roll 5 dice instead of 4. Record the die-roll required on the record sheet of the owning character.

A person without the Animal Handler talent can train an animal to the IQ 5 level of ability (but no further), and it requires 6 months — spare time work is okay.

It costs \$10/week to feed a dog, \$20/week for a horse, \$50 for a big cat or bear. Extrapolate feeding costs for other creatures as needed.

Note: Riding and draft animals will always obey simple "gee-haw-giddyup-whoa" type commands given by their owner, unless it's a panic-type situation. No die roll is required. If a horse (for instance) is being required to fetch something or perform any action *not* standard for riding animals everywhere, a die roll will be required as described above.

A GM might require an IQ roll to master a *strange* animal, especially if the character is not a Horseman. Elephants, skittish horses, and some other creatures would be uneasy about strange riders. A mammoth, pegasus, or gryphon would probably refuse a strange rider unless he was an Expert Horseman. Make a 5-die roll on IQ (4 for a Horseman or Animal Handler, 3 for an Expert Horseman). Failure means the animal will fight you. To ride a strange *warhorse*, add 2 dice to the above roll.



## GIANT INSECTS and other crawlies

### THE STONE BEETLE

This is a large (1 - 2 meters) beetle-like insect. It has a stony metabolism (like a Gargoyle) and is carnivorous. It is often found near Am Bushes, since it is immune to their poison and can feed on the Am Bush victims.

An average Stone Beetle will have IQ 2, DX 10, ST 30; its bite does (2 - 1) damage. Its MA is 4; its rocklike carapace stops 5 hits damage.

Stone beetles occur singly or in small groups; they often live in holes to which they drag their prey. Such a hole may therefore contain worthwhile loot. You will be able to find it by its smell — UNLESS Am Bush pods have been exploding in the vicinity to deaden your nose!

### GIANT SPIDERS

A giant (man-sized) spider is not a nice thing to run into. It will have ST of at least 16, DX 10, IQ 1, and MA of 12 or better. A spider bite will penetrate any armor which stops 2 hits or less. The bite itself does only 1 hit damage, but anyone bitten must make a 4-die saving roll against ST. If he misses the roll, the poison does 2 dice damage. Giant spider webs are tough and sticky. If you run into one (3 dice vs. IQ to see it in shadows), you may try to break free (4 dice vs. ST, each turn), or cut it (any hit from an edged weapon doing 5 damage). Your DX is -4 while you are trapped in web. Multiple webs are possible; each web has a ST of 20.

### GIANT SCORPIONS

Even worse than spiders; they EAT giant spiders. Also adventurers. A giant scorpion has ST 20 or better, DX 12, IQ 1, and MA of 12. It attacks by pinching with its claws; it must use both claws for the attack (that is, it only has one attack per turn). If the claws hit, they do 1 die damage and grab the victim. To escape their clutch, one must (a) kill the scorpion (and your DX is -4 while he holds you) or (b) try to escape on your turn to act (which requires a 4-die saving roll against ST). If the victim does not break away, the scorpion will attempt to sting him next turn, and every turn thereafter until one or the other is dead. Treat a scorpion sting exactly like a giant spider bite (above). A giant scorpion *cannot* sting its prey unless it first grabs it with its claws. A scorpion's chitin stops 2 hits/attack.

### HYMENOPTERANS

Hymenopterans (or simply "Bugs") are often found in caves and abandoned cities. Individual Hymenopterans are not very bright, but an entire hive of Hymenopterans may be considered as a single entity of great (if non-human) intelligence.

The "Bugs" communicate by telepathy; therefore, a wizard who has the Telepathy spell may learn their language. Even then, communication is difficult; the Bugs are interested in very little except increasing the strength and numbers of their hive, and look on other creatures (and members of other Hives) primarily as food.

There are several different types of Bugs. Adventurers are most likely to encounter scouting parties out looking for food. These will include a couple of Basics, several warriors, and a few workers to carry back food. The Bugs will attack only if they think they can win. They will break off combat and try to return to the nest when they begin to lose, or when the workers have all the bodies (human or Bug) that they can carry back to the vats. Of course, if the adventurers threaten

the Hive, the warriors will ask and give no quarter. Attacking a Bug hive is an adventure fit only for the very strong, the very brave, or the very greedy. Since Bugs know nothing of either money or magic, the litter around a hive may contain great treasure — treasure whose former owners have become food. The main reason a wizard would communicate with a Hive would be to negotiate for this treasure.

Hymenopterans do not depend totally on their eyesight to get around; they have only a -2 DX penalty in darkness or shadows. However, missile weapons are alien to them. A GM should allow adventurers several encounters before Basics from a given Hive learn to watch out for missile weapons and spells.

Types of Hymenopterans include:

**BASICS.** These are the "commander" bugs. Most warrior bugs need a Basic around to control them; without Basics, the warriors attack mindlessly, with no thought for strategy or food-gathering. Basics often ride Spydres (below), Phlanx, or Gantuas; if a Basic rides a Phlanx or a Gantua, the mount has a MA of 2 less and will not fight. Basics normally try to preserve themselves, though they will spend their warriors' lives freely if it means getting more food. A Basic has ST 6, DX 10, IQ 12, MA 8 on foot, and does 1 - 2 damage in regular or HTH combat.

**SPYDERS.** These are bugs bred to be ridden by Basics. ST 8, DX 10, IQ 7, MA 10 with a rider or 12 without. Does 1 die damage in regular or HTH combat. A 2-hex creature. Scales stop 1 hit per attack.

**LOW RENDERS** are small (1-hex) warriors. ST 10, DX 11, IQ 6, MA 10; does 1 + 1 damage in regular or HTH combat.

**TERMAGANTS** are also small warriors; they occupy one hex and go on 4 legs, using one of the others to hold a sword. They are the only regular warriors to use weapons, and are immune to Drop Weapon spells, since the sword fits into a socket in their claw. ST 10, DX 11, IQ 6; no armor. MA 12. The Termagant does 1 + 1 damage, or 1 - 2 damage in HTH.

**PHLANXES** are larger (2-hex) figures with long, projecting horns. They have ST 16, DX 10, IQ 6, MA 12. They do double damage when they charge, but must defend on the next turn. A Phlanx's armor stops 2 hits/attack. Phlanxes normally do 2 dice damage in regular combat, and 1 in HTH.

**GANTUAS** are enormous (3-hex) bugs that kill by smashing with claws and legs. They have ST 24, DX 10, IQ 6, MA 10. Like Phlanxes, they do double damage on a charge but must defend next turn. Their scales stop 3 hits/attack; they normally do 3 - 1 damage in regular or HTH combat.

**MYRMIDONS** are highly-developed warriors; many hives don't have them. They are man-sized and can use any human weapon their strength allows. ST 12, DX 12, IQ 8, MA 10; figure combat ability as for a human. Myrmidons can operate without Basics to control them.

**PLUNGES** are flying warriors that stab and sting. ST 8, DX 16, IQ 8, MA 6 on the ground, 14 in the air (in combat) or 20 in the air flying freely. A Plunge does 1 die damage in regular or HTH combat, and double damage when diving on an opponent. Plunges can operate without Basics to control them.

**WORKERS** are interested only in picking up food. They can carry a load equivalent to 3 human bodies (500+ kg), and will try to gather that much before returning to the Hive. They need no control by Basics. Workers have ST 20, DX 8, IQ 8, and MA 8 (MA 6 when carrying 3 bodies). They will not fight unless attacked or unless defending the nest; they then do (1 - 1) damage in regular or HTH combat.

Since Hymenopterans have different senses from other creatures, they have a natural resistance to illusions. A Basic,

Plunge, or Myrmidon can attempt to disbelieve one illusion per turn while still carrying out other actions; this is possible because it has the mentality of the whole Hive behind it.

## SNAKES

Snakes come in many sizes; some are poisonous, some non-poisonous. A typical "large" snake, a meter to a meter and a half long, has ST 6, DX 12, and IQ 4, with a MA of 6; its bite does (1 - 2) damage. A giant snake (a constrictor 3 to 5 meters long) would have ST 12 or more, DX 12, IQ 6, and MA 6, and would do 1 + 1 damage. A monster snake (possibly up to 10 meters long — a 2- or 3-hex creature even when partially coiled) would have ST 30 to 40, DX 11, and IQ 6, with a MA of 8; its bite would do 2 dice damage.

Any snake (except a 10-meter monster) will be hard to hit; -3 off your DX when you attack it. Also, the side hexes of a one-hex snake are considered front hexes for all purposes, since it can strike so quickly.

Some snakes, of course, are poisonous. GMs may determine the exact nature of poison as they wish. A rattlesnake's poison might be treated as though it were that of a giant spider (above). Very large or very poisonous snakes may have poison which requires a harder saving throw, does more damage if the saving throw is missed (or partial damage even if the throw is made), or has some strange effect — see POISONS. A SPITTING COBRA will be up to two meters long, and will be able to spit its venom (treat as a thrown weapon) up to 4 hexes away. The venom will do little damage unless it gets in your eyes; make a 3-die saving roll vs. DX to avoid this. If the venom gets in your eyes, you will be blinded for weeks and take 2 dice damage.

## LIZARDS

Giant lizards are dangerous monsters. A typical big lizard has ST 20 or up, DX 13, IQ 5, and MA 10. A lizard this size would avoid a group of adventurers unless it was hungry; it would then try to grab a dog, halfling, or side of meat. Only if *very* hungry would it try to kill larger prey. A big lizard is a 2- or 3-hex creature. If it's any bigger, it's a *dinosaur*, and will eat *anything*. Some can be tamed and ridden.

## GOO

Think of an amoeba the size of an elephant. That's Goo. Fortunately, this creeping horror is rare, and very large ones are rarer still.

Goo has almost infinite ST, no DX (figure initiative as for a slime), and IQ 1. Its MA depends on its size. A 1- or 2-hex Goo has MA 4. A 3- or 4-hex Goo has MA 3. A larger one has MA 2. Goo attacks by flowing onto a creature its own size or smaller, suffocating and dissolving it. A man will live for two turns under a 1- or 2-hex Goo. Under a larger Goo, he will die at the end of the turn in which he is engulfed, unless the Goo is killed that turn.

Goo dislikes fire, but is not really injured by it. It is nearly immune to *everything*. The only way to kill a Goo is to hit its nucleus — a small area deep inside the Goo. To hit this requires a 5-die DX roll for a small Goo, a 6-die roll for a medium-sized one, and a 7-die roll for a large one. Any weapon — even a thrown rock — will do, if you can make the roll to hit the nucleus. Missile spells are also good. Other magic spells will affect a Goo, but cannot be expected to kill it.

## WATER CREATURES

Oceans, lakes, ponds, and even underwater streams can abound with dangers. Some, such as the Octopus, may also be found on land. The ones discussed below will only be encountered in or very near the water.

## CARNIVOROUS FISH

Meat-eating fish may occur in any size, from sharks on down. Piranha are well-known; treat these as nuisance creatures with MA 20, IQ 4, DX 10, ST 1. DX -4 to strike at them, because they are in the water. Treat their attacks like rat bites, but either chainmail or plate armor is complete protection. Smaller than the piranha, but more dangerous, is the inch-long "naughty minnow." These tiny fish are too small to be hit by any attack a human-sized creature can make. Anyone (regardless of armor) who enters water infested with these pests will take 2 hits per turn from their razor-toothed nibbles. Like piranha, they are drawn to blood. Larger carnivorous fish are also quite possible!

## GIANT SNAPPING TURTLES

These are primarily swamp creatures. They cannot easily be killed, but they can always be outrun. Their main danger lies in their ability to ambush — looking like a large rock, and then biting. A giant turtle may be found underwater, and will then attack waders or swimmers. All characters roll 1 extra die to see an underwater one.

A 3-hex turtle would have ST 36, DX 12, MA 6 on land, MA 10 in the water, IQ 4. Its shell stops 4 hits; its bite does 3 + 3 damage. It has a tail attack exactly like a dragon's. Any attack on a turtle is at a +2 DX.

A 7-hex turtle occupies a whole megahex. Suggested ST 70, DX 10, MA 4 on land, 12 in water. Its shell stops 7 hits; its bite does 4 + 2 damage. It, too, has a tail attack.

When attacking a turtle, you may choose to give up the +2 DX add. This enables you to strike at the lightly-armored head and/or legs, which stop only 2 hits on any giant turtle.

## UNCLE TEETH

This large, comparatively intelligent reptile occurs throughout Cidri. Its normal prey is fish. Near human habitations they become accustomed to man and are not dangerous when treated with respect (hence the name). "Wild" ones, though, can be a menace. A full-grown Uncle Teeth has a rounded body 4 hexes in size, four flippers, and a stubby tail. His long neck can stretch to bite a man three hexes away. ST = 50 or greater, DX = 13, IQ 6 or 7. Skin stops 2 hits/attack. MA = 10 in the water. His long snout is full of sharp teeth — at least 50 — and he does 2 dice damage when he bites. Uncle Teeth is capable of an ambush attack, but men are really larger prey than he likes . . . unless you meet a really *old* one.

Reptile men, and occasional others, have tamed and trained Uncle Teeth as guards and war-mounts.

## GIANT CLAM

This creature may accidentally "ambush" you, trapping your hand or foot. If your head is also underwater, you're in trouble! It takes a 5-die roll on ST to get free by pulling. The shell will withstand 20 hits (sometimes more) before breaking. No EP for killing a giant clam. Sometimes they have pearls; though.

## KRAKEN

This creature hides its sluglike body in a large shell. Ten long tentacles reach out 3 hexes (more for a large specimen) to drag food toward the mouth. A Kraken kills by holding prey underwater, and its tentacles are quite capable of dragging a man off the path and into the depths. It has ST 60, DX 10, IQ 4. Up to 3 of the tentacles can grab on any one turn. If a tentacle grabs a character, that character immediately has a 3-die roll against ST to get free. If he fails the roll, he is dragged one hex toward the Kraken. If the Kraken uses more than one tentacle on a figure, add one die per tentacle

to the ST roll. It is also possible to cut a tentacle, by putting 5 or more hits on it with an edged weapon. However, the DX of a figure enwrapped in the tentacle is -2 for each tentacle that holds him.

The Kraken lives near the shore (usually). Its attack is almost always an ambush. If it drags you into the water, start holding your breath . . . your moments are numbered!

### CROCODILE

ST 20 (more for a giant), DX 12, IQ 5, MA 10 on land or water — but never found far from water. Armored scales stop 3 hits/attack. Bite does 2 dice damage. A croc can look just like a log — until you're too close. They're always hungry. A crocodile will be 2 or 3 hexes long. It has a tail attack like a dragon's, and its front and side hexes are figured like a dragon's.

### PLANTS

Although most plants just sit there and grow, a few are worthy of note . . .

### BLOODTREES

Bloodtrees are carnivorous; they actually drink blood, and require a few living creatures every month. They are not merely a surface threat. If they grow in a place *over* a tunnel, their long roots will penetrate the tunnel roof — and, once exposed to air, they become deadly snares similar to the tree's branches.

A hex full of hanging bloodtree branches/roots will appear to be fairly thickly grown with vines. A player may attempt to force his way through them by rolling 3 dice against ST (each overgrown hex counts double for movement purposes). However, a figure failing his roll is trapped in the roots. A trapped figure will be grasped and held while hundreds of needle-like spines draw out his blood. Armor protects for one turn only. Once trapped, a figure may try to escape every turn by breaking free, but the roll to break free is 4 dice vs. ST — which is constantly being sapped by the tree. A trapped figure loses 1 ST per turn.

Each hex of roots or branches has a ST of 10; when this ST is reduced to 0 by swords or axes, the roots have been chopped away. Other types of weapon are of very little use; fire does not harm the roots, though lightning does. Captured figures may be rescued by cutting away the roots that hold them. Areas that have been cut will renew themselves in two days of game time.

Bloodtree roots/branches are unlikely to be found except on the surface (directly under the tree) and on the first couple of levels of tunnel. A Naturalist will recognize them on a 3-dice roll against his IQ; other figures will mistake them for vines until they have had considerable experience with them.

### THE AM BUSH

This ordinary-looking little bush can be deadly. If fires seed-pods full of a poisonous gas; individually, each pod does little damage, but encountering too many can be fatal. The Am Bush also paralyzes the sense of smell for one hour.

An Am Bush has IQ 1, DX 12, and ST between 6 and 10. It will have at least 100 pods, and flips 10 per turn at any human or animal life coming within 3 MH. Treat each pod as a thrown-weapon attack. The bush may hold its fire until its victims get really close — they're better fertilizer that way.

Each pod which strikes does (1 - 2) damage. Armor is no protection; neither is holding your breath. When the bush is killed, all its remaining pods lose their potency almost immediately. However, an Am Bush is worth money; the average bush has 1 kilo of leaves and 2 kilos of twigs, worth \$40 per

kilo. Almost any form of attack will destroy an Am Bush, fortunately.

### MUSHROOMS

The dark, moist floor and walls of a tunnel are perfect places for mushrooms. Most kinds are fairly innocuous — but some are very interesting. Unfortunately, mushrooms are hard to identify. A Naturalist must make a 3-die roll against IQ to identify one; anyone else must make a 5-die roll. The GM makes the roll, and, if it is missed, he *lies* to the player about what kind of mushroom it is. Types of mushrooms include:

*Edible.* These can save a party from starving.

*Hallucinogenic.* A couple of bites of this kind (dried or fresh) will reduce your IQ by 5 points for the next 24 hours; during that time, you will see very strange things.

*Poisonous.* Ranging from mildly weakening to deadly poison; the GM can assign the strength and saving roll of the poison as he sees fit. Some remain poisonous after they are dried.

*Poison Gas.* These are "puffball" type mushrooms which, when they die and dry out naturally, release a cloud of poisonous spores upon being stepped on. Artificially-dried mushrooms that were picked fresh will also work. Treat such a mushroom as a poison-gas bomb, with the strength of the poison assigned by the GM. NOTE: To handle or carry such a mushroom without its exploding requires a 3-die saving roll against DX each turn. To throw it without setting it off requires a 4-die roll, and it cannot be thrown more than 6 hexes because it is so light.

*Explosive.* As above — but when the dried puffball is jarred or stepped on, it explodes in a quick burst of flame, doing (1 - 2) fire damage to anything in the hex. Several of these may grow close together; if one in a hex explodes, the others will go off, and there is a 50% chance that any puffball in an adjacent hex will also go off. The fire thus set lasts only one turn, but WILL kindle other flammable materials, such as clothing, dry brush, or oil. Handling one of these requires the same saving rolls as for poison-gas mushrooms.

*Berserker.* This mushroom, when eaten fresh, adds +1 to the DX of the eater for 12 hours, and allows him to keep fighting (or whatever) with no reduced DX from weakness/wounds at any time, until his strength actually reaches 0 and he dies. After the 12 hours (if he lives) he will fall into a deep sleep for another 12 hours. This mushroom will not keep well; if used, it must be eaten within an hour of its picking. However, if a Chemist gets one no more than a couple of days old, he can use it in a potion.

### NUISANCE CREATURES

"Nuisance creatures" are those small, common beasts which present an annoyance, rather than a real hazard, to the adventurers. This is not to say that nuisance monsters can't kill you (they can!) but that they are easier to handle. If a party is spending too much time sitting around in the corridors arguing, the GM can make their lives interesting with a few nuisance creatures.

There are two main types of nuisance. The first are the WEAK ones — creatures with ST of only 1 or 2. These include rats, wasps, bats, spiders, and whatever else the fertile imagination of the GM may dream up. These creatures are often found in large numbers.

The second type are the CLUMSY ones — like slimes. A giant snail or a small, immobile man-eating plant would also fall into this category. They are considered "nuisances" rather than true dangers because they (almost) have to catch

you napping to hurt you. Their ST may be high — but an alert party can cut them to pieces.

Since nuisance types are less formidable, they are worth fewer experience points.

Game Masters may want to create their own nuisance creatures. The guidelines to keep in mind are simple: if it's a nuisance, it should be either very weak or very clumsy, and therefore easy to kill.

## SLIMES

There are many different kinds of slimes (and every GM will come up with his/her own). They are the ideal nuisance monster. Slimes are usually dumb, hungry, and dangerous.

Typically, slimes will hang on the ceiling, blending with the junk that grows there, until someone walks under. They then try to fall on him. A Naturalist may see a slime first, and *anyone* gets a saving roll of 3 dice against DX to dodge it as it falls. A slime may also hide so well that it can't be seen, in which case it will follow you after you pass by rather than falling on you. Slimes often come in groups.

Slimes have an IQ of 1, a DX of 1, and a ST of 12 to 20. A slime will always try to get into your hex. If it does, it sticks to you and does damage. If not, it can't hurt you. When you roll for initiative against a slime, the slime has to beat you by THREE to get initiative, because it is so slow. Most slimes have a MA of 2.

Slimes are telepathic. They will sense distress (like a fight) within 20 hexes, and come to it. Slimes always attack if they get the chance. A normal slime is about 1 meter around, which means it takes up one small hex on the Melee map.

A slime on the ceiling has the same chance to fall on you if you are running as if you are walking. However, if you know where it is, you can run AROUND it — that is, through another hex on the Melee map — and it won't fall on you. Unless, of course, there's one over every hex in your path.

Slimes make a party be careful. You can't leave a wounded figure lying around; there might be a slime following you, and when you come back to pick up your stragglers, the GM will grin and say, "Grakkus seems to be gone, but there are some bones there . . ."

Armor protects against the corrosive effects of most slimes for 1 turn. After that, it is no protection.

Since a slime is slow and clumsy, you get +4 on DX when striking at it. It has NO front hex, and cannot engage you.

### Green Slime

Eats organic material very quickly. In 2 minutes (12 turns), a Green Slime can eat a human-sized body; it then divides into two slimes. Cuts and blows do not affect a Green Slime, but fire does double damage. An average Green Slime has ST 12 to 20, DX 1, and IQ 1. When a Green Slime falls on a figure, it eats at him, doing 2 hits of damage per turn until it is burned off.

### Red (Rust) Slime

This corrosive beastie is not injured by fire or cold. Cuts and blows will kill it — but any metal, except silver and gold, that touches it will begin to corrode immediately and be destroyed within 12 turns. It attacks as does a green slime, but leaves an acid-burned body and does not reproduce after a meal. ST 12 - 20, DX 1, IQ 1.

### Brown Slime

A big, gloppy scavenger that kills mostly by smothering, though it is also somewhat corrosive: 1 hit every other turn it touches bare skin. If it covers you for more turns than you have ST remaining when it first hits you, though, you smother.

Can be killed only by acid (which only an alchemist would have) or by tearing it up with your hands. It would take one person about 30 turns to tear up an average Brown Slime, or 2 people 15 turns, etc. ST 30, DX 1, IQ 1. Reproduces after eating, but takes hours to eat a man.

### Silver Slime

Not related to the other slimes — just similar-looking. It appears to be a big blob of mobile mercury. It has ST 12 - 20, DX 12, IQ 6, and MA 6, but will not communicate or co-operate with anyone. This strange creature is basically electrical in nature. It lives on silver; it will pick up anything small and silver and carry it to its hole, which will be full of partially-corroded silver items. A Silver Slime can attack with lightning bolts exactly as though it were a wizard — same effect and ST cost. It will not make an unprovoked attack unless your party is weak and has a lot of silver. Normally found alone. Affected only by fire, acid, and explosions.

## RATS

Rats are excellent nuisance creatures. They are usually found in groups of at least 50 to 100, living in little holes along the edge of the wall. If a party is running, the rats will not have time to attack. Otherwise, they will size you up (you'll see their eyes glitter). If they decide they can get you before you have time to run, they'll attack.

Each individual rat has MA = 10, IQ = 6 (not that that matters), DX = 10, and ST = 1. This means that any hit on a rat will kill it. When attacked by rats, a figure can strike once per melee turn (if a weapon is ready) AND stomp once. The stomp is rolled like a regular attack. Thus, you have a chance to kill two rats per melee turn. If you are trying to stomp a rat in an adjacent hex, and you miss, you do NOT roll to see if you hit the character in that hex, as you would if you were using a weapon.

If a rat bites you, you take 1 hit. Rat bites are CUMULATIVE against armor each turn, and shields don't count. If you are wearing leather, which takes 2 hits, then the first two rat-bites each turn don't count, but the rest do. A rat must be on the figure's hex to attack.

Rats have a DX of 10 to simplify the GM's rolling. DX 10 gives a 50% chance of hitting. Therefore, instead of rolling 3 dice for each rat, you can roll 1 for each rat, and let it hit on a roll of 1, 2, or 3. This is faster . . .

If rats attack, they will fight until all are dead. They won't attack if you look strong. Sometimes they will not attack if you throw them food.

## VAMPIRE BATS

Like rats, but much worse. They appear in groups of at least 25. They nest high up in large rooms and caves, but will fly out to attack vulnerable groups within 15 hexes.

Each bat has MA = 20, IQ = 6, DX = 10, and ST = 1. Handle them like rats, except: When attacking a bat, you have DX -4 because it is flying, and you have no chance to stomp it.

Bats won't leave you alone if you throw them food. They will usually let you run if you leave them a freshly-killed body, though.

Like rats, bats have no treasure. However, near their abode, you may find corpses (or their remains) carrying valuables.

## SPIDERS AND WASPS

Treat these like rats and bats, respectively, except that if they actually score a hit on a character (armor protects, shields don't), that character must make a saving roll (3 dice vs. ST)



or take an extra 1 die damage from the poison (see POISON).

Wasps have a nest. If you attack the nest, they will ALWAYS attack. Half will go for the character who did something to the nest; the others will attack the rest of the party.

### SCUTTLES

In swamps, or near underground streams, you may have the bad luck to encounter these bloodsucking crustaceans. Scuttles normally live in water or mud, but will come on land when they scent blood. Where there is one, there will be more — usually ten to fifty at a time.

Hand-sized when they attack, Scuttles jump onto their prey and bite like giant ticks. They drink blood, swelling to balloon-size, and drop off when sated.

Each Scuttle must make a DX roll to successfully attach itself — 3 dice vs. its DX for a figure in leather armor or lighter, 4 dice for a figure in chainmail or heavier armor. Each turn after it attaches itself, the Scuttle will suck ½ ST worth of blood; it drops off after taking 3 ST. (If the attack of Scuttles leaves a figure with, for instance, a ST of 7½, round up to 8.)

Scuttles have ST 1, DX 9, and IQ 1. Their MA is 4 on land, 6 in water.

### PIRANHAKEETS

These vicious little birds occur in flocks of 10 to 20; they may nest in caves, though they are more usually found in forested areas. There is about a 50-50 chance that a flock of Piranhakeets will be hungry — and if they are hungry, they will attack. Treat them exactly like vampire bats, except that their saw-toothed beaks do 2 points of damage if they hit you. They instinctively go for the most lightly armored members of a group.

### SCORPIONS

Scorpions up to a half-meter long infest many caves and tunnels. These creatures are very hard to see as they cling to the floor, walls, or ceiling. If you step on one or brush by, it will try to sting you. A “small” scorpion such as this has ST 4, DX 10, IQ 1, MA 12. If it hits, its sting will penetrate any protection which stops less than 3 hits of damage. A character stung by a scorpion takes 1 hit of damage from the stinger itself, and must make a saving roll (4 dice vs. ST) to avoid another 1 + 2 damage from the poison.

A Naturalist, or a character with Alertness, will see a scorpion before he is stung if he makes a 3-die roll on IQ. Other characters must roll 4 dice.

### CHILDREN

Children can be an incredible nuisance. Ask anybody. They may follow you out of a village (either in curiosity or to throw rocks). Or the cave you discover may turn out to be their secret hiding place . . .

Children will have a low ST, medium DX, and medium to normal IQ for whatever species they are. If you do them any more harm than a spanking, the whole neighborhood will probably be after you. If you just pop them one and send them home, though, their parents might actually be grateful; make a reaction roll.

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## NOTES ON SUCCESSFUL GAME-MASTERING

Most of you will eventually want to design your own labyrinths and take a turn at being Game Master. A fantasy role playing game is certainly more enjoyable when you can provide fun and adventure for your friends. In our experience, there is one philosophy of game-mastering that consistently leads to success.

That is this: A GM is a solo entertainer of an unusual new variety. He is a writer, performer, and group facilitator rolled into one. Players participate in an adventure campaign for entertainment — not to let the GM be a petty god and manipulate their characters at will. It takes practice, attention, and sensitivity to lead a group through an adventure and leave them feeling good (win or lose) when it's over. Thinking of yourself as a semi-professional entertainer like a bard or other small-group yarn-spinner will help.

Don't try to control the action or predetermine specific outcomes for everything. Your labyrinth and its supporting environment must be flexible enough to evolve as a result of the players' actions, be they successes or failures. There must be room for players to build, destroy, live and die as they choose. This doesn't mean that things should be easy. Player characters will get killed — fairly regularly, for the careless or headstrong. As a GM, you must be firm — but not so attached to your creation that it doesn't also become something of the players'.

You needn't bully your players or allow them to intimidate you. There will be points of disagreement during play, of course — but the best way to handle them is to postpone any real discussion until a “critique” period after the game session. Players should feel free to ask questions or make comments about the GM's actions, but it shouldn't go farther than a few brief comments while play is going on. If you goof, and a player catches it immediately, you ought to fix it then and there IF you can do it without breaking the “feel” of the adventure. The ability to do this is a mark of the experienced GM. Real disagreements should always be discussed AFTER an adventure, in preparation for the next. You can stand by your actions and refuse to discuss them — but to the detriment of your campaign.

Remember — you are an entertainer. The adventure unfolding is your “act.” Nurture the story, let it build, involve players in the action. Within the framework you've constructed, let events happen as they will. What you and your players will create is a spontaneous experience that can be a rewarding entertainment “high.”

— Howard Thompson

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## WEAPONS TABLE

## SWORDS

	Damage	ST	Cost	Wt (kg)	Notes
Dagger*	1 - 1	—	\$10	.1	See Combat with Daggers. etc.
Rapier	1	9	\$40	.5	
Cutlass	2 - 2	10	\$50	1.5	
Shortsword	2 - 1	11	\$60	2	
Broadsword	2	12	\$80	2.5	
Bastard Sword (1 hand)	2 + 1	13	\$100	3.5	
Bastard Sword (2 hands)†	3 - 2	13	\$100	3.5	
2-handed Sword†	3 - 1	14	\$120	5	
Great Sword†	3 + 1	16	\$150	7	

## AXES/HAMMERS/MACES

	Damage	ST	Cost	Wt (kg)	Notes
Club*	Varies	—	\$10	1.5 and up	See Clubs
Hatchet*	1	9	\$15	1	
Hammer*	1 + 1	10	\$25	2	
Mace*	2 - 1	11	\$40	3	
Small Ax*	1 + 2	11	\$30	2.5	
Military Pick	2	12	\$60	4	
Morningstar	2 + 1	13	\$100	6	
Great Hammer†	2 + 2	14	\$110	8	
Battle Axe†	3	15	\$130	10	

## MISSILE WEAPONS

	Damage	ST	Cost	Wt (kg)	Notes
Thrown Rock	1 - 4	—	—	.3	
Sling	1 - 2	—	\$2	.5 (including rocks)	
Small Bow†	1 - 1	9	\$20	2	2 shots/turn, if adjDX = 15+.
Horse Bow†	1	10	\$30	2	2 shots/turn, if adjDX = 16+.
Longbow†	1 + 2	11	\$40	2	2 shots/turn, if adjDX = 18+.
Light Crossbow†	2	12	\$50	3	Fires every other turn, or every turn if adjDX = 14+.
Heavy Crossbow†	3	15	\$80	5	Fires every 3rd turn, or every other turn if adjDX = 16+.
Arrows (20)	—	—	\$20	.5	
Crossbow Quarrels (20)	—	—	\$20	.5	
Sling Pellets (20)	—	—	\$ 2	.5	
Cranequin	—	8	\$30	1	Used to cock a crossbow — (q.v.).

## POLE WEAPONS

	Damage	ST	Cost	Wt (kg)	Notes
Javelin*	1 - 1	9	\$20	1.5	1½ meters; too short to make a 2-hex jab.
Spear*	1	11	\$40	3	2-2½ meters
Spear (2 hands)*†	1 + 1	11	\$40	3	2-2½ meters (sometimes much longer)
Halberd†	2	13	\$70	8	2-2½ meters
Pike Ax†	2 + 2	15	\$100	10	2½-3 meters
Trident*	1	10	\$30	2	1½ meters; too short for a 2-hex jab.
Naginata†	1 + 2	10	\$65	4	2 meters
Cavalry Lance	3 - 1	13	\$100	9	3½-4½ meters. Useable only by mounted figures — see MOUNTED COMBAT.
Pike†	2 + 1, OR as a spear.	12	\$50	6	5 meters. Normally only used, grounded, vs. cavalry — see MOUNTED COMBAT.

## PECULIAR WEAPONS

	Damage	ST	Cost	Wt (kg)	Notes
Quarterstaff†	1 + 2	11	\$20	1.5	
Net*	1 - 3	10	\$40	1	
Cestus	(Notes)	—	\$20	1	Damage depends on ST
Whip	1 - 1	8	\$30	.5	
Lasso*	Varies	8	\$10	.5	
Boomerang*	2	11	\$20	1.5	
Nunchuks	1 + 1	8	\$35	2	
Spear Thrower	+2	(Notes)	\$15	1	ST for spear thrown
Blowgun†	See Poison	any	\$15	.5	
20 Darts	See Poison	—	\$10	.1	
Torch	(Notes)	—	\$1	.5	See FIRE AS A WEAPON
Table, Chair, etc.*†?	—	—	—	—	GM's discretion . . .
Wizard's Staff	1	—	—	—	See under MAGIC, or STAFF spell. Weight depends on size; a wand is almost weightless, while a true staff might weigh 1.5 kg or even more. A Staff of Power does 2 dice damage.
Molotail*	—	any	\$20	1	See FIRE AS A WEAPON.
Gas bomb*	—	any	varies	1	See POTIONS; GAS BOMBS
Bola*	—	9	\$15	.5	See BOLA
Sha-ken*	1 - 2	any	\$ 3	.05	See SHA-KEN. A pouch of 12 weighs .7 kg.
Arquebus†	3 + 3	—	\$500	6	See GUNPOWDER WEAPONS
Blunderbuss†	1 + 2	—	\$200	2	See GUNPOWDER WEAPONS
Grenade	(Notes)	—	\$600	1	See Gunpowder Bombs
Petard	(Notes)	—	\$2500	6	See Gunpowder Bombs
Gunpowder (1 charge)	—	—	\$100	—	See Potions

## ARMOR AND SHIELDS

Type	Hits stopped	DX-	Cost	Wt (kg)	MA	Notes
Cloth Armor	1	-1	\$50	7	10	See Armor and Shields. These are weights and costs for HUMAN-sized figures. For other figures, see Armor Weights and Costs.
Leather Armor	2	-2	\$100	8	8	
Chainmail	3	-3	\$200	15	6	
Half-plate	4	-5	\$300	20	6	
Plate Armor	5	-6	\$500	25	6	
Fine Plate	6	-4	\$5,000	25	6	
Pack on Back	1	-1 or -2	Varies	—	—	Stops 1 hit from rear only
Small Shield	1	0	\$30	5	—	See Armor and Shields
Spike Shield	1	0	\$40	6	—	If used as 2nd weapon, does 1 - 2 damage. DX -4.
Large Shield	2	-1	\$50	10	—	
Tower Shield	3	-2	\$70	15	—	
Main-Gauche	1	-2/ -4	\$20	.3	—	See Main-Gauche

\* — This weapon may be thrown — see THROWN WEAPONS.

† — This is a two-handed weapon. If the fighter has a shield, it must be slung on his/her back while the weapon is ready.

The DX- for various kinds of armor and shields are for figures of normal ST. Figures with very great ST (18 or over) can use armor and shields with less difficulty — see ADVANTAGES OF GREAT STRENGTH.

All the costs given above are for normal weapons. Finely-made or enchanted weapons (q.v.) will have special properties. Weapons and armor made of silver, instead of iron, are available. Such equipment is necessary for wizards who wish to fight without an extra DX- — see IRON, SILVER, and MAGIC. Silver weapons and armor cost 10 times as much as ordinary ones. They weigh the same, do the same damage, and require the same ST to use. If a weapon has ANY metal parts, they must be of silver for a wizard to use that weapon without injuring his magical abilities.

## APPENDIX B — THE VILLAGE OF BENDWYN

Bendwyn is a very unremarkable little farming village. Most of its people were born there and will probably live out their lives there. What little excitement the village sees comes mostly from travellers. Bendwyn lies just a little north of the Bright River, on an old road connecting Rubydelve with the river road — thus, it sees its share of strangers.

Most of Bendwyn's shops and businesses are laid out along the sides of the "main" road (which is really no more than a wagon-trail which barely shows up on a map of the duchy). Set back from the road, behind the shops, are rows of houses along little lanes. The first buildings were built close together for protection — later ones were constructed wherever it seemed convenient.

Points of interest include:

*The Broken Blade* — a rather good inn and tavern. Its proprietor is Murad Wallholder (human, ST 14, DX 13, IQ 13; talents include Sword, Business Sense, Recognize Value, and a couple of others he doesn't advertise; speaks Dwarvish, Orcish, Gargoyle, and Goblin). He is honest and loyal to the Duke. Lodging at the Broken Blade will cost \$12 per night for the best in the house, down to \$3 for stew and a pallet in the common room; horses \$2 extra, but they'll be well taken care of. The bouncer is One-armed Bill (human, ST 16, DX 12, IQ 9; talents include Sword, Ax/Mace, and Dwarvish). He can, of course, do nothing that requires two hands — but he can throw you out with one. His DX before he lost the arm was 16 — the loss of 4 DX was the "penalty," for combat purposes, for losing the arm, so he should be assigned no other handicap in combat.

*The Farmers' Market* — an area of stalls and stables, where produce, meat, and livestock are sold. (Slavery is illegal in the Duchy of Dran except as a punishment for capital crimes; slaves may not be privately owned.) If the players need food, riding or draft animals, or anything similar, this is a good place to look.

*The Golden Ax* — A tavern catering mostly to Dwarves, but open to all; it serves the best food in town. The proprietor is Gunther Tresztnak, called Greenbeard (because he always dresses in green, and dyes his beard to match). He is a Dwarf (ST 13, DX 12, IQ 12; talents include Human Tongue, Business Sense, Ax/Mace, and Physicker. Gunther is widely travelled and can be a good source of information about strange places. Gold helps.

*Skarg's* — A rather sleazy tavern. Skarg is an orc, and not especially honest — but he knows enough to stay out of trouble. His establishment is set on the outskirts of town, so the noise doesn't bother honest folk. He has rooms to rent; they're very cheap, but watch your valuables! This is a good place to go to get in a fight, pick up rumors, or buy really cheap liquor. Skarg has ST 13, DX 12, IQ 12; talents include Human Tongue, Dwarvish, Sword, Shield, UC I, Thief, Climbing, and Silent Movement.

*The watch-house.* This is the headquarters of the local guard (such as it is — four men), complete with one-cell jail. The guard-sergeant is Max Beerfoam (human, ST 14, DX 12, IQ 11). His talents include Dwarvish, Sword, Shield, Ax/Mace, and Crossbow. His guardsmen are all beginning-type characters, and all have the above talents as well. One guard will be in the watch-house at all times. At night Max is in the watch-house and a guard will be walking the watch-trail. There is an enormous gong outside the watch-house. It is used to call the people to arms in case of trouble, to warn of fire, etc. Striking the gong unnecessarily is a severe offense, punishable by a working-over by the guard, a stay in jail, or a heavy fine — depending on who did it.

*The local magic shop.* Actually, it's hardly a "shop" — there may be a couple of small enchanted items for sale at any given time, but that's all. The town wizards (a married couple) live here with their two young children. Peter Entwhistle (human, ST 12, DX 14, IQ 11) has the talents for Literacy and Business Sense. His spells include Staff, Detect Magic, Lock/Knock, Dark Vision, Control Animal, and Illusion — all very useful for a country wizard. His wife is Betty Entwhistle (human, ST 11, DX 15, IQ 11). Her talents are Literacy and Dwarvish. Her spells are Staff, Detect Magic, Image, Light, Aid, Summon Wolf, Ward, Far Vision, and Reveal/Conceal. Betty and Peter make a good team. They have a small but complete magical library — so, with their books and magic bags, they can in time cast any spell of IQ 11 or less. Both carry their staffs at all times. There is almost no "treasure" in this house — children are expensive to feed, and they don't charge much for their services (except to travellers who seem to have a lot of money. Then Peter gets greedy.)










*The home of the local miser.* Old Marius is reputed to have a lot of money — and indeed he does, buried in little bags all throughout his house and garden and hidden in the walls. But it would take a long time to find it all. Marius is human, with ST 9, DX 15, and IQ 15. His talents include Literacy, Elvish, Naturalist, Expert Naturalist, and Physicker. Though old and getting weak, he is not senile except for his "hoarding" quirk. Furthermore, he knows and uses two bits of magic, learned long ago when he travelled — the spells for Ward and Illusion. None of the townspeople have any idea that he knows magic; they know old Marius is smart, and they think he's lucky as well. He's foiled four thieves in the past three years. Played properly, old Marius can give a would-be robber a nasty surprise.

Of course, many other people live in and around Bendwyn — but they are left for the GM to create as he needs them.

## SCALE

Each hex on this map measures 20 meters from side to side, and is equivalent to 19 hexes on the labyrinth map, or 19 megahexes using the combat scale.

## LEGEND

-  building
-  roof without walls
-  wall
-  fence
-  main road
-  path
-  stream or pond
-  fields
-  trees of various sizes





## APPENDIX C: A MAP OF SOUTHERN ELYNTIA, SHOWING THE DUCHY OF DRAN AND HULDRE FOREST

*The Duchy of Dran*, and surrounding areas, are civilized — but neither populous nor especially advanced. Elyntia and its neighboring kingdoms are still recovering from a devastating war that ended two hundred years ago, and much of the land is wilderness. Its folk are mostly human, though orc and dwarf communities exist.

*Huldre Forest* is not a large wood, by Cidri standards — but it is very old, and there are frightening stories about its southern parts.

*Dranning* is the capital city of the Duchy and the seat of the Dukes of Dran. It has a population of about 15,000.

*Bordre* is the second city of the Duchy, with a population of about 7,000. It was originally a fort built to guard shipping along the Evenflow and to keep an eye on Kel and Deseret.

*Tro* is a port city — population around 5,000.

*Kel* is the capital of the Duchy of Kel, to the east of Dran. It is slightly smaller than Dranning, but has a thriving river trade.

*Winterhome* is the only city in the western part of the dusty Duchy of Deseret. Once an oasis metropolis and winter capital of a great empire, it is now shrunken to a town of 10,000 souls living amid buildings that could house ten times as many.

*Rubydelve*, dug into the eastern slopes of the Gargoyle Mountains, is a dwarven town of 2,000 or so. Its chief industry, of course, is mining. Occasionally rubies are found — mostly, though, the dwarves dig for silver and iron.

*The Gargoyle Mountains*, as their name implies, are full of gargoyles — as well as other creatures.

*The Bright River* carries half the commerce of southern Elyntia. Since it flows very slowly for most of its length, and the prevailing winds are from the southwest, ships work upstream as well as down on the Bright, King Ater, Trassy, and Lesser Trassy.

*Tanander* was once a kingdom. Its southern parts are now a squabbling jumble of counties and city-states; the northern reaches have no organization at all, and few folk venture there. Elyntia honors the Bright River as the old border — so south of the Bright, force is the only law.

*Thargi Swamp* is a fell place, indeed — though fortunately the really bad parts lie in the Duchy of Bolors. It harbors octopi, wild saurians, and less nameable terrors. Merchant craft plying the Trassy and Lesser Trassy carry armed crews . . . and a few ships vanish every month.

*The Tower of Revoreesh* lies on the foothills of the Gargoyle Mountains. Revoreesh is probably the most powerful wizard in (at least) the whole Duchy. He is an adept, preferring the company of his books. The people of the countryside believe him to be quite mad, and never see him, but hold him in great respect due to his advanced age and the fact that (as they will be quick to point out) he has never harmed anyone except intruders.

*Podliforku* is a fishing village grown up alongside an old fort. It is also — in its small way — a notorious pirate base.

*Littlehill* is an ordinary farm village in all ways save that its people are halflings.

*Elfwood* does, indeed, contain a small population of elves, as well as a tribe of centaurs.

*Canigli* is a town of about 2,000; its population is mixed human and goblin, with a little of everything else thrown in. Its lord, who holds the rank of Count, is an old goblin-warrior — still robust in his early 80's. He, his son and heir, and his eldest grandson are all totally loyal to their liege lord the

Duke, though there is constant intriguing against both Count and Duke among those goblin-lords who have not given their pledge of fealty.

### MAP SCALE

Each hex on this map measures 12.5 kilometers from side to side.

Where a route (like the rivers on this map) follows hex-sides instead of cutting through hexes, count two hex-sides as equal to one hex.

### TRAVEL SPEEDS

Any small group (mounted or on foot) will travel long distances at about the same speed; a riding animal cannot travel at or near its full MA for more than a couple of hours without exhaustion. Use the following rates of speed:

4 hexes/day for normal road travel

3 hexes/day along secondary roads

2 hexes/day along minor roads, or across open country or light woods





1 hex/day through rough terrain or heavy woods

2 days/hex if cutting through swamp or across mountains

*Travel by air:* A large dragon (7 hexes or better) can fly 16 hexes in a day. A pegasus, gryphon, medium-sized dragon, magic carpet, or Flight-spell user can cover 12 hexes/day. A Gargoyle, small dragon, or bird can manage 8 hexes/day.

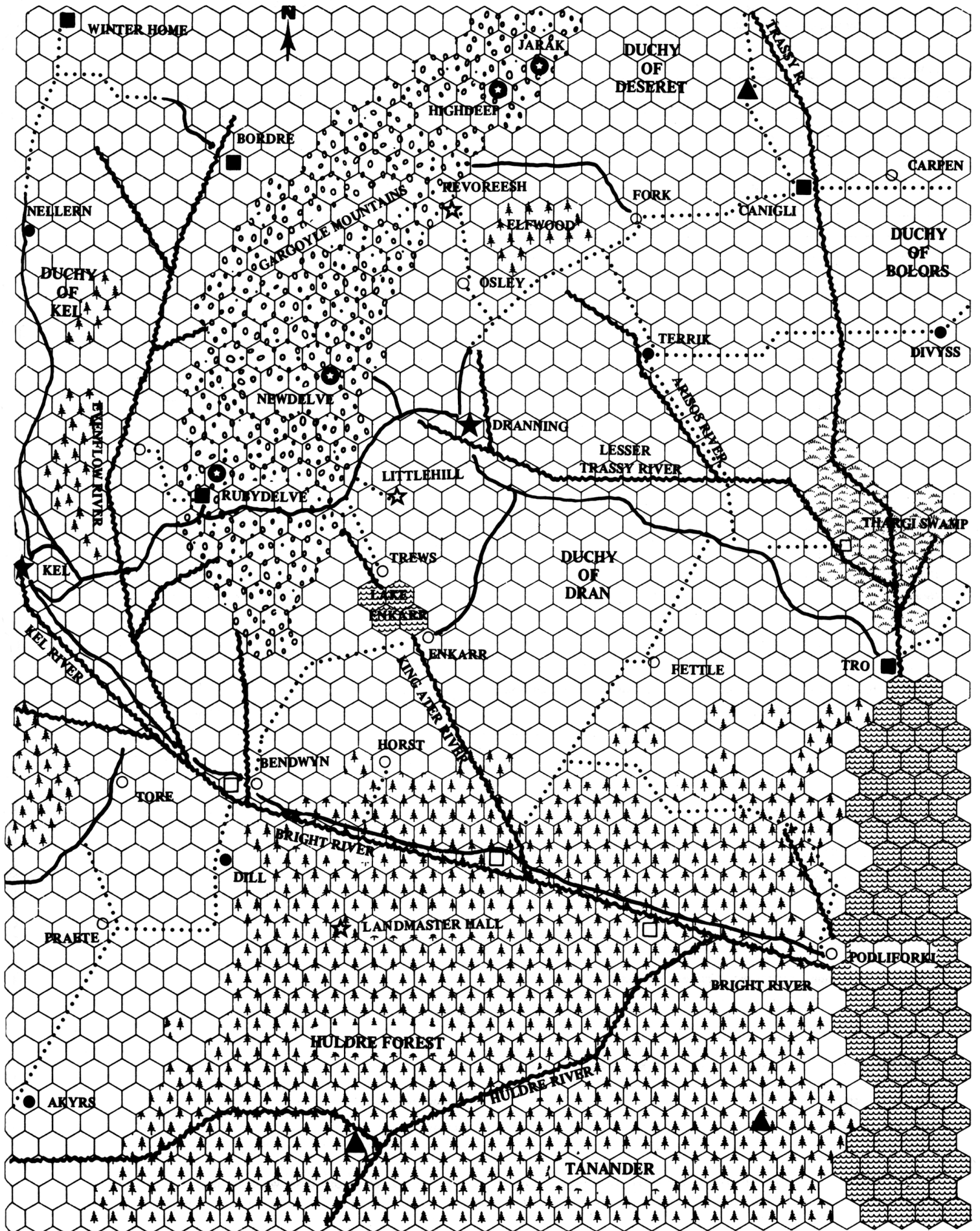
*Travel by water:* It all depends, of course. The riverboats of Dran and the surrounding areas usually make 4 to 5 hexes per day downstream, 1 to 2 upstream.

### LEGEND

-  river
-  lake, sea
-  forest
-  swamp
-  mountains
-  main roads
-  secondary roads
-  minor road, trail, path

### Symbols:

- ★ capital
- city
- ▲ dead city/extensive ruins
- orc village
- ★ mine with dwarven village
- fort
- ☆ other feature
- human village



**THE FANTASY TRIP—CHARACTER RECORD SHEET**  
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**MARK OFF DAMAGE HERE:**

name \_\_\_\_\_ (M) (F)  
race \_\_\_\_\_  
job \_\_\_\_\_ pay \_\_\_\_\_ risk \_\_\_\_\_

ST \_\_\_\_\_  
DX \_\_\_\_\_ Adjusted DX\* \_\_\_\_\_  
IQ \_\_\_\_\_  
MA \_\_\_\_\_ Adjusted MA\* \_\_\_\_\_

**ABILITIES:** talents/spells/languages

\*considering armor worn  
and weight carried

**ABILITIES BEING STUDIED**

Reaction +/- due to race, abilities, etc. \_\_\_\_\_

1. \_\_\_\_\_  
2. \_\_\_\_\_  
3. \_\_\_\_\_

**GEAR:** items worn and carried in hands/on belt.

Damage done with bare hands \_\_\_\_\_

Ready weapon (damage) \_\_\_\_\_  
Armor worn (hits stopped) \_\_\_\_\_ Shield carried (hits stopped) \_\_\_\_\_  
Magical protection (if any) \_\_\_\_\_  
Items carried on belt \_\_\_\_\_  
Items in belt pouch \_\_\_\_\_

**LOAD IN BACKPACK:** List all items carried in backpack, with their weight.

Backpack				2 kg	WEIGHT CARRIED	
_____	_____	_____	_____	_____	Weight of armor	_____
_____	_____	_____	_____	_____	In hands/on belt	_____
_____	_____	_____	_____	_____	In backpack	_____
_____	_____	_____	_____	_____	TOTAL WEIGHT CARRIED: _____	
_____	_____	_____	_____	_____		
_____	_____	_____	_____	_____		

**FOLLOWERS** (human or monster). List here, and make a separate record for each.

**TRAINED ANIMALS:** Note here; make separate sheet for each one if desired.

Name and species \_\_\_\_\_ Obeys on roll of \_\_\_\_\_ on \_\_\_\_\_ dice.  
Name and species \_\_\_\_\_ Obeys on roll of \_\_\_\_\_ on \_\_\_\_\_ dice.

**OTHER INFORMATION:** On the back of this sheet, list personal information about this character, possessions which he/she is not carrying at present, notes on where he has been and who he knows, a running total of experience points . . . and anything else you think is important.



THE FANTASY TRIP—GM CHARACTER RECORD  
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name \_\_\_\_\_ (M) (F)  
race \_\_\_\_\_  
job \_\_\_\_\_ pay \_\_\_\_\_ risk \_\_\_\_\_

IMPORTANT MAGICAL ITEMS CARRIED

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Reaction +/- for race, abilities, etc. \_\_\_\_\_  
\_\_\_\_\_

AUTOMATICALLY FUNCTIONING TALENTS (circle those which character has)

Naturalist      Expert Naturalist      Alertness      Recognize Value      Architect      Sex Appeal      Literacy

LANGUAGES SPOKEN: \_\_\_\_\_

NOTES: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

MARK OFF DAMAGE HERE:

Hits due to wounds \_\_\_\_\_  
ST lost to fatigue \_\_\_\_\_

CHARACTER ATTRIBUTES

ST \_\_\_\_\_  
DX \_\_\_\_\_ adjDX\* \_\_\_\_\_  
IQ \_\_\_\_\_  
MA \_\_\_\_\_ adjMA\* \_\_\_\_\_

\*considering armor worn  
and weight carried

THE FANTASY TRIP—GM CHARACTER RECORD  
Permission to photocopy

name \_\_\_\_\_ (M) (F)  
race \_\_\_\_\_  
job \_\_\_\_\_ pay \_\_\_\_\_ risk \_\_\_\_\_

IMPORTANT MAGICAL ITEMS CARRIED

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Reaction +/- for race, abilities, etc. \_\_\_\_\_  
\_\_\_\_\_

AUTOMATICALLY FUNCTIONING TALENTS (circle those which character has)

Naturalist      Expert Naturalist      Alertness      Recognize Value      Architect      Sex Appeal      Literacy

LANGUAGES SPOKEN: \_\_\_\_\_

NOTES: \_\_\_\_\_  
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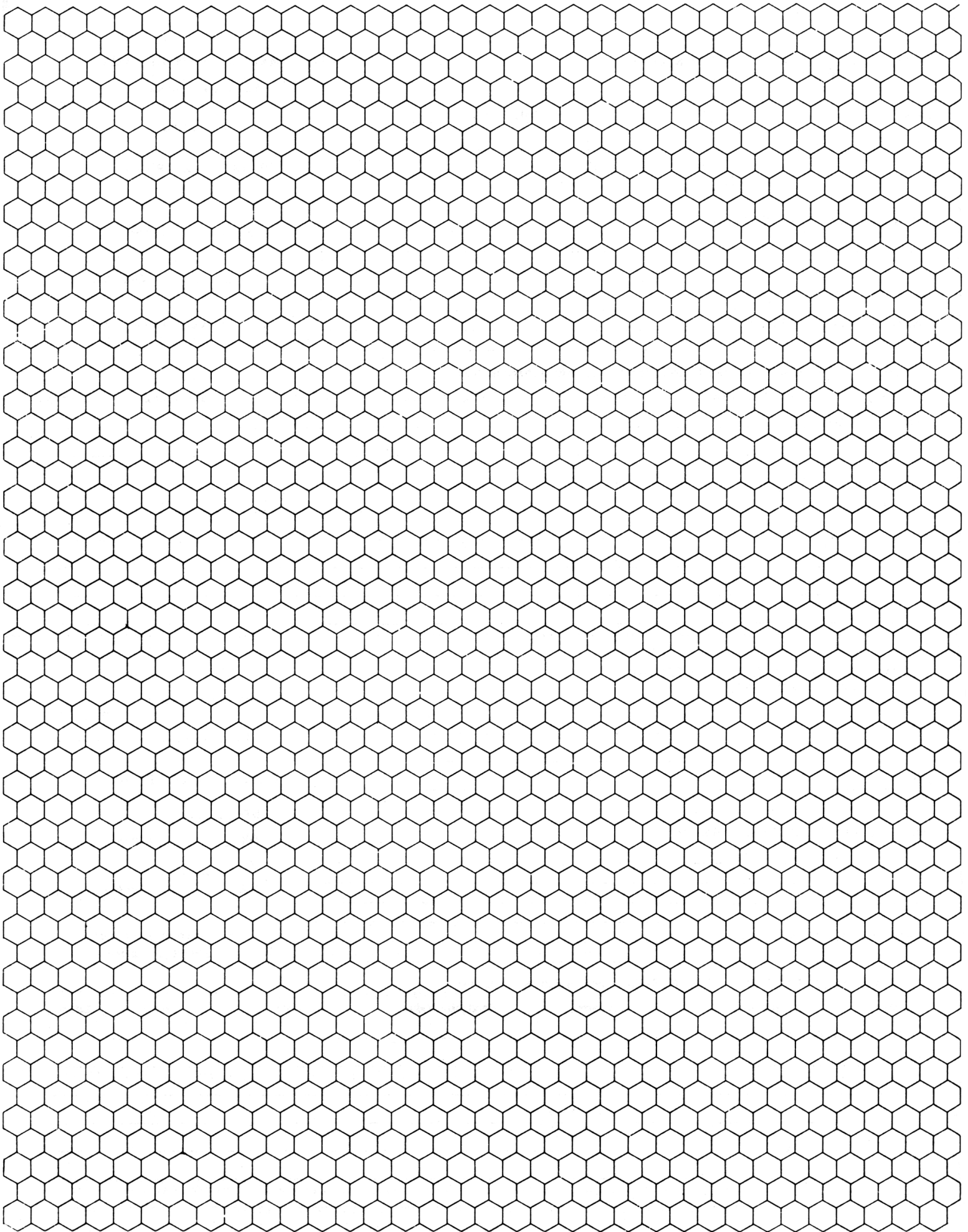
MARK OFF DAMAGE HERE:

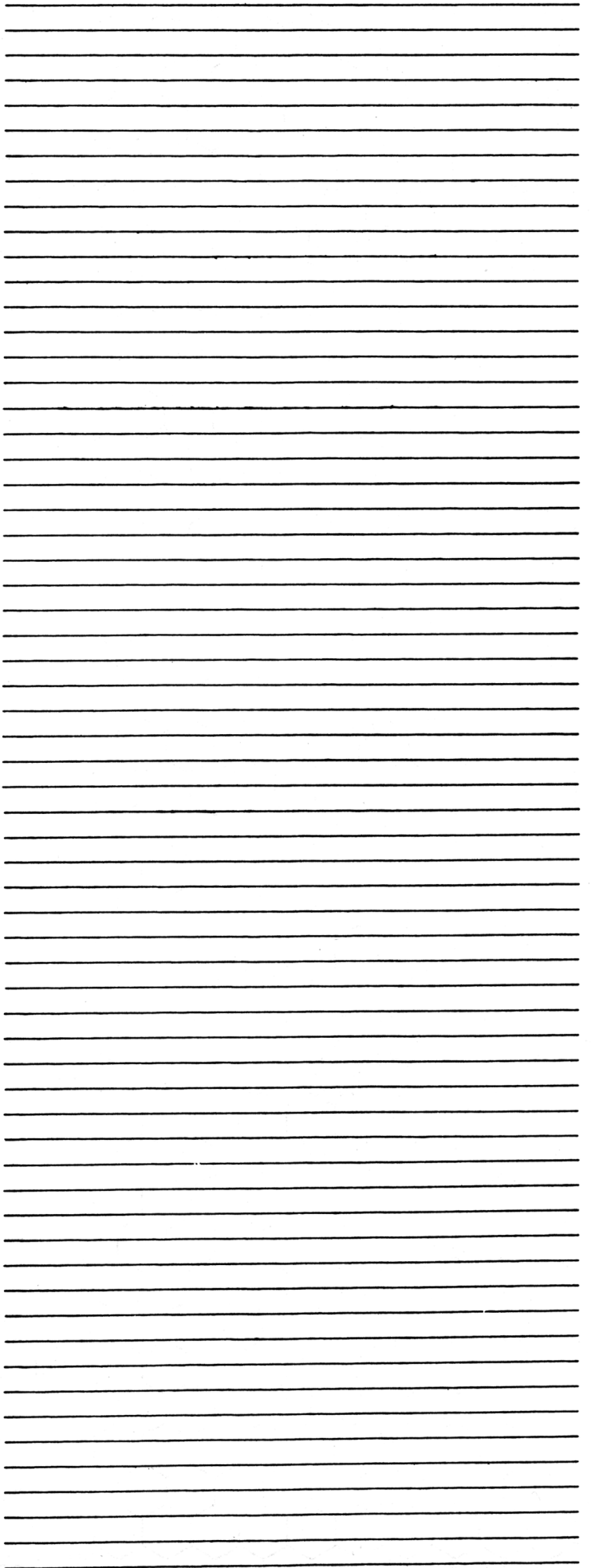
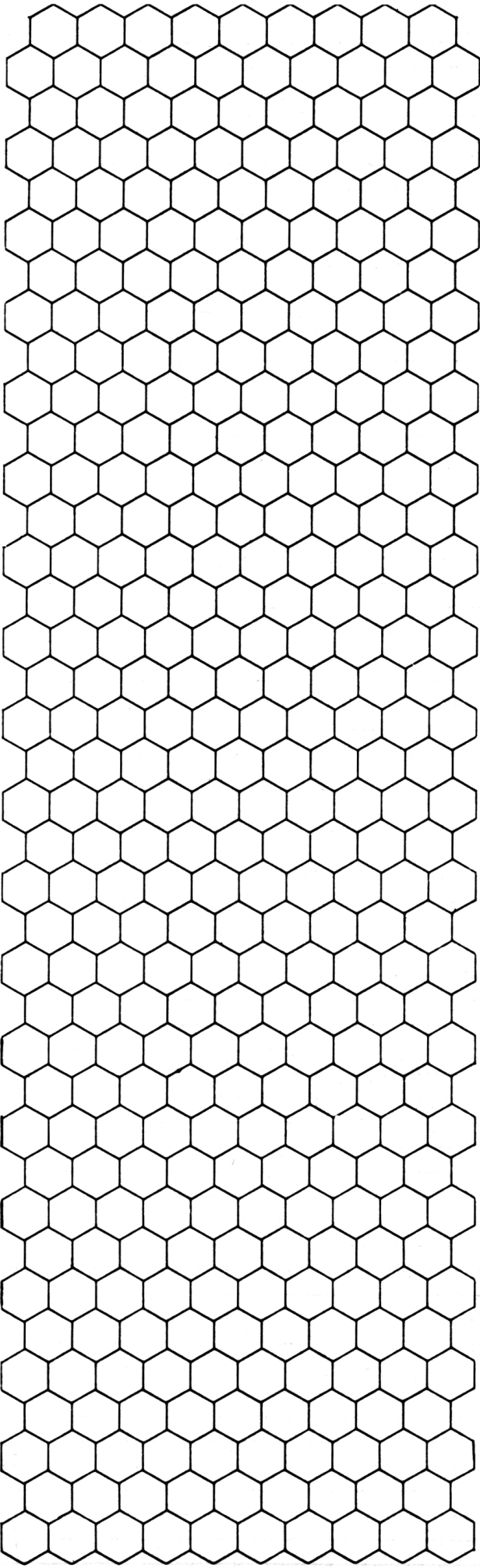
Hits due to wounds \_\_\_\_\_  
ST lost to fatigue \_\_\_\_\_

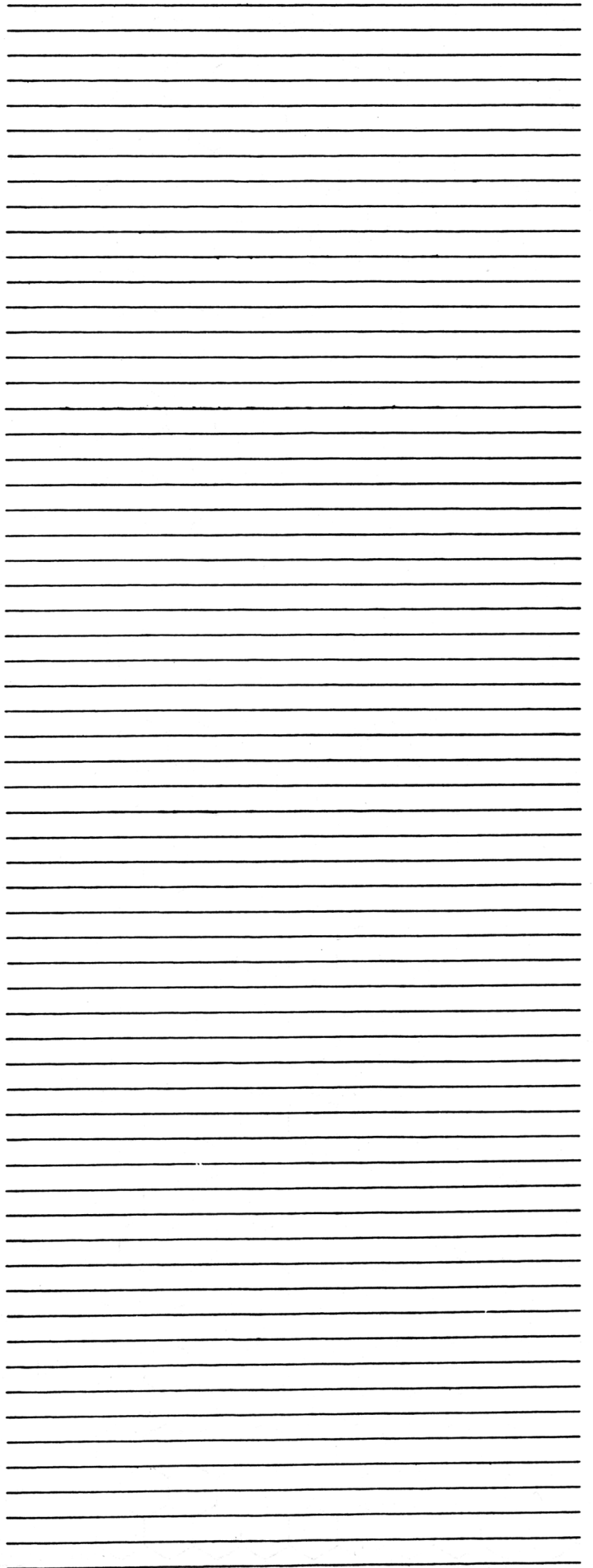
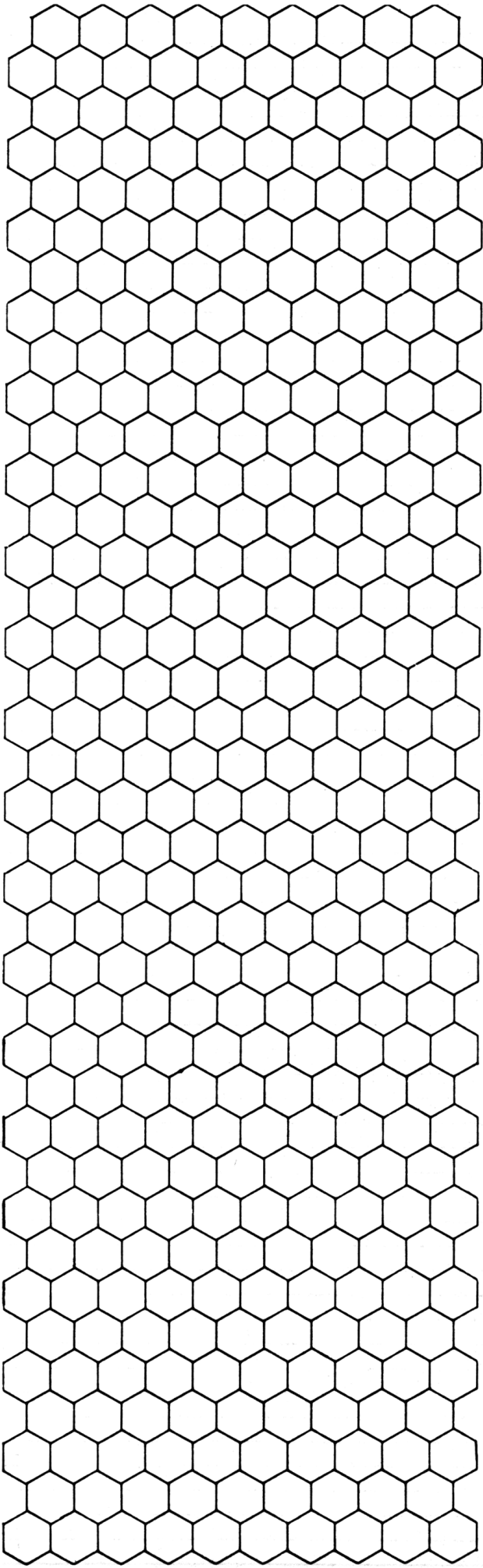
CHARACTER ATTRIBUTES

ST \_\_\_\_\_  
DX \_\_\_\_\_ adjDX\* \_\_\_\_\_  
IQ \_\_\_\_\_  
MA \_\_\_\_\_ adjMA\* \_\_\_\_\_

\*considering armor worn  
and weight carried









***\* NOTES \****

***\* NOTES \****

# The Fantasy Trip

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