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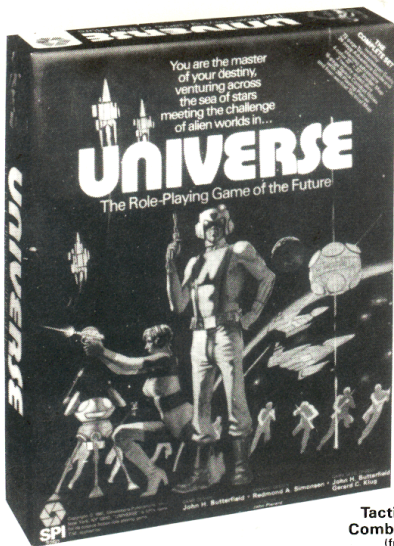
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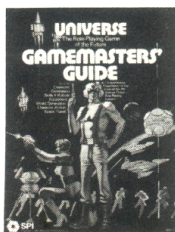
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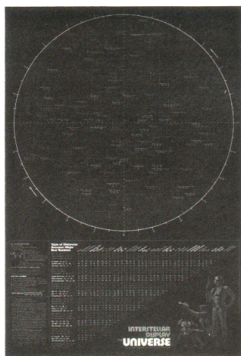
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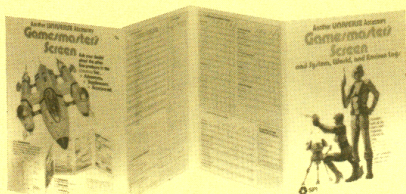


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Ares

THE MAGAZINE OF
 SCIENCE FICTION
 AND FANTASY
 ADVENTURE GAMING

SIMULATION GAME

Albion: Land of Faerie

DAVID J. RITCHIE
 REDMOND A. SIMONSEN
 NICK KARP

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ENCLOSURES: *Albion: Land of Faerie* map, counters and rules, Feedback card, subscription form.

Looking Ahead to Next Time

Ares nr. 12 will feature *Star Trader*, a multi-player game of interstellar trade, diplomacy and duplicity in which entrepreneurs try to corner the markets of exotic goods, and sabotage their opposition. Background material will examine the economics of interstellar trade; in addition, there will be more reviews, *Science for Science Fiction*, *Facts for Fantasy* and much more.

When to Expect Nr. 12

Domestic Subscribers: If you have not received your copy of *Ares* 12 by 12 February 1982, notify our Customer Service Department. Please include your Customer Code and issue of expiration, both of which should be found on this issue's mailing label, just above your name. **Foreign Subscribers:** Add eight weeks to the above date to allow for the tardigradous pace of international mail.

On the Cover

The Sidh from *Albion: Land of Faerie* as portrayed by Timothy Truman, based on a concept by Redmond A. Simonsen.

Muse

A number of interesting events are transpiring in SPI's sf/f line of games. As we mentioned last *Muse*, *DragonQuest* won the Best Role-Playing Rules award at Origins this year. *DragonQuest* is also benefiting from its brisk sales which have justified the publication of a true Second Edition. The combat system has been streamlined and the rules have had all the kinks knocked out and been reformatted into one hardcover volume! We're also licensing a number of other publishers to produce *DragonQuest* material of various types to provide a broad range of support for the system. Role-playing games are a lot like computers — the supplements and adventures are analogous to the software that runs on the role-playing "system."

And speaking of computers, SPI is at long last about to make its entry into computer gaming. *Wreck of the Pandora* will be our first computerized game (and it's even better than the well-liked paper version!). The game runs on 48k Apple II Disk systems.

We'll follow with an Atari version and (if it can be done) a TRS-80 version. We may have to completely rewrite the TRS-80 version because of the wide differences between the graphics capabilities of the two systems. We intend to follow *Wreck with Voyage of the Pandora* and to make the two programs compatible. More next issue!

— Redmond



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TRUTH IS OFTEN SAID to be stranger than fantasy and such is certainly the case in discussing the now semi-legendary Sidh. In our day, they have been diminished in memory until the High Elves of Albion and Erin are remembered unclearly, if at all, and even the names of their foes have become twisted in the telling. Thus, such fearsome enemies of Faerie as Bogan Redcap, Barguest the Dwarf and Dobie the Scryer are now remembered not as individuals, but as generic terms for particular types of bogie or diminutive fairy. Similarly, the good Prince Edric who led Albion to victory at Caer Ganmorgan is known to the simple folk of rural England as Wild Edric, master of the Wild Hunt. In this guise, he is often confused, even by historians and lore-masters, with the wholly mythical Odin. Alas. The memory of man is short and the flame of Faerie burned low when mankind was in its infancy. Little wonder then that the truth of Faerie's waning has become lost in the twisted skein of folk myth and that only a handful of scholars are today aware that a race of immortals known to myth as the Sidh (pronounced *Shee*) did, in fact, once walk the verdant shores of England and Ireland.

Space limitations do not permit a detailed discussion of the origins of the Elven Kingdoms and their history, but a brief outline for the uninitiated will, perhaps, be forgiven by those more familiar with the history of the fair isles. The origins of the Sidh in Albion are lost in the mists of time. Certain it is that they had long been established in the coastal areas when Atlantis and Mu sank beneath the seas, and it is from the time of that cataclysm that the phenomenal growth of Faerie in Albion may be traced. By the time of the sixth millennium BC (according to human reckoning), a High King ruled in Forador and his lands included all of Albion and Erin as well as some of the lands to the south. This was the Old Kingdom.

The fall of the Old Kingdom and the period of the Inter-regnum are not a necessary part of the background of our story and so we will pass on with merely a mention of the fact that this was the Golden Age of Faerie and that much of the power which remained in Albion and Erin in the days of Auberon was a result of enchantments laid by the old kings. Having fallen in to evil and destroyed themselves thereby, the old kings passed

on. They were followed by a new line of kings, the first of which was Silfax Bocassian who was crowned in the Year One (ca. 3080 BC) of the New Kingdom. Though the New Kingdom had long fallen and been replaced by the Second Interregnum at the time of our story, all dates will, according to Elvish custom, follow the New Calendar established by Silfax.

It is not known when the evil first entered the New Kingdom. Probably, it lived on after the destruction of the Old Kingdom and bided its time ere it blossomed at the most advantageous moment. In any event, midway through the years of the New Kingdom, the old evil reappeared in a new guise. As ever, its promise was power undreamed of. But its form was fresh and fair.

Ghostdancers, they called themselves...those who adhered to the cult. At first it was a way to honor the dead, to raise their spirits and speak with them. But, then, the evil crept in and, soon, the Ghostdance became an obscene ritual wherein victims were first robbed of their lives by torture and then their wraiths were raised by means of the same power in order to do service to their murderers. First one, then another of the sub-kings of Faerie were seduced by the cult. By the time the High King issued the Order of Suppression and Exorcism which outlawed the Ghostdancers, it was too late. Half of the eight subkings were in thrall and the King's Writ could only be served by civil war. So the troth was broken and there followed the terrible time of the Kingslaying. Of that century of strife, little need be said. Every school child has seen the broken towers and toppled cities that were its legacy. When the forces of the High King were finally victorious, most of the land was in ruins and much of the ancient power had been expended.

PERHAPS, IF FAERIE had been left in peace to heal itself and mend the broken vessel of its power, all would have been well and Elves would yet rule in Faerie. Such was not to be the case. For upon the heels of civil strife walked the Years of the Terror. When and how the Formorians first arrived from across the seas, no scroll records. They came into a weakened and broken land, bringing fire and the sword after the manner of their kind. Huge, coarse men of thirty and forty stone (equal to 600-800 pounds in Mundane measurements), they made waste that which remained fair and it was forty years before the Elves could clear even a part of their land and begin to rebuild in safety. At the end of this, the First Formorian War, all of Erin and the north of Albion were under the yoke of the Trolls. Of what remained, the entire southern coast was depopulated and a

The Formorian Wars

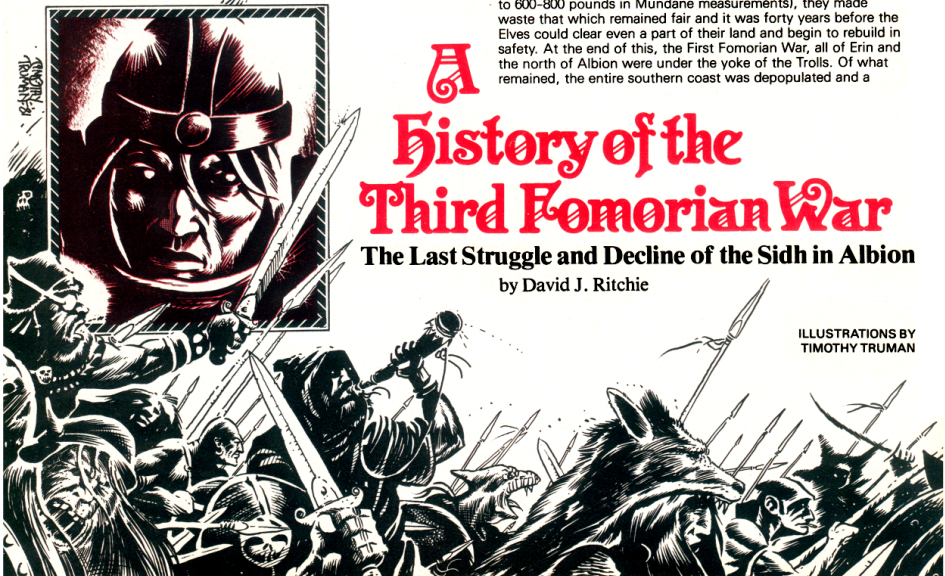
A

History of the Third Formorian War

The Last Struggle and Decline of the Sidh in Albion

by David J. Ritchie

ILLUSTRATIONS BY
TIMOTHY TRUMAN



hundred years was not sufficient to repair the damage to the rest. The High King and his line were become regional rulers coequal with the King of Gwynedd who was the only subking to still hold his land.

Salvation came in the form of the Gnomes. Fleeing the continent before the growing menace of Mundania, they arrived in Albion as penitents and were given all of the land of Curwyllan (present-day Cornwall) in which to dwell. This in exchange for their promise to aid Faerie in its time of need. That time was not long in coming. For, in the year 2340 the Confederation of the North was formed and, in the following year, ten thousand Trolls swept into Albion. The struggle continued for nine years, but at its end, the Elves were able, with the assistance of the Gnomes, to force the invader back into his mountain fastness and reclaim the eastern kingdoms of Erin. To insure that the peace they had forced on the Fomorians would not be lightly broken, the Elves then cast their last great enchantment: Dermot's Dyke, a magical barrier of false trails and deadly bogs and traps some three leagues deep along the northern border. In the south, they built the enchanted castle of Caer Arklow to block the main land route between Faerie and the shores of the Weald which were being settled by hordes of Mundanes armed with cold iron and hungry for the land of the Elves.

With the end of the Second Fomorian War, comparative peace reigned in Faerie for the next three hundred and fifty years. The flow of Mundane invaders continued and the Fomorians made common cause with them against the lords of Albion. Border raids were common. Occasional sea raids made life in the coastlands sometimes uncertain as well. But Faerie saw no new strife and much of its former power was recovered (though only a tith of what was possessed by the old kings). Then, in the waning years of the 27th Century, war came again to Faerie.

Auberon's Journey

AUBERON THE SHORT was High King of Albion in the year 2679. Cursed from birth with diminutive stature, Auberon's amorous and other adventures have been recounted in somewhat twisted form in a hundred folktales in which that small stature is blamed for Auberon's need to excel. Whatever the truth of the matter, Auberon departed Albion in Samain of 2679 with five great sailing ships and a hundred of the flower of Faerie nobility. He was going, he said, in search of the mythic land of Jotunheim. He would be gone a year at most. With him travelled, among others, a distant cousin, Ogrme (Champion of Leinster) and Auberon's Court Magician, Corin the Shaper.

In Grain of 2680, Imlric Troll-Lord, the head of the Confederation of the North, learned of Auberon's sailing. Within a fortnight, Imlric had sent forth messengers to all of his allies, both Troll and Mundane, announcing Auberon's departure and his own intention to take advantage of the king's absence to begin the war of retribution so long planned by the Trolls. On the Ides of Solvis, Imlric's clansmen joined him at his capital of Broch Mabon for what was to be the last Weapontake of Moray. Clan Moray, supported by Ochil and Clan Cumrock, marched on Albion five days later.

While the Trolls of the North were mustering their strength, Imlric's other forces were not idle. Along the northern border, the Blue Men (believed to be the forebears of the Picts) also gathered. On 27 Solvis, the Mundane King, Ainsel of Eastmarch, arrived with his army of Mundanes at Kirkconnel, the ancestral broch of Clan Gogma, and joined forces with several hundred Trolls under Magog the Cruel, marching west into Faerie ten days later. On 3 Beltane, Weapontakes were held at both Broch Wyvis in Connaught and Broch Ennis in Munster. By 7 Beltane, the wardens had lit the signal fires atop Ravenglass to alert Albion that war was hurrying toward the border.

Prince Eldor occupied the High Throne in his father's absence and the warning signals from the north reached him at Caer Ganmorgan on the night of 8 Beltane. The next day, Eldor ordered the mustering of his household troops and sent messengers abroad bearing red arrows, the traditional war symbol of Albion. These were dispatched to Gwynedd, Curwyllan, Leinster, and Ulster. Other messages were also dispatched, warning Eldor's captains of the danger upon them and giving instructions for the ordering of the kingdom. By sunrise on 10 Beltane, Eldor was marching northwards to meet the threat. Two days later, an exhausted messenger reached Arwan, King of Gwynedd with a summons from Eldor, and by morning of the 13th, Arwan was marching to join the Prince at Ravenglass. Neither would see his hearthstead again.

Imlric Troll-Lord entered Dermot's Dyke on 14 Beltane and was unable to extricate himself and his army from its enchantments until the morning of 18 Beltane. At that time, the forces of Clan Moray and Clan Cumrock took the Westroad south, ravaging as they came. To the east, the Blue Men under their king, MacIver, and the warriors of Clan Ochil under Glastyn Bearkiller were held up crossing the dyke until 20 Beltane. They were to play no part in the great events of the ensuing days.

Disaster at Ravenglass

IMLRIC'S PLAN of the Battle of Ravenglass has often been studied with approval by military historians, some of whom have made comparisons between it and Hannibal's famous double envelopment at Cannae. Whether, in fact, the massacre at Ravenglass was a result of cunning strategy or simply the vagaries of chance will never be known. The facts of the matter are clear, however. Eldor, having joined forces with Arwan south of Orme's Gate, marched up the Westroad almost to the slopes of Ravenglass itself and was there met by several companies of Clan Moray who put up a brief but stout resistance before fleeing up the road. Lured on by his flight, Eldor moved upon the not yet arrayed forces of Moray and Cumrock, deploying from the march and attacking Imlric's center. The foolhardiness of the prince's action may be judged from the fact that the combined forces of Eldor and Arwan numbered about 1500, whereas Imlric mustered fully 3000 hardy Trolls.

Nevertheless, though at first repulsed, Eldor's forces soon managed to drive a wedge almost entirely through Imlric's center and the day seemed to shine on the arms of Faerie. However, Imlric's small reserve, consisting of a bare 200 warriors of Ochil detached by Glastyn under his second-in-command, Bogan Redcap, was still uncommitted and these were used to stiffen the center while the two wings of the Troll army gradually lapped and finally enclosed the forces of Eldor and Arwan. When



the two flanks met, Imlric released his last and greatest reserve, the fearsome Worm of Mousa Stour. Striking terror into the hearts of the Elves, the Worm on that day amply earned the wealth promised by Imlric as an inducement to join the war against Albion. So great was its effect that stout warriors dropped their weapons and ran panic-stricken at the mere rumor of its coming. By this time, however, there was nowhere to run. The army of Faerie was surrounded.

Few escaped the carnage of that field and so little is known of the final hours of Faerie's host, but the names of the victors were long remembered among the Formorians, especially Bogan who is said to have hewn Eldor in single combat and the terrible Rurik of Moray who broke the Shieldwall of Gwynedd as the westerling sun sank below Ravenglass. By the day's end, 1500 of the greatest army of Faerie had perished and the war was but a fortnight old.

Albion Alone

THE DAY OF RAVENGLASS saw momentous events occurring elsewhere in both Albion and Erin. Along the eastern marches, Magog and Ainsel were in the process of driving off the border guards of Albion and commencing their march on Brugh Melton. In Erin, Dagda and Finvarra were both receiving the Red Arrow and making plans to come to the aid of Eldor even as the Trolls of Munster were crossing into Dagda's realm. And, at Caer Arklow, Cormac Sweeteongue was laying siege to a large force led by Eldor's brother, Edric, now heir to his dead brother's power. On a lonely stretch of road between Albion and Curwylan, the invaders had caught a messenger and Cormac had commanded that he be impaled before the walls of Caer Arklow so as to daunt the defenders. Suspended from a cord about the dead messenger's throat was the Red Arrow that he was to have delivered to Erskin of Curwylan. The Gnomes would not be coming to the aid of Albion.

It was seven days before Dagda and Finvarra were able to agree upon and implement a plan of action to succor Albion. And that plan was most desperate. Though aware that by stripping their own kingdoms of men, they were probably condemning both Ulster and Leinster to destruction at the hands of the Trolls of Connaught and Munster, both Kings were of a mind that if Albion fell their own kingdoms would soon follow. It was decided, accordingly, that the fleet of Ulster and the fleet of Gwynedd (which had been sent by Arwan's brother to assist in bringing troops from Erin) would sail fully laden, not to Albion, but into the North, there to lay waste the land of Imlric in hopes of drawing off the strength of Moray. Leaving behind only a portion of their armies, the two kings sailed on 26 Beltane with 600 warriors in half a dozen sailing ships.

Hearing of their sailing, Imlric at once turned aside from his march and detached several hundred troops under his best naval captain, Gairloch the Swimmer, and these sailed to intercept the Faerie fleet while Imlric gathered how much strength he could spare to defend his realm if Gairloch should fail. In the event, Imlric's captain did not fail him. Though severely wounded, Gairloch managed with aid of the wizard, Barguest, to defeat Finvarra at the Battle of the Minches, sinking three ships for the loss of two and causing the Faerie leaders to break off their raid and sail to Emlyn Brugh.

Unaware of events in the north, Cormac quickly lifted his siege of Caer Arklow and marched into Gwynedd which his scouts reported to be only lightly defended. Though Cormac's

sack of Selkies' Rade on 2 Hoorn was a severe blow, the move into Gwynedd allowed Edric and a portion of the garrison of Caer Arklow to escape to Caer Gannorgan where they were informed of the events surrounding Eldor's death at Ravenglass. Mustering what strength he could, Edric immediately marched north to attempt to fight a delaying action against Imlric, who he supposed to be marching into the heart of Faerie. On 14 Hoorn, Edric arrived at Garryknowe where he was joined by Dagda and Finvarra and the remainder of their forces and by Midinhir who had been crowned King of Gwynedd upon his brother's death. As they feverishly worked to prepare defenses that would allow them to halt Imlric, the Formorian leader remained encamped on the field of Ravenglass, recovering from the battle and puzzling over the enemy raid which had been halted by a narrow margin.

In the fortress of Brugh Melton, Collieran was besieged by Magog. The Army of Cormac, having fled before a comparatively small force under Midinhir's sister, Branwen, were once again occupied with the siege of Caer Arklow. Across the sea, the Trolls of Munster, after putting Comberknowe to the torch, had left Leinster by 23 Beltane and on 13 Hoorn, their purpose accomplished by drawing off Leinster's strength to the south, they joined with Connan and the Trolls of Connaught. The next day, the combined armies of Munster and Connaught crossed into Ulster and began their march on Caer Knockma. Sixteen leagues from the Faerie blocking position at Garryknowe, Glastyn and Clan Ochil were at this time engaged in an orgy of looting and rapine after having received the surrender on terms of the fortress of Caer Menador and then having violated the terms, slaughtering the garrison. In the Weald, a second messenger was caught carrying another Red Arrow to Erskin.

The Coming of the Gnomes

HAVING BEEN INFORMED by his scouts of the movement of Cormac's army, Erskin Deepdelver sent forth messengers of his own to his subjects and began the laborious process of gathering his own army. Other messengers he sent into Albion to inform the prince at Caer Arklow of Cormac's movements. Those messengers found that Cormac's host had crossed into Albion and were besieging Caer Arklow. Among the tokens they brought to their leader as proof was the Red Arrow which they had removed from about the neck of its bearer beneath the walls of the besieged citadel. The Weapontake at Blackdown Delving was completed by 20 Hoorn and the King of the Gnomish Heartstead marched to the aid of Albion on the 22nd.

The army of Cormac met that of Erskin before Caer Arklow on the 15th of Arlith and was completely crushed after a day-long battle marked by many deeds of valor, including the charge of the Bodmin Companies under their leader, Trumpin Halfhand, who perished in the fighting. Cormac, however, escaped along with his right-hand captain, Dando, and their personal escorts. Retreating to Cormac's capital at Dun Mendip, the two attempted unsuccessfully to raise a new fighting force, but were quickly forced to flee again as Erskin's army sacked both Dun Mendip



and Yeowen's Market on 24 Arlith. The pursuit continued, though, and after an unsuccessful stand at Hoddenhill, Dando was finally brought to bay at Dun Hammel on 16 Gobis. At that point, Erskin was forced to break off his pursuit and march to the aid of Edric at Caer Ganmorgan, but he returned after that decisive battle to settle accounts with Cormac, capturing and killing him at Maidenhead on 28 Samain.

The coming of the Gnomes presaged even greater events in the east of Albion where Magog and Ainsel had dropped their siege of Brugh Melton on 5 Arlith upon hearing that Erskin had crossed into Albion. Marching to join Cormac, the combined armies of the Eastmarch were followed and attacked at Denby Plinth on 11 Arlith by Colieran. Though they won at Denby Plinth and forced Colieran's retirement back into Brugh Melton, news of the debacle at Caer Arklow sent Magog and Ainsel fleeing eastward. Stopping long enough to sack Caer Brollachan, their army skirted Colieran's forces and marched north to join Irmic's army before Caer Ganmorgan. Again Colieran attempted to halt their movements, this time aided by a small detachment of Gnomes under Spriggan. However, after an indecisive skirmish at Fir Chlis, the army of the Eastmarch made their escape to the north.

The March to Caer Ganmorgan

FINALLY CONVINCED that his rear was secure, Irmic resumed his march on 1 Arlith. Though halted before Garryknowe, he managed to execute a brilliant turning movement which forced the abandonment of its outer works and, with the aid of Glastyn's army fresh from the sack of Caer Menador, pushed Edric southwest toward Gwynedd and away from the main road to the capital of Albion at Caer Ganmorgan.

With the holding action at Garryknowe, Edric comes into his own and the next four fortnights are spent by Irmic attempting to both bring the young prince to bay and detach a strong enough force to move successfully into the heart of Albion. By 17 Gobis, we find Irmic commanding the presence before Caer Ganmorgan of all forces which can make the march (including Magog and Ainsel's combined army fresh from the sack of Caer Brollachan). His own army, having torched Emlyn Brugh (where Gairloch destroyed the remnants of the Faerie fleet), now marched southeast out of Gwynedd, driving Edric before it.

By 9 Kithin, Irmic had closed up Edric inside Caer Ganmorgan and, aided by Magog, was in the process of preparing his assault against the fortress. But Erskin's army was, by dint of heavy marching, approaching from the south and a new factor had entered the affairs of the Troll leader. For Auberon, himself, was returned! Having met Gairloch and defeated him at the Battle of the Jotun Sea at the end of Gobis, the King landed below Fir Darrig on 5 Kithin and soon joined forces with the three Ancients — Dunatis, Misha and Gerflax — all of whom had by that time abandoned their traditional role of advisers and determined to actively join in the final defense of Faerie. Thus, two powerful forces were turning their steps toward the aid of Edric, and which was in fact greater none can say.

Edric sallied from Gaer Ganmorgan on the morn of 12 Kithin, surprising Irmic's pickets and nearly succeeding in attaining his objective of breaking free to join the army of Gnomes which he knew to be near. But nearness is not success and Irmic was able to defeat the sally after two hours hard fighting. Edric was about to order a general retirement to within the walls

of the fortress when the long-awaited sound of pipes broke through the din of battle, announcing the presence of Erskin on the field. Singing the traditional battle song of their kind, "Nae, Di Na Mes Wi Curwyllan," they hurled themselves onto Irmic's right flank, beating with hammer and axe until a quarter of the army seemed to be in flight from their fury. Seeing that his time had come, Edric ordered a renewed assault by his own forces against the center which also proceeded to crack.

Trolls, though they be savage, were never craven, and Irmic still had his reserve intact. Included in the reserve was his Veteran Guard under Rurik Elfbane, a captain worth an army in himself. This force Irmic committed on his right, and so fear-some was the result that the "Charge of the Veteran Guard" is remembered still in a Gnomish ballad of Cornwall. Erskin barely saved the day by killing Rurik, but not before Rurik had slain Erskin's great captain, Spriggan the Warder. With the death of Rurik, the impetus of the Fomoriant charge was lost and again Curwyllan advanced.

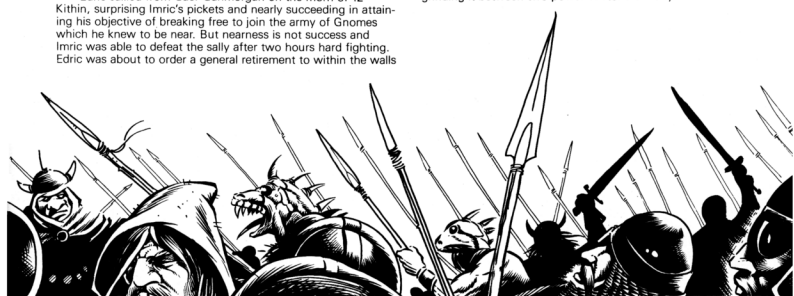
The Great Worm

STILL, IRMIC RETAINED A RESERVE in the form of the worm of Mousa Stour which had done great execution at Raven-glass and Garryknowe. Loosed upon the field, the Worm spawned fear in the Gnomes and they drew back until a great cry on the left of the Fomoriant battle line drew the Worm's attention elsewhere. They were a bare hundred who caused the uproar on the left, but there were names amongst that hundred that were worth a thousand: Auberon, King of Albion; Ogm Ironfist, the Champion of Leinster; Corin the Shaper, greatest of his age said some; and the three gray men who marched beside the King no less than these others — Misha, Gerflax and Dunatis, the keepers of the knowledge of the old kings who men called the Ancients. They came bringing blue lightning and their bodies were pure white flame. The army of Irmic scattered before them.

Then it was that the Worm knew fear and hate. Fear of the fire that burns hotter than any dragon's flame. Hatred of those who wield that fire. It had been three thousand years since the Worm had last been scorched by that terrible heat. But he knew it of old and hated it still. Advancing, he struck.

The records of the battle speak only of rolling smoke and of dragonflame mixed with the white fire of the three Ancients. Even those who stood close to the scene have been able to add little to our knowledge of what happened when the four who remembered the Old Kingdom of three thousand years before met at last upon the field of Caer Ganmorgan. At the end, but one remained. The worm was smoking meat and beneath that noxious carcass lay the twisted, broken form of Gerflax Haefay. Nearby, rent by his own staff, crouched Misha the Wise, last of the lore masters of ancient Forador, his life bubbling past his lips to further stain the ruined sod. Only Dunatis still stood and he was sorely hurt.

With the death of the Worm, the warriors of Faerie and Curwyllan took heart again and drove upon the army of Irmic, grinding it between two powerful stones. Many were the fell



deeds yet to be done that day. Many were the great ones who would perish. Dorwen Trollslayer who had escaped the carnage at Ravensglass would rest among the dead. Ogmre Ironfist would lie a few feet from him. Great Corin the Shaper, kindred of the three ancients would also die beside the king he served in life, and on his death would be released the terrible Cait Sith, the Democat that would rage and raven across the field, bringing horror unto the clans of the North. Saddest loss of all, great Auberon would lie among his Housecarls, slain by Irmric's guard and cruelly hacked.

In the end, the bloody sunset would illuminate the end of Fomor in Albion. For the losses were not all of one side. Glastyn Bearkiller, slayer of Ogmre, died at Dorwen's hand. Mad Ainsel and his fool, Dobie the Scryer, would lie close chopped by Elish swords. MacIver and every one of his Blue Men would also die upon the field. And Barguest, victor at the Minches, would be pierced by an Elish arrow as he attempted to conjure an escape where none was possible. Finally, the great leader himself, cruel Irmric, would die beneath a hail of such arrows along with his household guards.

In the end, few would escape the field at Caer Ganmorgan. Led by Bogan Redcap, Ochil would make good its escape and even carry off the body of Glastyn. Magog would escape the hunt and hide in the marshes of Fir Chilis until captured the next day; he would die in Solvis of 2681, starved to death while on display in an iron cage atop the battlements of Caer Ganmorgan. Of those who crossed the Dyke into Albion, one in twenty would return to the North. Those who did die within a month at the Battle of Sith Cumcrook (17 Molwis, 2680) where the host of Faerie took its vengeance for the invasion of their land. So ended the war in Albion.

Ending of the War in Erin

ONCE DAGDA AND FINVARRA SAILED, both Leinster and Ulster were condemned to the agonies of invasion and conquest. In northwestern Ulster, Morigu conducted a savage guerrilla campaign against the combined army of Connaught and Munster, but could do nothing to aid her lover Cluracan when the Trolls besieged him at Caer Knockma. When Connan took the fortress on 13 Arlith, the warchief of Connaught flayed the skin and made into a warshirt which he wore for the rest of the campaign. Having ravaged eastern Ulster, the army moved into Leinster where it besieged Angus Mac Og at Brugh Na Boine until 22 Gobis. At that time, Dagda, who had returned to Brugh Tara after being wounded at Garryknowe, finally arrived with the entire garrison of Brugh Tara to raise the siege.

Supported by the survivors of the invasion of Ulster, Dagda and Mac Og were able to win the First Battle of the Boine against superior numbers and end the threat to Erin, though hardly a warrior was unwounded in the battle. Dagda, himself, was killed at the Boine and was succeeded by his loyal kinsman Mac Og.

The Boine did not, however, end the war in Erin. Torn by grief, Morigu pursued her enemies into their homeland and succeeded in burning all of the great brochs in both Connaught and Munster during the next three months.

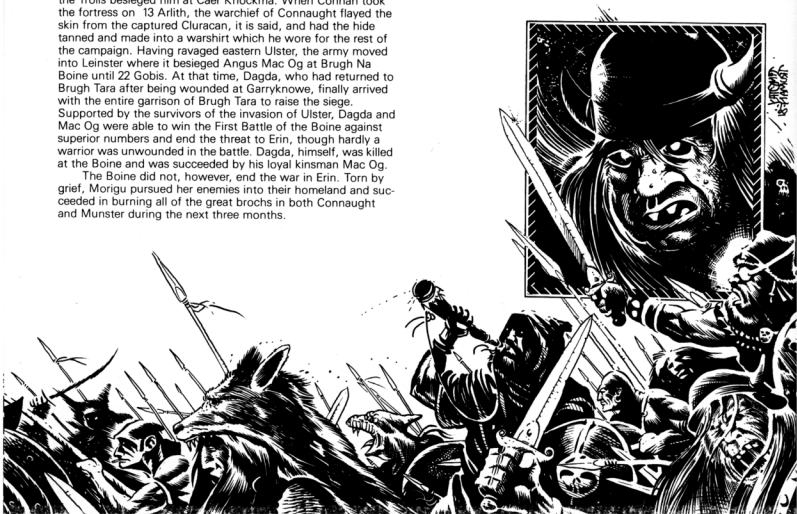
Aftermath

THE WINTER FOLLOWING the Third Fomorion War saw Finvarra lead an expedition into the northlands where they destroyed all of the clan hearths of Fomor and forever broke the power of the Trolls in Albion. Edric was crowned King in Caer Ganmorgan on 1 Beltane 2681 and ruled in Albion for almost 150 years.

Sadly, the Third Fomorion War so exhausted the vitality of Faerie that the Elves were no longer able to withstand the new waves of Mundane invaders from the continent and so their kingdoms continued to diminish. As more cold iron was brought into Albion, the enchantments which supported life gradually disappeared and much delight was forever lost. Tiring of the ever more mortal lands, the great personages of the war individually took their leave and made the pilgrimage to Tir Nan Og, the promised land in the West where sleep, it is said, is like waking for eternity.

Angus Mac Og and Brigit were married in 2683 and jointly ruled Leinster until they departed for the West in 2740. Finvarra also departed in 2828 and with him went Morigu to seek the healing of her grief which would not come in Erin. Edric made the passage to Tir Nan Og in 2841 and left his wife Branwen (the same who drove Cormac from Gwynedd in the Great War) to rule Albion. When Midinhir, Branwen's brother, also took his leave in 2853, Branwen ruled all of Albion and Gwynedd as a single (albeit shrunken) kingdom. Dunatis never recovered from his wounds and finally accompanied Midinhir into the West in search of the healing which his failing arts could not provide.

Finally, in 2868, Branwen and her household departed Albion for Tir Nan Og. With them went the last of the High Elves. Those who remained were condemned, as the enchantment slowly left the land, to diminish in size and power until they entirely faded and became wraiths. By the year 150 BC, no High Elf remained in the fair isles. Since then, the Gnomes have dwindled and the Mundanes have conquered totally those places where Faerie once stood. □ □



Chronology of the Third Fomorian War

Solvist:

- 15 The Weapontake of Moray.
- 17 Ainsel arrives at Kirkconnel.

Beltane:

- 3 The Weapontakes of Connaught and Munster.
- 7 The warning fires are lit atop Ravenglass.
- 8 Messages reach Eildor of war preparing in the North.
- 9 Eildor sends forth the Red Arrows.
- 10 Eildor marches on the border from Caer Ganmorgan.
- 12 The Red Arrow reaches Arwan.
- 13 Arwan marches to meet Eildor. Messengers are dispatched.
- 14 Imric enters Dermot's Dyke.
- 18 Imric exits the Dyke and marches south. Arwan and Eildor join forces near Orme's Gate.
- 19 Battle of Ravenglass ends in massacre of Elish host and the deaths of Eildor and Arwan. Elsewhere, Magog the Cruel and Mad Ainsel cross into Albion. Dagda and Finvarra receive the Red Arrow in their halls. Edric besieged at Caer Arklow.
- 20 Glastyn Bearkiller and Brian MacIvor cross into Albion from Dermot's Dyke at the head of Ochil and the Blue Men.
- 21 Comberknowe sacked by Balor One-Eye of Munster.
- 22 Munster marches north to join Connaught.
- 23 Brugh Melton besieged by Magog and Ainsel.
- 24 Glastyn and MacIvor sack Caer Menador and put the garrison to the sword.

- 26 Dagda and Finvarra sail from Erin to bring fire unto Moray.
- 27 Cormac raises the siege of Caer Arklow and marches into Gwynedd.
- 28 Edric escapes to Caer Ganmorgan with part of the Caer Arklow garrison.

Hoorn:

- 1 Edric learns of Eildor's death.
- 2 Gairloch wins the Battle of the Minches with Barguest's aid. Dagda and Finvarra sail south. In Gwynedd, Cormac burns Selkies' Rade, then flees at word of Branwen's coming.
- 13 Connaught and Munster join and march into Ulster.
- 14 Edric, Midinhir, Dagda and Finvarra all reach Garryknowe. Erskin receives the Red Arrow taken by his scouts.
- 20 Weapontake of the Gnomes.
- 22 Erskin marches from Blackdown Delving. Connaught and Munster besiege Cluracan in Caer Knockma.

Arilith:

- 1 Imric resumes his march.
- 5 Magog abandons the siege of Brugh Melton and marches east.
- 11 Battle of Denby Plinth. Colleran is wounded and forced to retire.
- 12 Edric and Imric meet in battle at Garryknowe. Callach is killed, but the Elves are forced to retreat.
- 13 Caer Knockma falls to Connan. The war-chief makes a warshirt of Cluracan's skin.
- 15 Erskin defeats Cormac at the Battle of Caer Arklow.
- 16 Magog sacks Caer Brollachan during his march east.
- 24 Erskin sacks Dun Mendip and Yeowen's Market.

- 25 Connan and Balor cross into Leinster. Brugh Na Boine besieged.

Gobis:

- 1 Gairloch destroys the remainder of the Faerie fleet at Emlyn Brugh.
- 2 Edric abandons Emlyn Brugh and continues to retreat into Gwynedd. Imric follows.
- 3 Dando defeated at Hodenhill.
- 16 Dando killed at Battle of Dun Hammel. Erskin begins "the long march" which takes him to Caer Ganmorgan.
- 17 Imric abandons pursuit of Edric and marches on Caer Ganmorgan. Magog turns north.
- 18 Dagda marches from Brugh Tara.
- 20 Magog caught at Fir Chlis. Escapes north.
- 22 Dagda arrives before Brugh Na Boine. First Battle of the Boine results in deaths of Connan and Balor. Dagda also dies.
- 23 Edric harries Imric's march, but avoids battle.
- 28 Auberont defeats Gairloch at Battle of the Jotun Sea. The Fomorian fleet is destroyed and Gairloch dies lashed to the tiller of his flagship.

Kithin:

- 5 The King lands below Fir Darrig.
- 9 Edric besieged at Caer Ganmorgan.
- 12 Battle of Caer Ganmorgan. Imric is killed and the Fomorians are routed.
- 26 Bogan Redcap and the survivors of the Army of the North cross the border into Strathclyde. Finvarra leads the Faerie pursuit.

Molwis:

- 17 Bogan Redcap and the survivors of Caer Ganmorgan are destroyed at the Battle of Sith Cumroch. End of the Third Fomorian War. □ □

Notes on Sources

Albion: Land of Faerie is, of course, a work of fiction. As such, it is somewhat derivative of the body of Celtic myth, but it is absolutely not, nor was it intended to be, a direct translation of the Celtic into game form. Consequently, those familiar with the folktales of England and Ireland will recognize many names (and some characters), but not the context in which they are found. A few examples will have to suffice to show how the stories and legends of the blessed lands found their way into the game.

Midinhir the Protector was originally based on *Midhir*, the fairy lover of the human, Etain. Unhappily, the game was not concerned with (nor would space have permitted dwelling upon) the tragically beautiful story of the triangle which included Etain, Midinhir and Eochaid (Etain's human husband).

Auberon is, of course, based upon the Oberon of French Romance. Ogrme was, in reality, the son of Dagda, who in Irish myth is the High King of the Tuatha De Danann. Finvarra in *Albion: Land of Faerie* is very close to the Finvarra who is the traditional Fairy King of Ulster. Edric is

taken directly from the enchanted prince who rides to the hunt perpetually in Welsh border myth.

The unfortunate Morigu of *Albion* is certainly the war goddess of Irish myth, but with some humanity attached. Similar liberties and adjustments (and a few outright thefts of names) have been taken throughout, not only in regard to personages, but to places, events and objects.

A listing of the sources consulted in the creation of *Albion* would be both over long and unnecessary. However, some of the more interesting works from which material was gathered (and, subsequently, modified) include: Katherine Briggs' marvelous *The Personnel of Fairyland*, Lady Gregory's *Gods and Fighting Men*, Lady Wilde's *Ancient Legends, Mystic Charms and Superstitions of Ireland*, Henry Bett's *English Myths and Traditions* and Donald Mackenzie's *Scottish Folk Lore and Folk Life*. All are highly recommended. In addition, much inspiration (and little information) was gleaned from the inimitable Geoffrey of Monmouth's *Histories of the Kings of Britain* and the writings of Malory, Giraldus and De Troyes. Finally, the concept of the waning

Sidh as the basis of the game owes much to the works of W. B. Yeats, especially his rare and wonderful *The Celtic Twilight*.

One of the nice things about designing a "world" of sorts is that one can do incredible things with geography and *Albion* is no exception. Though coastlines have been altered where desired and a few mountains have been built up or smashed by means of a loose terrain analysis, the basic outlines of England and Ireland remain hauntingly familiar. Within this outline, the use of some British Tourist Board maps of ancient Britain and judicious extrapolation have allowed the designer to create a Britain and an Erin that might have been. Most of the sights important to myth and history are properly placed and, in most instances, the brughs of Faerie occupy the sites of later Roman cities. Dermot's Dyke will be readily pinpointed as the site of a similar wall built by the Romans and Caer Arklow does, in fact, occupy the traditional invasion route into Wales from the Summer Country and Saxon Shore. But the forests and swamps of Faerie belong to another reality, less rigorous than our own. ■ ■

Chichevache

by Ian McDowell



ILLUSTRATION BY HOWARD PYLE FOR 'THE WONDER OF OZ'

O noble wyves, ful of heigh prudence,
 Let noon humilitie your tongues nayle:
 Ne let no clerk have cause or diligence
 To write of you a story of such mervayle
 As of Griseldes, pacient and kynde,
 Lest Chichevache you swolwe in hir entraille.
Chaucer, Envoy to the Clerk's Tale

"Tell us, Sir Mordred, how are things in Orkney? Do they still burn men in wicker there?"

Lancelot was spoiling for a fight. Like many of the outwardly virtuous, he became a particularly nasty drunk once wine had loosened the restraints placed by his sober self on half his nature. And he was beginning to fester from too many long weeks at Caerleon mooning after the Queen. He'd never liked me and so I was a natural target once he decided to let off some steam. He'd probably be quite contrite about it in the morning and would spend long hours warming the chapel flagstones with his knees.

I sipped my ale and tried to ignore him, but he was never one to be content to leave well enough alone. "I was speaking to you,

Sir Pict. Can you not understand a civilized tongue?"

My small size and dark complexion have always made "Pict" a natural insult, but that didn't mean that I'd gotten used to it. For once in my life, I actually felt mad enough to fight. That should tell you how drunk I was. Normally, I have more sense than to antagonize the deadliest man in Britain.

"Yes," I replied, "and I also understand your croaking when I hear it, Sir Frog."

I was lucky. In Caerleon, it was considered gauche to wear steel at the table. As Lancelot rose from his chair, his right hand groped for the hilt of his sword and he seemed befuddled not to find it at his side, so I took the initiative by kicking him soundly in the groin. As he doubled over, I put my knee in his face and broke my tankard on the back of his head. These chivalrous twists are really quite lost without their swords and lances, for they have no concept of common brawling.

Arthur stormed up out of his chair. "Hold!" he shouted. "Mordred, what have you done?"

"Broken a perfectly good tankard, Your Highness."

"Don't mock me, boy. How is Lancelot?" This last was directed at my half brother. "Stunned, but living," said Gawain from the floor where he was examining the fallen Frenchman. Bad luck there: I'd be safer if I'd killed him.

"Mordred, you've broken the laws of hospitality," snapped the King. "Do you forget where you are?"

"I am sorry, My Liege, but the lout insulted my heritage."

"Then you should have demanded satisfaction of him."

I shrugged. "I took my satisfaction in what seemed to be the most expedient manner."

Arthur shook his head and made a great show of dramatizing his sorely tried patience. "Mordred, we are not in pagan Orkney. Here we settle our affairs with Christian honour."

"You mean Christian steel in the guts, father."

The last word was a mistake. The king rose, his craggy face as red as his hair. "You misname me, nephew," he said in a dangerous whisper. "Perhaps your ale-clouded eyes are seeing King Lot's visage in place of my own."

Even in private it was risky to broach the subject of my paternity and to do so in front of the entire court could be worth my life. Time to toady.

"Indeed, My Liege," I said as I dropped to my knees, "this Cornish ale is far stronger than what I'm used to in Orkney, and my wits are so befuddled that for a moment I thought myself back on that cold island. I can only beg forgiveness for having so dishonoured your royal table."

The rage died on his face. "Strong drink makes beasts of the best of men. If you dishonourably struck down my best knight, perhaps you had some cause for your anger. When Lancelot regains consciousness, it will do him good to realize that he is no weaker the angels than any other man."

So that was it. He was not unhappy to see the vainglorious prick taken down a peg. Perhaps he suspected what lay between Lancelot and the Queen. My father was a darker, deeper man than the simple soldier he pretended to be.

"Know this, Mordred," he continued in the tone he reserved for sonorous declamation, "it is my wish that you be exiled from this court until such time as you have erased this stain on your honour."

"And how may I do that, My Lord?" I asked with as much shamed humility as I could manage without puking.

"By performing some notable deed of valour. The world is still a wicked place, for

all of my efforts. You'll find no dearth of opportunity."

So that was it. A quest. A tedious, difficult and no doubt dangerous quest. And an unspecified and rather open-ended one at that.

But I had no real choice. If I remained in Caerleon, Lancelot's honour would undoubtedly demand that I meet him on the tilting yard. He'd slain enough men that way with nothing more in mind than sport and good, clean fun. I had no illusions about what he'd do to me unless I gave him time to cool down. Damn it, I'd been enjoying the easy court life. I mentally swore never to get drunk at Arthur's table again.

MY LATEST SQUIRE (the last one having run away after I broke three of his ribs in a fit of temper), a greasy lout whose name I'd never bothered to learn, led the horses across the dung-strewn courtyard to the stable. Cursing the clinging mud, I trudged towards the door of the inn.

At least there was a roaring fire. I sat down on the hearth, removed my rain-soaked cloak, and spread it out to dry on the warm stones. When my squire returned from stabling the horses, I gave him my hauberk and helmet to clean and polish carefully with a small jar of mutton fat from my saddle roll. "Any rust and I'll kick your arse up to your shoulder blades," I growled. He scurried back out to the stable, where he'd spend the night guarding the horses and baggage.

Letting my backside absorb the heat from the crackling embers, I hugged my knees to my chest and surveyed the interior of the inn.

Nothing much, just a rushes-strewn flagstone floor, two long tables, a rough-hewn bar, and a ladder leading up through a trapdoor in the ceiling to the innkeeper's quarters. The innkeeper himself, a short, square man with thinning red hair, dipped a tankard into one of the ale tuns and handed it across the bar to a gawky youth with a surfeit of pimples, who was leaning on a broom and staring at me with wide-set, glassy eyes that made me think of an incredulous codfish.

"Don't just stand there, Toby. Take the gentleman his ale."

The boy took the tankard and advanced timidly. "Are you a knight?" he asked nervously.

"Aye, I'm a knight. And you're a twit. Now give me that ale before you spill it."

"You'll have to forgive him, Sir," said the innkeeper. "He's never seen your sort before. We don't get much quality trade here."

"I should think not, if all your lackeys are halfwits." (I get morose after a long day's ride.)

The boy handed me the tankard and darted back to his master's side. "Oh, he's no halfwit, Sir. He's a good lad and a hard worker. I'll never regret taking him in like I did after I found him sleeping in the ditch outside one morning."

I sipped my ale. It wasn't bad. Not watered at all. "He's a runaway serf, then."

"No, Sir, not at all. He used to belong to Mother Gloam, a witch living a few leagues down the road. He was her toad eater. Can't say I blame him for running away."

Nor could I. One of the numerous idiocies subscribed to by the common rabble is the belief that toads are virulently poisonous (any soldier campaigning in gameless country without sufficient supplies soon knows better. Nauseating, yes; deadly, no). Therefore, on Fair days the local witch will come to town with her toad eater: a lackey who in full view of the gaping crowd eats a live toad and immediately goes into rather hammy death throes. The witch then gives the boy some quack potion and he recovers and demonstrates his renewed health by turning a few cartwheels. The crowd is appropriately awed and starts lining up to purchase small jars of the miraculous philtre. Even witches with genuine power often fatten their purse that way. It's such an old trick that you'd think the yokels would've caught on years ago, but they never do.

Eventually, the former toad eater was able to recover sufficiently from his awed paralysis to resume sweeping the floor. I sipped my ale and brooded. Two long months on the roads without a single opportunity for a "notable deed of valour" rearing its ugly head. And the rain had been an incessant nuisance for over a week now. I enjoy getting wet about as much as a cat does (I'd only used the old Roman baths at Caerleon in order not to be thought the uncouth Scot) and I despise rain with a passion. It's the ultimate expression of God's contempt; the creator pissing on his own handiwork.

Suddenly, the door was thrown open and a tall, stoop-shouldered man in late middle age strode in, followed by two burly men-at-arms. The fine cut of his tunic indicated that he was a noble of some sort and I wondered what he was doing in a dump like this.

The innkeeper obviously wondered the same thing. "Why, Sir Anwar," he spluttered, "I'm honoured by your..."

Sir Anwar cut him off with a wave of his hand and strode towards me. I didn't stand — I'd be damned if I was going to bother with social niceties out here in the boon-docks. But I nodded to acknowledge his bow.

"Your man in the stable tells me you're from Caerleon."

"Aye, for what it's worth. I'm Sir Mordred of Orkney."

"It's worth quite a lot to me, if you're one of Arthur's knights. Your presence here saves me a long ride."

Well, perhaps my quest had found me. "Is there something I can do for you, Sir Anwar?"

"Indeed, there is. It's my wife. Chichevache has her."

So that was it. "Count yourself lucky, Sir Anwar."

"Lucky? What do you mean?"

"Well, for one thing, you now know you've never been a cuckold. For another, you're now free to marry a younger woman."

Some people have no sense of humor. He glared at me and snapped "My wife is a younger woman, damn your eyes! And I'd gladly be a cuckold a dozen times over if I could have her back."

I'd heard the stories of Chichevache, of course. The creature was said to prowl the land in search of faithful wives, for they were its only food. Naturally, the monster was per-

petually starving. Evidently there was more to the legend than just rumors spread by randy young rakes with a taste for other men's wives.

"I beg your pardon," I said, "but I hardly see what I can do. If the monster has her then she's apt to be gnawed bones by now."

He shook his head. "No, the creature took her last night. It stormed into my hall and snatched up Wylamette before a single sword had cleared its scabbard. And it said..."

"Said?" I interrupted. "It's intelligent?"

"Of course, everyone knows that. As I was saying, it seized her and it said that if I wanted to see her returned safely to my hall, then I must pay a ransom."

"What good is money to a monster?"

"It didn't ask for money. No, it wants its ransom to come from among the good wives of my manor. Six fat or twelve lean."

So, the creature was not only intelligent, it was downright enterprising. "Is your fief a large one?" I asked.

"Yes, but what does that..."

"Then surely you must have six or twelve 'good wives' among your serfs and vassals."

He seemed genuinely shocked. "That's monstrous."

I shrugged. "It's practical. They're just peasants."

"They're my peasants," he spluttered. "I can see that I've come to the wrong man. Good day, Sir Mordred." Shaking his head and muttering, he stalked out of the inn with his men-at-arms at his heels.

Well, screw him, she was his wife and her rescue was his responsibility. That was the trouble with Arthur's Round Table. People no longer felt responsible for their own affairs. They expected the man on the white horse to solve all of their problems.

OF COURSE, IF I WERE TO RESCUE the lady it would certainly be a "notable deed of valour." I considered the matter. Monster slaying was anything but the easy task the jongleurs make it seem. I'd learned that much by way of several encounters with the huge worms that infest the Scottish lochs. And the giant humonoids are far more dangerous than any dragon or lake serpent, for they have intelligence as well as size and strength.

By all accounts, Chichevache was some sort of ogre. Despite its name, it was not in any sense a "lean cow." That was typical of the bastardized French used by the more pretentious minstrels. In their ignorance they had substituted *vache* for the *fache* in Chichevache and a name that had originally meant "Pinch Face" now suggested some kind of bovine monstrosity.

I had no desire to fight such a creature. But who said I had to? Rescuing the Lady Wylamette would in itself be a brave enough deed to get me back into Arthur's good graces (such as they were).

I rose, stretched, and took a seat at the nearest table. Toby refilled my tankard and brought me some bread and cheese while the innkeeper set a large kettle on the fire. After it had boiled for a while, he dipped out

a bowl of maigre soup, such as is served on Abstinence days, and set it before me.

"What's this?" I growled.

"Soup, Sir."

"Bigger than I want meat."

He coughed apologetically. "We have none, Sir."

I cursed him soundly and ordered him to have a bowl taken out to my squire in the stable.

There must be some way for me to be able to rescue Sir Anwar's wife without having to confront her abductor. But how? When Toby returned from the stable I was suddenly struck by an idea. "Come here, boy."

He approached timidly. "Easy, lad," I said. "I won't hurt you. Now, your master tells me that you were once a toad eater. Is this true?"

"Aye, Sir."

"And your mistress was one Mother Gloom, a local witch of some sort?"

He nodded, blanching at the name.

"Was she a real witch, Toby?"

"Aye, she was real enough."

"And she could do real magic? Not just fake mumbo jumbo?"

He nodded again. I'd hoped for as much. Standing up, I took him by the arm. "Toby, I want you to take me to her dwelling."

He visibly trembled. "Please Sir, don't make me do that! I can't go back there; she'll kill me if I do!"

I shook my head. "No, boy, I'll protect you. And I'll bring you safely back here when I'm done."

He looked dubious, but he didn't resist as I donned my cloak and led him toward the door. The innkeeper started to protest, but a handful of coins tossed on the bar shut him up. I hustled Toby out into the courtyard.

The sun had set some time before and the full harvest moon was out. I led Toby to the stable door, where I whistled for my squire. "Horse and armor," I ordered when he emerged. I donned my mail, mounted, and with my squire's help got Toby up and riding pillion. He'd obviously never been on a horse before and my squire chuckled at his terror.

"No, you stay here," I told him when he asked if he should saddle up, too. I guided my mount out of the courtyard and onto the moonlit road.

DAWN WAS ON THE HORIZON when we finally came to the witch's cottage. It was no hovel, but a well built stone structure with a thatched roof. I dismounted, tethered the horse, and set Toby down beside me. He seemed unwilling to approach the dwelling and I had to take him by the arm and practically drag him to the door.

It opened in answer to my knocking. By the light of the candle in her hand I beheld Mother Gloom. Instead of the hag I expected, I saw a big, rawboned woman in vigorous middle age with a strong and not unpleasant face, long red hair, and the shoulders of a blacksmith. She was surprisingly well dressed in a fine woolen shift and an even finer blue cloak.

"You're Mother Gloom, I take it," I said.

"Aye." Her gaze fell upon the boy at my side. "Ah, I see you've brought back my darling Tobias." Her smile had little warmth. "Dear boy, you should never have run off the way you did. It almost broke my poor old heart."

Toby simply stood there, paralyzed with fear. I shoved him ahead of me and stepped over the threshold. Mother Gloom shut the door and set the candle down on a low table. That piece of furniture, along with a stool and a comfortable looking chair, gave evidence of someone's considerable skill at carpentry. A pallet bed was the only other furnishing. Coals glowed in a well made hearth that was equipped with a kettle not unlike the one at the inn. The roots and herbs that hung in nets from the ceiling beams were no different from those to be found in any other country woman's kitchen. Nothing about the cottage particularly suggested a witch's abode.

"I've brought you back your toad eater, Mother Gloom," I said. "I trust you're grateful."

"Indeed I am, Good Sir. Indeed I am. I can't tell you how I've worried about the poor lad since he disappeared last Whitsuntide."

Toby whimpered and threw himself at my feet. "You promised not to give me back to her!" he wailed.

"I lied," I said as I kicked him away from my knees.

"And you'll be wanting something in return, Sir Mordred."

The fact that she knew my name abolished any doubts I might have had about her powers. "Yes," I said. "First, what can you tell me about Chichevache?"

She looked thoughtful. "Chichevache, is it? A dreadful monster, to be sure. It eats nothing but the flesh of good and faithful wives. It used to go hungry most of the time. But what with Arthur's reforms, the beastie's had a field day these past few years." She began to laugh. "Not that our king need fear for his own wife's safety."

"Does the monster slay its victims right away?" I asked.

"No, it takes them back to its den and keeps them there alive until it's ready to eat. It likes to have proper cooked meals, you know. Puts in quite a larder."

That's what I wanted to know. The fact that my plan actually had a chance of succeeding frightened me a bit. "Can you cast ill-lusion spells?" I asked.

"That I can. What sort of illusion did you have in mind?"

I took a deep breath and said, "I want you to give me the semblance of a good and virtuous wife."

She grinned. "So, you're out to slay the monster and you want to use yourself as bait. Arthur's knights are as brave as their reputations."

I felt certain that she was mocking me. "Can you make me a potential meal in the monster's eyes?" I snapped.

She was silent for a moment. "It will take more than just one layer of seeming, you know. Chichevache sees deeper than just the outward form. How else would it know its prey? A faithful wife looks no different from an unfaithful one."

"But can you do it?"

"She nodded. "I can."

I held out my purse with all of its remaining coins. She took the money and put it on the table. "Are you ready, then?" she asked.

I don't really remember the details of what happened after that. She ordered me to lie down on the floor and relax. A fog seemed to settle over my senses. I heard her chanting something, but the words were distant and indistinguishable.

More than anything else, I remember the look on Toby's face as he cowered in a corner like a whipped dog. I felt a brief spasm of guilt over the way I had betrayed him. It passed. There's little enough freedom in the world as it is and I'd never willingly become a slave to my own conscience.

IT WAS NEAR SUNSET of the next day that I set off on the road again. As I rode my horse under the darkening sky, I was conscious of a sort of double vision in all of my senses. When I looked down at my waist and legs I saw both my own mail-clad torso and limbs sitting properly in the saddle and the gown-concealed legs of a woman hanging together over the same side.

In my head I felt equally divided. I knew that I was Mordred of Orkney and yet I had the memories and feelings of a person of another sex and station in life. As strongly as I recalled Caerleon and Lot's Orkney castle, I also remembered the toil of a country farm and the strong arms of a beloved husband. Strangely enough, the man in my pseudo-memories had Arthur's face. I wondered if that was a grotesque joke on Gloom's part.

The wind blew hard across the dark and empty moor and I shivered in my non-existent shawl. One by one, the stars gleamed like frozen jewels in the dark curtain of the sky and the moon began to mount the tumbled clouds. The fire in the west had gone out and the road was a pale ribbon in the gloom.

My guts felt full of icicles. What if the creature slew me on the spot when it seized me? There were so many uncertainties in my plan. Was a triumphant return to the pious hypocrisy of Arthur's court really worth the danger?

Suddenly, my horse neighed in terror as a dark form reared up from a thicket beside the road. Before I knew what was happening, I was swept from the saddle and dashed head foremost onto the ground.

When I awoke I was lying on my back on cold, hard clay. At first I thought that I was inside a natural cave of some sort, but then my eyes became accustomed to the gloom and I could make out the undressed logs that shored up the earthen walls and ceiling. I felt a sharp pang of claustrophobic terror and sat upright.

Before me, the loamy floor of the burrow sloped downward into the darkness. Flames guttered in a shallow pit near my feet, sending a plume of smoke upwards through a crude vent in the ceiling, and providing the faint illumination by which I was able to see. Small, round objects of some sort dangled from the timbers around the narrow chimney. The fumed odour reminded me of a smokehouse.

There was a draft at my back, a draft that hinted at the open air. I turned around. Sure enough, the passage climbed upwards and I caught a glimpse of the night sky. But all of my attention was on the creature that crouched there watching me, its great head scraping the ceiling a good eight feet above the clay it squatted on.

First-time fathers are often shocked by the ugliness of a newborn babe, especially a premature one. Imagine a face like that: red and wrinkled and toadishly pouting, a face both wizened and infantile. And if you can, now imagine that face as big as a barn door: a face like a puckered, pink, infant moon.

The rest of the creature was just as bad. I thought of the corpses and near-corpuses of children that I'd seen during the last Scottish famine. This being had the same shrunken, stunted limbs, the same distended bubble of stomach. Imagine a gigantic, starveling, fetal child and you'll have a fairly accurate picture of what Chichevache looked like.

But when it spoke it was in a reedy, muddy voice thick with aged wisdom. "Good," it rasped. "Still alive. Can't fatten you up, dead."

"What are you going to do with me?" I babbled like a fool.

"Lucky. Times aren't what they were. Would have ate you right off. Once. Not now. Fat times now. Good times now." It laughed — a thick, slobbering sound like bubbles in a swamp. "Not starving now. Lots of virtue. Thanks to Arthur. Oh, yes. Fat times now." The mouth that had at first seemed rather small spread back and up behind its ears, bisecting the lower part of its face and revealing two rows of incredibly numerous teeth: razor sharp teeth jarringly out of place in so infantile a face. All my life I'll remember that spreading, toothy smile, that mouth that looked as if it would stretch so wide that its two corners would meet on the other side of its owner's head.

The monster leaned toward me and I scrambled back until I almost fell into the fire pit. It extended an arm and I saw that while its limbs were childishly small, its *hands* were long-fingered and almost as big as its head. It prodded my chest with a nail the size of a melon, then it reached up toward the roof of the tunnel.

For the first time I realized what hung there: the smoked, severed heads of over a dozen women, dangling by their long tresses. Seizing the nearest head, the monster tore it free, leaving the colorless hair and shriveled scalp still tied to the beam. The exposed top of the skull gleamed yellowly as Chichevache bit down on it. I closed my eyes, but I could not shut out the dry crunching and then the hollow sucking sounds.

Was that the fate of Sir Anwar's wife? I prayed that hers was not one of the heads that hung there from the sooty beams, for if it was then all my efforts were for nothing.

SOON HAD MY ANSWER. Chichevache suddenly reached down and seized me. Lifting me easily into the air, it said "Go, get you food. Put meat on your bones." Then it rose and carried me down the tunnel past the fire pit.

The walls and ceiling narrowed and became those of a natural cave, the far end of which was blocked by a large stone. On its

knees now, the monster easily rolled that half ton or so of rock and thrust me into the dark recess beyond. "Go get you food," it repeated as it replaced the boulder, leaving me alone in the imprisoning darkness.

No, not alone. I heard breathing. "Lady Wylamette?" I said softly.

"Who are you?" came the reply. The voice, at least, was soft and attractive.

I said the three words (guttural sounds, really) that Mother Gloom had taught me and was pleased to feel the female illusion fall away from me like a doffed cloak. "Lady Wylamette?" I repeated in a now masculine voice.

"Who's there?"

"Sir Mordred of Orkney."

"You're a man!"

"Well, I've always thought so."

My groping encountered the hem of a silk dress and suddenly she was sobbing in my arms. She felt small, warm, and pleasantly full-bodied.

"What does Chichevache want with the likes of you?" she said.



"A spell was cast on me that gave me the semblance of a woman. A virtuous, married woman. It thinks me edible."

"What are you going to do now?"

"I thought for a moment. A bit of subtle misdirection was required here."

"When the monster returns and removes the stone, I'll slay it. When it thought me a woman, it could not see or feel the sword and armor I wear. I would have batted it then, aided by the illusion, but I wanted to find out where you were being held."

"Thank God," she said. "Oh, thank God." She relaxed and lay quietly at my side with her head on my chest. My hauberk couldn't have made for a very pleasant pillow, but in her state any comfort was a help.

"My husband!" she said suddenly. "What's become of my husband?"

"Sick with worry, My Lady. He offered me half his estate if I could but rescue you, but I said that the deed would be its own reward."

Her small hand enclosed mine. "There must be something that we can do for you..."

"No," I said. "Not once you're free. But for now..." I let the sentence dangle.

"Yes, Sir Mordred, what is it?"

I paused for sufficient effect. "Nothing, My Lady, the thought was unworthy of me."

"It's all right, Sir Mordred, tell me what it is you want."

"Well," I said, trying to sound halting and innocent. "I've not been a knight very long. I have not been a *man* very long. When the monster returns, it may slay me."

"No, don't say that!" She sounded frightened again.

"One must face the possibility, My Lady. I do not fear death. Yet, I could face it more easily...and perhaps fight more courageously...if..."

"If what, Sir Mordred?"

"If I knew that I was a man!" I blurted.

"But you *are* a man," she replied.

"I'm of age. But I've...I've never..."

"Oh." She was holding my hand tightly now.

"Forgive me, My Lady. As I said, the thought was unworthy."

And then her mouth met mine and I actually forgot all about Chichevache, forgot about where we were, forgot about everything but the task of getting out of my hauberk, gambeson, and breeches in that cramped darkness.

THE STONE FLOOR of the tunnel made a cold bed, but our hot, sweaty work warmed it up a bit. We were almost too long at it, for I'd barely buckled my mail back on when the stone plug was rolled away from the recess and I saw Chichevache standing silhouetted against the dim light. The creature held an entire roasted pig in one of its huge hands.

When it saw me, its face looked slackly confused. I drew my sword and it retreated in obvious amazement. Not wanting to give it the chance to trap me by moving the boulder back into place, I followed it out into the middle of its den.

Now anger replaced surprise on its features. "You man," it snarled, "You *man!*"

"Yes," I said. "I'm a man, and you can't eat man, can you?"

"No. No good. Poison. Make puke."

I pointed back at Wylamette. "Look at her," I said. "Smell her, do whatever it is you do to recognize your food. She's no good to you now."

The monster looked over my shoulder. Its face seemed even more pouting than before. "Ruined!" it squalled. "You ruined!" It started to advance, its great hands raised menacingly.

I brandished my sword. "Don't try it," I snapped, trying not to sound as terrified as I felt. "All we want to do is leave. I don't want a fight. Now, get out of the way."

The monster seemed to consider the situation. "Damn it," I practically screamed, "killing us will do you no good! You can't eat us. Not now. Maybe you can kill me, but if you try I'll hurt you first. Do you want that?"

"No. No want hurt."

"Then get out of the way!"

Slowly and sulkily, it moved aside. I took Wylamette by the hand and led her past, to the other side of the fire pit. Never taking my eyes off the monster, I pushed her ahead of

The Power Points of Albion

by Diana L. Paxson

Stonehenge...Glastonbury...Iona...

In the mythology of Britain certain names wake echoes of something beautiful yet strange, of peoples and cultures so ancient they seem alien to men. Places of power stud the British islands like hidden jewels — some of them have been used by successive ages and acquired a patina of legends like the lichens on their stones. Others remain secret, lost in a corner of some farmer's field. But they can be found by those with the need and knowledge to look for them. Research and experience indicate that there are signs by which the power points may be known.

They are very old. Early scholars thought themselves daring when they ascribed sites such as Stonehenge to the Druids or the Phoenicians. Though the Druids used them, the megaliths were there long before, and the oldest of the stone circles are in Britain, not in the Mediterranean.

They attract legends. Local tales about such places may link them with King Arthur or Robin Hood...or with the Devil. They are often said to have magical powers, and some are still the sites of seasonal celebrations or furtive folk rituals.

There is often a hidden meaning in their names. The early Christian church made a policy of "liberating" pagan shrines, taking advantage of the people's habit of worshipping there and in the process taking over whatever power the men of earlier ages had found or put into the place through their rituals. Most of the great cathedrals are situated on power points, and sometimes their names suggest their history. Shrines of the Goddess were often rededicated to the Virgin Mary. St. Michael was invoked to keep down the forces of the underworld at a point of especial potency. Churches in or near the Celtic part of Britain which are dedicated to St. Anne may mark the old sites of ritual beacons (*Tan Heol*), as at Tanhill near Stonehenge with its neighboring church of St. Anne's.

Their placement serves a special purpose. It has been demonstrated that some ancient sites are aligned to focus on various astronomical phenomena, such as the midwinter sunrise or eclipses of the moon, while others are positioned along a network of straight tracks (the "ley lines") that bisect Britain.

Ley Lines

Since much of the literature on power points at least mentions their relationship to the ley lines, it may be useful to say a little about them here. The term became current in the 1920's when Alfred Watkins published his book, *The Old Straight Track*.

Watkins was a Herefordshire merchant and amateur archeologist who one day had a

sudden perception of a network of lines standing out like glowing wires across the surface of the land, intersecting at the sites of churches, old stones, and other spots of traditional sanctity. Several years of patient exploration with the aid of map and compass demonstrated that it was indeed possible to trace alignments between such points. In his book, Watkins proposed that the country had once been criss-crossed by a system of cleared paths, or leys, which were marked by the siting of stones or mounds on the hills and in the valleys by pools.

Soon there were leyhunting clubs all over the country, and surprisingly often the search for ley lines turned up unrecorded standing stones or local legends of monuments that had been moved or destroyed. Sites where several leys intersected were apt to be particularly rich in folklore.

What is still undetermined is whether the leys were aligned only for reasons of utility (the shortest way from one point to another), whether they were used to record and predict astronomical phenomena, or whether they reflect a system of energy flows in the earth like that used by the Chinese geomancers in selecting building sites. If the latter theory is the true one, with sufficiently precise measurements and the location of a few power points, it ought to be possible to map not only all of Britain, but all the world.

Discussion of all of the power points in Britain would require a shelf-full of volumes (some of the best of those which have been written already are referenced at the end of this article). Obviously only a few of them can be addressed here; therefore, let this article serve as an introduction to some of the most significant and interesting.

The Great Circles

Perhaps the most powerful, and certainly the best known of the ancient sites are the megalithic stone circles, of which the most famous are Stonehenge, Avebury, and Callanish.

An Observatory in Stone. Stonehenge is undoubtedly the most famous and accessible, and in some ways the most physically impressive of the ancient circles. Seen at noon from the carpark surrounded by busloads of tourists, it seems overrated, but viewed at dawn or against a stormy sunset on the broad and windy Salisbury plain, it is stark, grim, and not a little terrifying. Even today no houses have ever been built near it, and even the wardens of the National Trust go home after dark.

At Stonehenge, Watkins was able to identify four intersecting leys. One of these leads from Tan Hill (where an annual fair is still held at Lammastide) through Stonehenge, Old Sarum Mound, Salisbury Cathedral, and on to Clearbury Ring. Another, which is aligned with the midsummer sunrise, passes from Winterbourne Camp through Stonehenge to Punccknowle Beacon on the coast. A third goes from Tinhead Hill through the center of Stonehenge to the Idmiston Down earthworks — this one is aligned with the Beltane sunset and Samaine sunrise. The fourth passes from Shear Cross through Stonehenge and end's at Ann's farm.

Stonehenge has been a target for scholarly speculation for most of Britain's history. In his *Historia Regum Britanniae*, Geoffrey of Monmouth attests that Merlin used his magic to transport the stones from Ireland, and that it was the burial place for King Uther Pendragon. In 1740, William Stukely attributed it to Druid astronomers, and a little

Stonehenge



Photo courtesy of British Tourist Authority.

later, in 1771, John Smith decided that it had been a lunar temple. In 1901, Sir Norman Lockyer tried to coordinate the astronomical theories and deduce a date for construction of the circle.

The best known Stonehenge theorist, however, is probably Gerald S. Hawkins, whose book *Stonehenge Decoded*, describes the results of using a computer to evaluate the astronomical relationships of all of the site lines in the henge. He concludes that twelve of the significant Stonehenge alignments indicate extreme positions of the sun, and twelve more identify extreme positions of the moon.

In assessing the various theories about the purpose of Stonehenge, it is important to remember that it was built in three major phases and several minor efforts at times between 2750 to 1900 BC. It is probable, therefore, that during its long history the monument has been used for many purposes, not all of them astronomical.

The Year of the Goddess. Stonehenge may be the most famous of the stone circles, but many students of power points feel that Avebury is the most important of the ancient sites, since its circle is only one of a complex of related sites.

Driving towards Avebury from Stonehenge, one encounters first the winding avenue of stones which runs through plowed fields and pastures, where sheep huddle in the shadows of the stones as if seeking their protection. The avenue leads down into the hamlet of Avebury itself, which is nestled cosily half in and half out of the circle of stones.

It is necessary to walk around the circle (approximately 4/5 of a mile) to get a full impression of its magnitude. It consists of an outer bank, an inner ditch which was at least thirty feet in depth, and a circle of stones of which perhaps a third of the original hundred are still standing. Some of the stones of Avebury are larger than those of Stonehenge, tending to swell outward from a pointed base, and like the sheep, they invite the pilgrim to meditate in their shade.

From the edge of the Avebury circle, one may see the pyramidal silhouette of Silbury Hill. The Hill has been called one of the most remarkable civil engineering feats of ancient Europe, since it involved the quarrying and careful erection of almost nine million cubic feet of chalk. The hill was built up in much the same way as the Egyptian pyramids and was originally surrounded by a water ditch in which the rising moon was reflected at certain times of the year.

The vicinity of Avebury also includes an early Neolithic fort, Windmill Hill, and the West Kennet Long Barrow (first excavated by one "Dr. Took" in the 17th Century), a trapezoidal mound about 330 feet long containing a stone chambered collective tomb. According to the theories of Michael Dames, the monuments of Avebury were the settings for a continuous religious drama celebrating the life cycle of the Great Goddess and of the farming year. The feast of the Death Goddess was held at the Long Barrow at Samaine, the birth of the Maiden celebrated at the Sanctuary at the end of the Spiral Avenue at Candlemas (February), the Great Wedding in the Circle in May, and the Har-

vest Goddess was honored at Lammas (August) at Silbury Hill.

The Lonely Stones. England certainly holds no monopoly on power points — the western highlands of Scotland and the Hebrides are, if possible, even richer in megalithic sites. One of the most impressive of these is the circle and avenues of Callanish at the head of Loch Roag on the island of Lewis. Perhaps due to their inaccessibility, they have been left substantially undisturbed.

The central menhir is nearly sixteen feet high, and rises from what seems like a forest of stones. At each point of the compass a line of stones extends outward, and a number of astronomical alignments have been

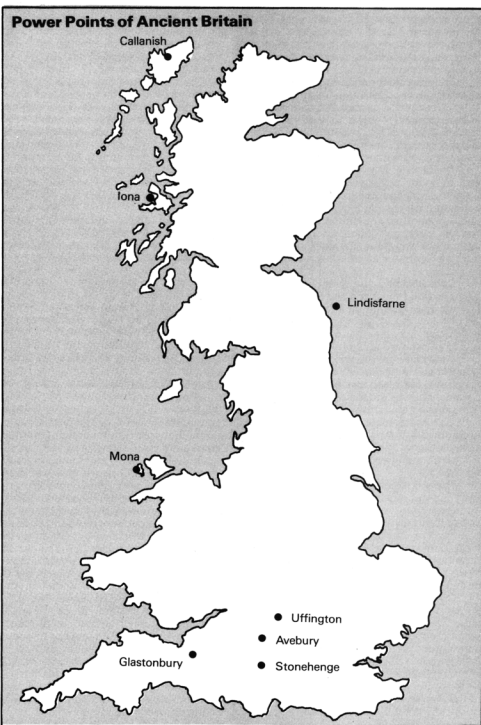
identified by investigators such as Somerville, Hawkins, and Thom.

Callanish also figures significantly in Moyra Caldecott's fantasy novel, *The Standing Stones*, in which they are the focus for ancient religious practice and also a gateway for communication with other power points for this and other planes.

The Holy Islands

While the mainland of Britain was often a battlefield, certain islands such as Mona, Iona, and Lindisfarne became refuges and strongholds of spiritual power.

The Last Defense of the Druids. Today, the traveller descends from the precipi-





Avebury

Photo courtesy of the British Tourist Authority.

tous Welsh mountains to cross first Anglesey and the Holyhead before taking ship for the green land of Ireland across the Irish Sea. But in ancient times Anglesey was called Mona, and was a major port on the prehistoric western sea route that linked the Mediterranean with the north.

Standing stones and chambered tombs attest to its importance in Neolithic times. Later it became a stronghold of Druidism, and thus a threat to Rome, for the Druids had become a symbol of Celtic resistance to the expansion of Roman power. It was conquered at last by Agricola in 78 AD.

The heart of Mona's sanctity would appear to be the islet which clings close to its western shore and which is known as Holyhead Isle (interestingly enough, "holy island" is one possible source for the name "Iona," and the island on which Lindisfarne Abbey was built is also called Holy Isle). Today the most ancient site still visible is the monastery of St. Gybi.

Columba and the Kings. Northward from Mona lies the island of Iona, which can be reached only by taking a complicated series of trains, buses, and ferries, the last of which carries the traveller to Iona from Phionphort on the island of Mull. At first sight it hardly seems worth the trouble, for Iona is a little low spit of land barely more than a mile long. Yet the clear sea pours like liquid aquamarine over the white sands, and the sun glimmers silver through the clouds like light from another world. Then one begins to understand why Iona was in ancient times a sanctuary, and today has become once again a place of retreat and recuperation from the world.

There is some archeological evidence that Iona was inhabited in prehistoric times. No megaliths remain, but a circle of stones is said to have been cast down in 1570 because offerings were still being made there. There is also a tradition that Druids were still on the island when the self-exiled St. Columba arrived, seeking a place from which he could no longer see Ireland.

Columba made Iona the launching point for his campaign to convert the Picts, and the abbey he founded became the traditional burial place for the rulers of Scotland. The bones of more than sixty Scots, Norse, and Irish kings and chieftains (including Macbeth and King Duncan) were laid there. Even the Stone of Scone, which now forms the base of the throne on which the English kings are crowned, is said to have originally come to Scone from Iona.

Like every other monastery within reach of the sea, the Abbey of Iona was periodically sacked by the Vikings. But it survived as a spiritual center until the Reformation, when the words of St. Columba that sheep should graze where the monks had sung finally came to pass.

The rest of the prophecy — that the church should rise again — has been fulfilled as well, for the Abbey was rebuilt by the Church of Scotland, which maintains it as a retreat center. Iona has also been of continuing interest to occultists, but "Fiona Mac-Cloud's" prediction that a female messiah shall come forth from Iona, has yet to be fulfilled.

The High Places

Unlike Scotland and Wales, England has few dramatic elevations, and a natural feature of any height attracts the eye. For this reason, such places were an obvious setting for elaboration by man. Two of the most interesting sites are Uffington Castle and Glastonbury Tor.

The White Horse. Travelling through Berkshire towards Oxford, one may see on the shoulder of a hill a series of white slashes which prove to form the abstract outlines of a horse. Like the other equine figures incised upon the chalk downs of England, it was held in especial reverence by the Saxons, but it was traced in the grass by a people far older than they — a remarkable feat considering that the full figure of the Horse can only be seen from the air or from across the White Horse Vale many miles away.

Since Neolithic times a annual "scouring" has kept the outlines of the Horse clear. Originally this was done by the inhabitants of the hillfort (the "castle") whose earthworks still form a dike around the flat summit of the dome. Through medieval times and after, the tradition was maintained by an annual fair held there. Today the obligation is carried out by the National Trust. One cannot help but wonder by what means the Horse will be served in future centuries.

Glastonbury and the Grail. One of the richest English sites, both physically and in legend, is Glastonbury. It is intimately associated with the Arthurian myths (another theory holds that the entire area has been sculpted into a relief map of the zodiac). The region is one of heavily wooded little hills and marshy valleys which were sometimes submerged in ancient times. The English may call any eminence in such an area an island (*viz.* the "isle of Ely"), and some scholars

conjecture that the "Isle of Avalon" to which Arthur was taken for healing was actually Glastonbury.

Throughout the Middle Ages the monks of Glastonbury built a considerable pilgrim trade on the fact that the bones of Arthur and Guinevere had supposedly been discovered there. Unfortunately, the shrine was destroyed when Henry VIII dissolved the monasteries, so the remains are unavailable for scientific investigation.

The most impressive features at Glastonbury are the Tor and the Chalice Well. The Glastonbury Tor is a small steep hill whose causeways have been eroded by the centuries. Once it was crowned by a ring of megaliths, but these were thrown down and replaced by a chapel dedicated to St. Michael. Alas for the power of the saint, an earthquake destroyed the chapel, leaving only the tower to crown the Tor like a gigantic standing stone.

The Chalice Well, nestled in a fold of the land at the foot of Tor, is traditionally held to be the place where St. Joseph of Arimathea and his company built their first huts when they fled to England from Palestine. With them they brought the Holy Grail. The Well gives forth a constant stream of cold pure water with a high iron content, which is said to have medicinal powers. In all the centuries Glastonbury has been occupied, the Well has never been known to fail.

A third sacred site in the area is Weyrall Hill, where St. Joseph struck his staff into the earth as he claimed the place for his own. The staff took root and flowered, becoming the ancestor of the Glastonbury thorn tree, a Middle Eastern species found nowhere else in England.

Power Points and Pilgrims

Exploration of places of power can be rewarding for both the scholar and the pilgrim. The former is advised to search with discrimination, sifting the legends to find the common core of truth within. But the pilgrim has the option of using the ancient sites to actually experience the past. Full daylight, the times when such places are likely to be thronged with tourists, should be avoided. Dawn or dusk in the off-season is more likely to provide a time when one can sit down and meditate undisturbed. Presumably the best time for such visits would be the great seasonal festivals. Those who are particularly receptive may get more than they bargained for, however, so it is advisable to take a companion on the quest.

The places described in this article are only a few of the multitude of such sites to be found in the British Isles. The sources listed below and other similar works will suggest many others. May your search be fortunate!

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You Against the System

The SF Expansion and Solitaire Gaming

by Greg Costikyan

A solitaire game has to do everything a multiplayer game does; it has to present an interesting situation and simulate it well. But a solitaire has to do something more; it has to provide opposition for the player. It must be difficult (but not impossible) for the player to achieve his objectives, there have to be enough interesting things which happen to the player to hold his interest, and the situation has to be sufficiently complex to make playing the game a challenge.

All of this is not easy to do. Indeed, until recently, there was no game which had done so at all well. The problem was that designers put the most thought and effort, in those days, into simulating military conflict; the problems which must be handled in a solitaire game are inherently very different from those to be handled in a two-player military simulation. The techniques applicable to one are not necessarily applicable to another. To say it another way, until recently gaming technology was not up to the challenge of the solitaire game.

For many years it was a great myth at SPI and in the gaming hobby in general that solitaire games were impossible to design.

Fall of Rome, the first real solitaire game, did very badly, primarily because its rules were horribly written. Despite this, it acquired a clique of devoted players, some of whom still swear by the game. The two other solitaire games published by SPI, *Wolfpack* and *Operation Olympic*, were both badly received, despite the fact that both had well-written rules. In truth, neither game had enough variability in outcome or complexity of system to provide much interest to the solitaire player.

Game design is an art form in a constant state of flux; each year, new and innovative game systems and ideas are developed. The competent designer must constantly look at and play new products, simply to keep abreast of new techniques which can be applied to future games. Both *Operation Olympic* and *Wolfpack* suffered because they too slavishly imitated traditional two-player game forms.

Fall of Rome is an extremely interesting game because it presaged and influenced the development of the solitaire game. It did everything a solitaire game must: it provided a variable and challenging system against which to compete. If it had had well-written rules, it would have been an unqualified success. Indeed, it is a tragedy that it was not, because its failure set back the development of solitaire games by seven or eight years.

New Worlds

With the development of sf&f gaming as a major portion of the gaming industry, the doors to innovation were again thrown open. Today, innovations in historical gam-

ing continue, but they are on a more trivial level than innovations in science fiction gaming. The basic concepts of historical gaming are pretty well simulated by existing mechanics: supply, combat, zones of control, various types of movement, and so on. The most interesting innovations in the recent past have been in the area of chain of command and command control, something which older games simulate rather poorly.

Sf&f gaming presented to designers a whole new set of problems to understand and conquer. Those situations which deal with direct military conflict can be adequately handled through historical gaming techniques; others require vastly different methods. The primary conflict in many sf&f situations is not a military one, but an economic or political one — or one resulting from the personalities of characters. The result is innovation in economic techniques — examples being *After the Holocaust*, *Stellar Conquest*, and *Trailblazer* — and in the techniques used to simulate inter-character conflict — examples being *John Carter of Mars*, *War of the Ring*, and every role-playing game ever published.

The first system designed to handle solitaire situations was one that can be termed the "random" method. In a random solitaire game, the player's major opposition is a set of random tables and randomly generated obstacles. Two examples which will, perhaps, be familiar to the reader are *DeathMaze* (and its godchild, *Citadel of Blood*) and *Conquistador*. In *DeathMaze*, the rooms and corridors through which the player's characters travel are generated randomly, as are the monsters, treasures, and obstacles into which they run. There is a degree of unpredictability in the system which makes the game a process of discovery. *Citadel of Blood* improves the system by providing a specific quest which gives the players a goal other than simply roaming about killing monsters and committing other antisocial acts.

Conquistador, even in its multiplayer version, is largely a solitaire game. The players play more against the game system than against each other. They must deal with random events (like plague and war at home), native uprisings, naval and land attrition, and exhaustion of mines. The degree of interaction increases toward the end of the game, when the players are sufficiently well established in the Americas to contemplate war on one another. Because the game system itself provides major opposition, however, *Conquistador* makes a good solitaire game (and indeed its solitaire scenario is quite popular).

The great advantage of a random solitaire system is that no two games are alike; thus, the game can be played an infinite number of times. In *DeathMaze*, the floor plan of the *DeathMaze* differs with each

playing, and encounters differ as well. In *Conquistador*, random events and other effects of the system are unpredictable. The great disadvantage of a random system is that all possibilities are known; all eventualities are right there in the rules.

Voyage to Success

The second major type of solitaire game is the "response" game. John Butterfield's *Voyage of the Pandora* is perhaps the best known such game; it has deservedly been highly praised. The idea is actually several years old; it was first used by Flying Buffalo (and later by Metagaming) to produce solitaire dungeon adventures.

In a response game, the system reacts to the actions of the player by revealing previously unknown information. In *Voyage*, for example, the system reveals the contents of hexes as the player explores a planet. The player can find bizarre creatures, alien artifacts, or even alien civilizations. He has no way of knowing, *a priori*, what he may find.

The information is coded in a set of paragraphs (more than 200 in *Voyage*). In the course of the game, the player is told to turn to one paragraph or another and read the contents therein. Players can cheat, of course, by reading all the paragraphs beforehand, but only masochists who enjoy cheating themselves of the joy of discovery will do so.

The solitaire dungeons of Flying Buffalo and Metagaming work similarly. In these dungeons, the players, when they enter the dungeons, turn to one paragraph, which describes the contents of the first room they enter. As the players move through the dungeon, they are directed to one paragraph or

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another depending on the decisions they make during the adventure. The primary distinction between a *Voyage*-style game and the programmed dungeon is that a *Voyage* game consists of a series of paragraph loops while a programmed adventure consists of a tree structure. After dealing with the contents of one hex in *Voyage*, the player returns to the normal game system until he is directed to a new paragraph; that paragraph may direct him to others, but eventually the player exits the paragraph loop and moves to a new hex. In a programmed dungeon, the player continually turns from one paragraph to another, and exits only when he ends the adventure.

The great advantage paragraph systems have over random systems is that they are truly unpredictable; anything can, and very well may happen. The great disadvantage is

that sooner or later the player will read all the paragraphs — and the game will no longer be interesting. It was in response to the limited variability of the programmed dungeon that *DeathMaze* was designed; the designer wanted a solitaire FRP-type game he could play without becoming jaded.

Landmarks

There are three landmark publishing events in the development of sf&f gaming: *StarForce*, *Dungeons & Dragons*, and *Ogre*. *StarForce* was the first sf game published by a major company, the first to prove that a market existed and could be exploited. That SPI did not follow up that publication as aggressively as it should have is a matter which puzzles even those of us who work here (at least in retrospect). Nonetheless, *StarForce* opened up the field of sf&f gaming for the

first time. *D&D* was the progenitor of the whole field of FRP gaming which, as of this writing, outgrows and outsells adventure boardgaming. *Ogre* was the first widely distributed sf minigame, and indirectly spawned at least three companies (Steve Jackson Games, Task Force, and Mayfair), turned one into a million a year company (Metagaming) and gave another a whole new source of profit (SPI).

Despite the fact that Metagaming was the first to innovate with sf minigames, it was, curiously, not Metagaming who began the trend toward solitaire games; it was SPI. With the publication of its first four capsule games (*Creature*, *Titan Strike!*, *StarGate* and *Vector 3*), SPI found itself for the first time in its history cast in the role of the imitator rather than the innovator. However, SPI shortly proved that though its minigames might, as

Return of the Stainless Steel Rat: Designer's Notes

Late in 1980, SPI approached me about the possibility of doing a game based on Harry Harrison's *Stainless Steel Rat*. Harrison had agreed to write a short story for *Ares*, and to allow SPI to do a game based on the story for the same issue. While I prefer to design games on topics of my own devising — since I feel encumbered by imposed restraints — I agreed, primarily because I very much enjoyed the *SSR* series and the thought of doing a game based on *diGriz* appealed to me.

The story determined what the game would be about: *diGriz* invading a space station to deactivate a computer and determine the identity of the villain. It was logical to make the game a solitaire one, since there was no identifiable opposition — the computer, perhaps, and the villain, but no single entity for an opposing player to identify with. If the game was to be solitaire, I had to decide whether to make it a "random" system game or a paragraph game, or perhaps some hybrid between the two. Since I had played *Voyage of the Pandora* for the first time shortly before beginning design of *SSR* and since the folks at SPI liked the idea of another paragraph game, I decided to use a paragraph structure.

The first major design obstacle to be overcome was the problem of villain identification. Unless identifying the villain was to be purely a guessing game, it was necessary to have some kind of clue system. There seemed to be two ways to handle the problem: either generate clues as the game went along and allow the generated clues to identify the villain, or determine the identity of the villain beforehand and use the paragraphs to key the player to the clues which corresponded to the villain. I didn't like the first idea at all; it seemed like cheating to generate the villain in the course of play rather than initially. But the second idea presented a problem; how does a solitaire player determine the identity of the villain before the game begins without knowing himself who the villain is?

This problem incurred the consumption of several ounces of alcohol and much wall-staring. Eventually, however, I worked the problem out; the result is the villain generation system in *SSR*, the most innovative aspect of the game.

Extensive discussion with Redmond Simonsen and others failed to turn up a better method of generating the villain. As the system stands, it is possible for a player to memorize the locations of numbers on the villain chips, which allows him to determine the villain. I felt that this was not a problem, because doing so was, in effect, cheating, and any player who really wanted to cheat himself was free to do so. The system was sufficiently opaque that only someone who purposefully set out to break it was likely to do so. Redmond wanted a system which was unbreakable, but since neither he nor I could come up with one, we left the game as it stands.

The next problem to be dealt with was combat in the game. Initially, my design included a much more complicated and detailed combat system which was resolved on a hex-grid tactical display. In essence, the system was a *Patrol*-style man-to-man combat system, with special rules for multi-hex robots and servomechanisms, and a vector movement system for combat in null-G. I was dissatisfied with the system, because it was too complicated for a simple sf game, and was more than a little cumbersome. With deadlines staring me in the face, I decided to make a drastic change and replace it with something simpler.

Discussions with Redmond produced the idea of the circular combat display centered on the main character. The idea was graphically appealing and simple in application; I liked it especially because it served to point up the central role of our hero *diGriz*. I expect that similar combat systems will be used in future games; it is another interesting innovation which should be credited to Redmond Simonsen.

The new combat system sped play considerably and seemed to work quite

well. This left the last problem to be solved: the paragraphs.

The problem with paragraphs was one I had not expected when I began work on the game; there wasn't enough variability of encounter on a space station. *Voyage of the Pandora* was successful as a game partially because the possibilities for encounters were practically endless; you could find anything and everything on an alien planet. The Flying Buffalo random dungeons were far more limited, of course, but they had a definite theme and, still, a great degree of variability in encounters. I couldn't put as many different things on Harrison's space station, simply because the nature of the story imposed constraints. I couldn't have dozens of aliens and government agents running around because they would have nothing to do with the story.

The solution (and it was only a partial one) was to try to imagine everything possible likely to be on a space station. I read several of the colonizing space books (*Third Industrial Revolution* and the like) to see what people think might be on space installations, and I tried to make *SSR* at least in part an education as to the nature of industrial enterprises in space. The solution, alas, is still only partial; I fear *SSR* has less play value than *Voyage* simply because of the fewer interesting things the player can encounter.

Nonetheless, by the time the "I-want-it-now,-or-you're-a-dead-man,-Costikyan" deadline came around (as opposed to the "deadline," the "next-week-for-sure" deadline, and the "do-you-see-this?-this-is-a-calendar,-you-idiot" deadline), I felt the game was in pretty solid shape and ready to go. The final question to be answered — the question which all solitaire games ask — was: is there enough to the game to make it interesting enough to play solitaire? I thought the combination of the clue system, the paragraphs, and the tactical combat system made the answer yes. The players are the ones to answer it in the final analysis. □□

a marketing conception, be imitations, they were undoubtedly innovative in system.

The first two SPI minigames that were well suited to solitary play were *DeathMaze* and Jim Dunnigan's *Demons*. The two games were designed entirely independently; indeed, neither designer had any idea what the other was doing until both were in the final stages of development. It was purely coincidence, therefore, that both worked well as solitary games. It was, so to speak, steam engine time.

Both games were, in our terms, random solitary games. Both proved popular, though *Demons* less so than *DeathMaze*. Dunnigan followed up his game with *TimeTripper*, an essentially random-method game which presaged the development of the paragraph system. In *TimeTripper*, the player bounced randomly among various time zones; each time he travelled to a new period, he would refer to a paragraph in the rules which described the inhabitants of that period. *TimeTripper* was not a paragraph game *per se*, but the elements were there.

In *Voyage of the Pandora*, John Butterfield brought all of the elements together for the first time. *Voyage* was a brilliant game, instantly perceived by *Ares* readers as such (garnering the highest rating of any *Ares* or *S&T* game for many years). Its paragraph system allowed many of the rules to be abstracted, so that every eventuality did not have to be covered by lengthy rules (the paragraphs themselves could provide exceptions to the rules as they stood). Paragraphs provided a high degree of variability and, for the first time, an unknown element.

Though *Voyage* was the first of its kind, it is far from the last. Already, Arnold Hendrick has designed an excellent paragraph system game, *Barbarian Prince* (from Dwarfstar Games, a division of Heritage); and last issue of *Ares* saw the publication of *Return of the Stainless Steel Rat*, another paragraph game. SPI is considering publication of *Alien City*, a hybrid combining the *Voyage* and *DeathMaze* systems, using both paragraphs and a random geography. Nick Karp is hard at work on *Star Trader*, a multi-player game with a great degree of personal interaction which, nonetheless, will use a much modified form of paragraphs system. Also, the current *S&T* contains a feedback suggestion for an historical paragraph system, based on the *Flashman* novels of George MacDonald Fraser.

Game design is a synergistic process. New ideas impinge on each other to produce totally unexpected results. Who would have predicted upon the publication of *Ogre* that it would lead to a new era in solitary gaming? Yet it did, and that era, far from settling down to stolid middle age, is still in the throes of dramatic development. Two useful tools have been developed for application to solitary gaming: the random system against which the player must compete, and the revelation of the paragraph. The two remain to be satisfactorily combined, and both remain to be applied to non-solitaire and historical games. It is impossible to say what the future may hold; it may be that a whole new unsuspected development in solitary gaming remains just around the corner.

And that's part of what makes it exciting to be a game designer. ■ ■

Reader Report

During the summer conventions *Ares* readers expressed interest in the results of our feedback questions, other than the ratings of the articles in each issue. Listed below are the average percentage of readers who expressed interest in particular categories of sf/f reading and gaming. The results do not add up to 100% due to rounding up or down and answers of "other."

SCIENCE FICTION READING	%
Space opera/science fantasy	28
"Hard" sf adventure	22
Problem-solving sf	13
Extraterrestrial societies.	13
Future societies (utopia/dystopia)	4
Alternate history	13
Time-travel	4
Soft sf (aka "new wave")	4
SCIENCE FICTION GAMING	%
Strategic space combat	16
Tactical space combat	15
Strategic planet-bound conflict	8
Tactical planet-bound conflict	8
Alternate history conflict	12
Conflict in contemporary setting	2
Role-playing adventure	22
Economic/sociological/political	16
FANTASY READING	%
Sword & sorcery	36
Mythological fantasy	7
Quest adventure	24
Classically-based fantasy	9
Fantasy in contemporary setting	14
Superhero/heroic fantasy	1
Anthropomorphic fantasy	2
Horror/occult	6
FANTASY GAMING	%
Strategic sword & sorcery boardgames	20

Tactical sword & sorcery boardgames	10
Quest/adventure boardgames	22
Sword & sorcery role-playing	10
Quest adventure role-playing	16
Classically-based fantasy	7
Anthropomorphic societies	3
Horror/occult	13

What is interesting to us is the vast difference between what readers indicate they read and want to see in games and the response they give for some game proposals in Feedback. Next issue I'll give you a list of the most popular games suggestions and talk about the conflicting responses we have been receiving from you.

In the meantime, if you think there are other major subdivisions of the genres we have not addressed in our feedback questions, please let me know. We're interested in examining the whole spectrum of science fiction and fantasy and do not want to ignore a major division through oversight. Address your suggestions to my attention. *Michael E. Moore*

Feedback Results, *Ares* nr. 9

Rank	Item	Rating
1.	DeltaVee	7.13
2.	Designer's Notes	6.89
3.	Games	6.83
4.	Lasers in Space	6.33
5.	Film & Television	6.32
6.	The Sword and the Stars	6.31
7.	Science for Science Fiction	6.18
8.	Media	6.09
9.	Books	6.05
10.	Dragonslayer Interview	6.03
11.	Facts for Fantasy	6.02
12.	DragonNotes	5.31
13.	The Embracing	4.91
Ares 9 Overall		6.56

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Science for Science Fiction

Edited by John Boardman, Ph.D.

StarForge

In 1677, a young English astronomer named Edmund Halley was cataloguing the stars of the southern skies from the south Atlantic island of St. Helena. Halley, who had not yet predicted the return of the comet that now bears his name, was extending to skies invisible from Europe the stellar nomenclature introduced in 1603 by Johann Bayer; the brighter stars in each constellation were assigned Greek letters, sometimes in order of their brightness. To a fourth magnitude star in the constellation Argo Navis he gave the name Eta Argus. A later subdivision of this large constellation, which represented either Jason's ark or Noah's, caused this star to be renamed Eta Carinae.

In the early 19th Century, Eta Carinae suddenly shot upward in brightness, until it was the second brightest star in the sky. Since it is about 8000 light years away, and still outshone every star in our night sky except the nearby Sirius, Eta Carinae was probably at that time the brightest object in the Galaxy, more than 12 million times as bright

as the sun. From this 1843 maximum it gradually declined, with a few subsequent peaks, until by 1866 it could no longer be seen without a telescope. In 1940, however, it started getting brighter again, and it is now just above the threshold of naked-eye visibility. If this is the southern star which ancient Babylonian records claimed was subject to occasional drops in brilliance, Eta Carinae may have a long record of anomalous behavior.

Neither ordinary novae nor supernovae behave like this. Until the last decade, just about every attempt to classify either normal or variable stars left Eta Carinae in a class by itself. It seemed to be in the middle of a nebula, studded with condensations which may represent the births of other stars.

Then, in 1969, the far infrared region of its spectrum was examined for the first time. At the infrared wavelength of 20 microns, about forty times the length to which our eyes are sensitive, Eta Carinae is the brightest object in the sky outside the solar system. It is as if the energy distribution of a normal star were shifted to much longer wavelengths.

This usually happens when light in the visible spectrum is emitted by a star, absorbed by matter in its vicinity, and re-radiated at much longer wavelengths. Apparently, the light that reached us in the middle of the last century from Eta Carinae was temporarily unblocked by such matter, so we received this energy at wavelengths which our eyes can detect. Then the clouds of dust and gas re-

formed, and the energy still came out, but in the infrared.

This infrared source is actually a dust shell one hundred times the size of the Solar System. Around that is a nebula known as NGC 3372. (This is its number in the New General Catalogue; "new" here means 1888.) In the vicinity are a number of hot, bright, young blue-giant stars, an association called CAR OB 1 ("Carina Object" nr. 1). A ring of gas around this region is expanding at 20 kilometers per second; if this expansion is tracked back, it must have started about 10,000 years ago.

Eta Carinae is not, after all, unique. Dust clouds that emit heavily in the infrared are found in Orion, and are called "cocoon stars." Presumably, in the interior of a "cocoon star," a very hot star is just in the process of forming, and we see its light only after it has filtered through the dust and become infrared radiation. Eta Carinae, by this analysis, is a "cocoon star" whose cocoon of dust is beginning to break up, giving us occasional glimpses of the star or stars inside.

Eta Carinae is so bright that many stars must be in the process of formation. Its present energy output is equivalent to 3,400,000 stars of the sun's brightness. If the stars being formed in Eta Carinae are brighter, however, there could be fewer of them. Should they be Class O stars, the brightest variety known, there need only be about ten of them.

Facts for Fantasy

Edited by Susan Shwartz, Ph.D.

The Celts

Celt, the word we use to describe Irish, Scottish and Welsh people, was never used by the ancient classical writers to describe dwellers of the islands. Writers such as Herodotus, whose references to *Keltaí* is one of the oldest extant, speak of them as living in continental Europe. For Herodotus, the *Keltaí* lived somewhere near the source of the Danube. Writing a little earlier, Hecataeus (whose works have not survived) describes the colony of Massilia, or Marseilles as it is now called, as being located near the land of the Celts. For the Greeks, then, Celts were one of the major barbarian peoples who lived west and north of the western Mediterranean, and beyond the Alps.

The fourth-century Greek writer Eporus counted them among the four great barbarian peoples of the known world — right up there with the Scythians, Persians and Libyans. By "barbarian" the Greeks meant non-Hellenic and non-Greek-speaking.

About a quarter of a century after the death of Herodotus, northern Italy was invaded by Celts coming through the Alpine passes. The Romans, who would be dealing with them for the next several hundred

years, also used the term Celt, but called them Galli; standard among the people calling Celts Galli or Gauls is Julius Caesar. This was in the west.

In the east, the Celts assumed importance in the fourth century. In 336 BC, while Alexander the Great was campaigning in Bulgaria, he received a deputation of Celts from near the Adriatic. Two generations later, hordes of them descended upon Macedonia. These were some of the chief branches of the continental Celts.

As for the people who lived in Ireland and Britain, in the 6th Century BC the Celts undertook a voyage from Massilia past Gibraltar, out along the Atlantic coast to Tartessos. This voyage, probably not the first of its type, marks the first time that the classical world learned of two islands, Ierne and Albion — Greek forms for Eire and one of the more poetic synonyms for England. It is possible that Carthaginian explorers touched at these isles. What is more generally known is the voyage of Pytheas of Massilia, about 325 BC. He refers to these islands as the Pretanic islands (Pretanic = British). This name is a misunderstanding of the Welsh word Prydain, which the Latins mispronounced as Britannia.

Though textual sources begin no earlier than the 6th Century BC, it is thought that the earliest Celts migrated into the lands where classical writers found them toward the end of the Quaternary Ice Age. By the ninth millennium BC, primitive hunters and fishers had spread out across Europe. Then in the fourth millennium, Neolithic wanderers spread from the western Mediterranean along the Atlantic to the British isles. By the

beginning of the second millennium BC, the Celts had spread across Europe and had begun to trade and use metals.

The Celts, T.G.E. Powell, New York: Thames and Hudson, 1980

Celtic Goddesses

Some of the Celtic goddesses were spirits of fertility while others were bringers of death. What readers of Celtic mythology will notice is that they seem to have multiple personalities. In some cases, for example, three goddesses shared the same dominion. Brigit, Anu, and Dana were considered deities of fertility and prosperity. Anu and Dana were generally confused with one another; they were the mothers of the gods. Brigit, vastly similar to them, was considered to watch over childbirth. It was said that she brought plentiful food to houses that she visited, leaving as a token of her presence a footprint in the hearth ashes.

Other threefold goddesses ruled in battle. There was the Morrigan — or Morrighu, which means "Great Queen," — Babb (carrier of crow), and Macha, also a sort of crow whose food was the heads of warriors killed in battle. These goddesses caused confusion in armies of enemies of their human favorites. Sometimes they materialized in animal form to persecute one particular fighter. For example, when Cuchulain defended a fort against the many challengers that Queen Maeve sent against him, the Morrigan wound about his legs in the form of an eel and then shape-changed to a wolf, frightening herds of cattle into stampeding him.

Something similar is happening, but at a more advanced stage, in the well-known Orion nebula. We see the bright young blue-white giants of the Orion nebula at a presumably later stage of development, after the cocoon has broken up. Eventually, to judge from the evidence of still older clusters, they will begin to draw apart and separate in space, as the older stars in the Orion accumulation are already doing.

Monsters in the Sky, Paolo Maffei, 1976

The Sideways Islands

The island arc is a recurrent feature of the world's geography. It consists of a row of islands that usually form an arc across a body of water. The United States includes such an island arc, the Aleutians, which extend from southwestern Alaska across the northern Pacific almost to the Kamchatka Peninsula. Another such arc starts from the southern tip of that peninsula, and curves southward, including the Japanese islands, the Ryukyus, and Taiwan. Geological continuity with the Asian mainland indicates that these islands have split off from Asia and drifted to the east. Two smaller island arcs existed in the western hemisphere, where material from the Pacific basin has been pushed eastward by the forces of plate tectonics until they have invaded the Atlantic. These are the Lesser Antilles, in the eastern Caribbean, and the barren, frigid islands that extend

from the southern tip of South America towards Antarctica.

An island arc indicates a place where an oceanic plate is being forced against another plate, and is pushed under it, subducting back downward into the earth's mantle.

Once, in the earth's past, an island arc apparently got caught between two continental plates that drifted towards each other. Ever since the Mesozoic, India has been drifting north and east from Africa, from which it split off at some time in the distant past. For many millions of years India was an island continent, but eventually it ran into Asia, and has been pushing against this largest of the earth's plates ever since. This pressure has produced, on the border between the two plates, the Himalaya Mountains, the earth's highest.

At one time there seems to have existed an island arc between the Indian and Asian plates. As these plates plowed into each other, the islands were turned on their side. What is left is Kohistan, an almost inaccessible district in northern Pakistan, southwest of the Karakorum range and north of Islamabad, the country's capital. Thirty kilometers of rock, which in most of the earth is arranged vertically, lies on its side in Kohistan.

Kohistan is geologically similar to the Bushveldt Complex in South Africa, the remnant of a much older island arc. A mere 100 million years ago the geology of Kohistan might have looked something like the Aleu-

tians of the present day, but the Bushveldt Complex dates back 1,950 million years. This region, in the Transvaal, is rich in platinum, chromium, and other important minerals. If Kohistan should prove to be similar in this respect as well, one of the poorest countries in Asia has inherited a real windfall from the former island arc.

New Scientist, 29 January 1981

Pickled Polish Rhinoceros

Take one adult male woolly rhinoceros (*Coelodonta antiquitatis*) and completely immerse in salt swamp. Make sure that there are oil deposits in the vicinity so that the animal will be preserved in a mixture of oil and brine. Let it remain for about thirty thousand years, or until the heavy furry coat has dropped off the skin and formed a wrapping about the animal. Remove the rhino from the pickling mixture, and the skin from the rhino. Mount the animal, using techniques appropriate to contemporary mammals, in the Zoological Museum of Krakow, Poland.

Be very careful to get the mixture exact. In this example, another specimen was found nearby, in apparently identical surroundings, but with nothing other than the skeleton remaining.

Next: a recipe for freeze-dried bison, a sample of which may be seen in the Smithsonian Museum.

The Ice Age, Bjorn Kurten, 1972

Most powerful among the goddesses was Maeve, for whom Cuchulainn's enemy was named. Like the queen, she was ruler and warrior. A prehistoric mound called Maeve's Lump, near Sligo, was probably a site of ancient Maeve worship dating from about 2500 BC, and was built, according to archeologists, by the Neolithic forebearers of the Celts. As mother and destroyer, Maeve was very much akin to the triple goddesses of other Indo-European mythologies, which were portrayed as having both a bright and dark side.

The Flowering of Ireland: Saints, Scholars, and Kings, Katherine Scherman. Little, Brown, 1981

The Tuatha de Danaan

The Tuatha de Danaan, or Children of Dana (one of the aspects of the Triple Goddess), arrived in Ireland with four gifts, according to the medieval account *Lebor Gabala*. These included the *Lia Fail*, or coronation stone, which screamed when the rightful king of Ireland put his foot upon it; the spear of Lug, which fought by itself; the sword of Nuada, which slew its prey at the first touch; and the caldron of the Dagda, which perpetually kept itself full. (Lugh, Nuada, and the Dagda were Celtic gods, Lugh a heroic young chieftain, the Dagda a powerful fertility deity.) When they landed on Ireland's shores, the Tuatha burned their ships so that the enemy might not see them, and that they might not be tempted to return home. They wrapped themselves in a black fog and marched inland against previous invaders, the Fir Bolg (possibly, "Belgian men"), who found them on a mountain in

Sligo. The Fir Bolg challenged them to battle, and Moytirra, the "Plain of Pillars," became the site of a battle greater than any in Ireland before. After four days, those of the Fir Bolg who were not killed were routed to the outermost islands.

The Tuatha were also assailed by Fomorians, savage creatures some archeologists now believe might have been relics of a pre-Celtic pantheon. Time and again, the Fomorians came out of the sea to attack people. Again the Tuatha fought at Moytirra. Every warrior was asked to contribute something to the struggle. Especially powerful was Dianecht, the physician, who said he would heal the slain, provided they had not been beheaded or had their spines severed.

Against them was the Fomorian champion, Balor of the One Eye. His eye opened only on the battlefield, when four men thrust a handle through its lid. Once the lid was raised, thousands of men died from the poisonous fumes it emitted. During the second battle of Moytirra, Balor was challenged by the young warrior-god, Lugh. He opened his eye the better to see his challenger, and a sling stone struck him in it, thrusting the poisonous eye out the back of his head.

After Balor's death and the deaths of many Fomorians, the few survivors were driven back into the sea, from which they have never emerged again.

The Flowering of Ireland: Saints, Scholars, and Kings, Katherine Scherman. Little, Brown, 1981

Stone Circles

Geoffrey of Monmouth, British apologist and spectacular raconteur, wrote in his 1136 epic, *History of the Kings of Britain*,

that Merlin moved the "Giants' Dance" from Mount Killaraus in Ireland to Salisbury Plain, where it became known as Stonehenge. Ambrosius and Uther Pendragon are said to be buried under it. These stones indeed come from the Irish-Wessex trade-route. In fact, if Killaraus is the same place as Kildare, there are several stone circles there that are quite similar to those in Wessex where Stonehenge lies.

Without considering any further what the uses of stone circles were or may have been (or what one would like to believe they were), we do know that of the vast numbers of stone circles in Celtic countries, the majority of large open stone circles in Britain may be found all along its west coast, particularly (in England) in Cumbria and Cornwall. Outlying examples are found on the east coast of Ireland and up north in the Orkneys.

How did these circles get to their sites? For Neolithic man, water travel was often easier than travel through dense, trackless forests and swamps. Like settlers and traders, the seas along the western shores carried the great menhirs and dolmens to Brittany or Ireland, or to the Orkneys. Along these shores can be found megalithic tombs.

It is certain that dugout canoes were unsuitable for travel and trade in these waters, which can be extremely treacherous — let alone for transport of great stones. Experiments by modern archeologists hint that timber framed vessels as long as eight meters and capable of carrying up to ten persons ninety miles a day may have been used. These boats had two advantages: they were easy to build and easy to beach.

The Stone Circles of the British Isles. Aubrey Burl, Yale University Press, 1979

Film & Television

HEAVY METAL

Executive Producer: Leonard Mogel

Producer: Ivan Reitman

Director: Gerald Potterton

Screenplay: Dan Goldberg & Len Blum

Production Design: Michael Gross

Music: Elmer Bernstein

Original Art and Story: Richard Corben, Angus McKie, Dan O'Bannon, Thomas Warkentin & Berni Wrightson

A few years back, a new magazine hit the science fiction/fantasy stands which promised a lot. The public was led to believe that it would contain the best in new, off-beat, dazzling adult stories and art. An Americanization of the French *Metal Hurlant* supposedly would deliver the finest in European graphic stories, translating into English the stuff of wonder and amazement which we had never seen before.

Unfortunately, the prizes did not quite match anyone's expectations.

Now, Columbia Pictures offers to "take you beyond the future to a universe you've never seen before..." The universe is the film *Heavy Metal*, and once again, the promises do not quite match anyone's expectations. Do not get me wrong — much of *Heavy Metal* is very good; made up of a number of short features, the film offers a great deal of excellent moments. Good moments, however, do not necessarily a good film make.

Heavy Metal starts out with a bang. The opening titles are truly impressive. From this splash of color and music, the audience is whisked into a segment which features an astronaut who pilots a snazzy silver sportscar down through the atmosphere, making his final touchdown landing in front of his house. It is fairly festive, happy stuff, accompanied by a blaring, but well-paced rock piece by the Atlanta-based rock 'n' roll band Riggs. Upon entering the house, he is greeted by his daughter to whom he shows something he has brought back from space. What he has brought back is a green orb which proceeds to consume him in a grisly fashion, and then chase his terrified daughter through the house.

The orb corners the girl in another room, and begins to tell her its tale. It is the Loch-nar, the sum of all evils in the universe. Supposedly, its power infects all times, galaxies and dimensions. To some it is a treasure, to some a god, to others a bauble to be treated with no regard — but it is invincible, evil, and the film's narrator.

Thus does *Heavy Metal* find its framing device. Unfortunately, it is a weak frame which in the end makes no sense at all. The orb is all evils, and yet rarely does it do anything evil. It watches over a number of senseless happenings, and a few silly ones, but it evidences very little true evil.

Beyond the minor problems of the frame not living up to its own boasts, the major problem is that the animation of the frame

is the weakest in the film. Whereas some of the art in the various vignettes is quite good, every return to the frame is a clunking reminder to the eyes that something is not quite right.

What also is not right is the writing. All of the stories which make up *Heavy Metal* are stock, shallow stories. Outside of cab-driver Harry Canyon, there are no characters which involve us in their tale — none that we feel any sympathy for or particular bond with. Callous, empty, banal or simply mediocre, the people (robots, monsters, warriors, drugged-out aliens, etc.) who populate the *Heavy Metal* film do not concern us.



Worse than the characters, however, are the tales through which they move. All of the stories are simplistic, so much so that most people's reactions to even the most "frightening" sequences have been "So what?" Some of the stories do not even end; they simply meander off into pointlessness, with the green orb popping up suddenly to gloat over how evil it is — even though most of the time it really is not involved in the action.

The final death knell, however, is the closing story of Taarna the Defender. The last of a race of immortals (or gods, or warriors, or leather-freaks — we're not told which), she is given the task of avenging a slain people. Taarna silently accepts her mission, and then rides out on her big cute bird to do her avenging. She kills three men neatly, but then is captured rather easily, tortured by the villain, and thrown into a pit to rot. Her bird manages to escape and save her. She is finally confronted by the master villain, who attaches a little buzzsaw to his mechanical hand and attacks her. She has a sword which appears to be three feet in length — his weapon is maybe five inches long — and yet he slashes her repeatedly, while she cannot even nick him. It takes a bite on the villain's leg by her bird to distract him long enough for Taarna to win.

For the most part, although the rotoscoping in the piece looks quite good, the longest segment of the movie is a dragging, laughable bore.

Still, there are some good bits. The New York cabbie, the coke-snorting aliens, the bomber filled with zombies, Captain Stern, and even some of Richard Corben's *Den* come across very well. It is only the attempt to jumble them all together which injures the film. The pieces picked for the film simply do

not mesh together well. The framing device used to unite them falls apart under the slightest analysis. The rock music picked for the movie is competent but not inspired. It is merely background which neither enhances nor hinders; it is ornamental, not functional, which, sad to say, basically sums up the entire movie.

Heavy Metal is an uneven, empty movie. Like so much modern entertainment, it is rough, violent, sexy and colorful, but also gratuitous and pointless. In the end, the new Disney release *Fox and Hound* comes across more favorably; since it lacks the usual Disney brand of sappiness, its violence becomes much more frightening because the audience cares about the characters, whereas there isn't anyone or anything to care about in *Heavy Metal*.

Sadly, what could have been a true boost for animation in this country is a weak, opportunistic failure, put together with very little care and no love at all.

Christopher John

CHICHEVACHE *[continued from page 13]*

me and then backed out of the tunnel into the open air.

We were on a hillside. "Run!" I said. "It may change its mind." We ran until we were near to dropping, down slopes, up slopes, across flat stretches of thick heather that tangled our feet and tripped us. Finally, we collapsed together on the sward. For a long time we could do nothing but gasp in the early morning air.

"The sun's coming up," I finally said. "I think we're safe now."

"You didn't kill the monster." She said. There was no tone of accusation; it was just a statement.

"Are you disappointed?"

"I'm alive. That's enough." I looked at her appraisingly for the first time. Despite the torn and muddy gown and the disheveled hair so thick with dirt that I couldn't tell its color, she was quite attractive. "I've a horse at the inn in town," I said. "Your husband is probably still riding for Caerleon. With luck, we'll be able to meet him on the road when he returns with Lancelot."

"Lancelot?"

"Surely you've heard of him. He's one of Arthur's better knights. His methods are more orthodox than mine."

She took my hand again. "You needn't worry that I'll tell my husband of your 'unorthodox' methods. In your own way, you did rescue me. For that, I'm grateful."

And she was, she really was. She lay back on the grass, smiling up at me, smiling a very peculiar, very grateful smile. How could I resist such a request?

A close brush with mortality is a fine remedy for any delusions of morality that a person may harbor. My quest was more successful than I had hoped. Further, Lancelot will be only too happy to "finish" the job by searching out and slaying Chichevache. He's good at that sort of thing. And in that way he can get his honour back without having to cleave my skull. Oh, he won't see it that way at first, but I feel confident that I can change his mind. Each sort of virtue has its own reward. ■■

Media

Continued Next Year: Stay Tuned for Part II

The flip-flop is probably the most ironic and regular come-uppance mechanism in the universe. Harlan Ellison asserts that he is very much in business as a writer of fantasy fiction since reality and fantasy have flip-flopped, occupied each others' positions, in the 1970's and 80's.

It is also a convenient way to describe how the thrusters of programming for television and for film have swapped places in the space of the past decade. The chess pieces of the game responsible for this switch can be jargonized as Sequel-Think, Mini-Series, and a concept that goes a little further back, the Big Lie. While theatrical films try to go the TV route with sequel after sequel, the so-called TV "mini-series" attempts to identify with a film-like "epic" format — for a medium frightened wittily by true epic scale.

Independent fictional narratives for film are finding less and less shrift at the box office recently — at least, it *seems* that way (lacking a conspiracy in some clandestine meeting-cell beneath Hollywood's corridors of power). Despite 1981's record grosses for summer films, the paucity of original screenplay material is massive; if you don't believe it, just check out how the barrel is scraped to fill that category, come Oscar-time. Most screenplays (let's face it) are either stolen from written fiction ("adapted"), stolen from other films (i.e., the tidal wave of imitative garbage that came in the wake of *Star Wars*), are remakes of older favorites ("updates") or are sequels to previous track stars. The series approach has recently become a vogue not only in film, but in genre publishing; in both cases, chrysalid story concepts are waived in favor of something possessing a financial history that the moguls who control both industries can trust.

Does anyone remember what the anthology format did for TV drama? It produced the larger part of the medium's most time-worthy work. There are few continuing-character series (excepting that old standby, the western) that have lasted as long in syndication as have *Outer Limits* and *Twilight Zone*, yet somehow the anthology series became voluntary euthanasia for TV producers, who became convinced viewers desired characters with whom they could identify week after week. But the idea of "audience identification" has become corrupted; today, it means exposure to series characters who repeatedly do things so stupid, or so amoral, that the viewer is compelled to watch the show regularly to reinforce his own self-image in the face of fairytale excess.

The sister concept is now dying out in film. The ugliest tradition — initiated, unfortunately, by Coppola's *Godfather* films — is the production of sequels so devoid of individual identity that they are assigned mere numbers to differentiate them: *Halloween II*, *Friday 13th II* (a lamppost, *Saturday the 14th*, is upcoming), *Superman III*, ad nauseum.

To try to consider the TV flip-side of this phenomenon seriously is laughable, since

not one of the mini-series that chased the success of *Roots* has ever succeeded in evoking the scope of a theatrical film — though they can ape the lavish monetary waste of the big guys. It is not just the physical limitations of TV as a viewing device that crushes the comparison, but the watering-down of drama and the shameless padding of soap opera staples that must inevitably cater to the dictates of standards-and-practices — the censors.

Likewise, "serial" films deal in progressively blander plot coinage to avoid diluting their mass appeal, censoring themselves in pursuit of the all-important PG rating. As with TV series, substance is overridden by pyrokinetics, and even these are rarely conclusive, since there's always another episode yet to come. Best of all, one film is often a multimillion dollar commercial for the next film in the serial.

Of course, film serials are not new, either. But the difference between pulpoid bill-fillers like *The Purple Monster Strikes* and today's episodic wonders is that the former did not operate by plotting rules outmoded by some forty years, while current potboilers exhibit no sense of disproportion whatsoever at putting technical polish and story near-darwinism side-by-side. This is where the Big Lie steps to center-screen, assuring the viewer that the same old song 'n' dance is something dynamically fresh and revolutionary. Failure to recycle film chaff from the war years interestingly can be defanged by the hoary "homage" defense; success with unoriginal elements can similarly be excused by the warcy: "Well, ain't we wonders; we must've stroked some Common Chord in the Great American Viewing Public!"

Broadly speaking, then, a startling number of new films are old films — if not straight sequels, then follow-ups to the books and prior films to which they owe their existence. Many such film try to key the "timeless" feel by referring to themselves in classic, genre-book terms: *Superman* is announced as a "trilogy," like the *Omen* films, and *Star Wars*, with its characteristic overkill, is a trilogy of trilogies. Episodic TV has been defined as "shows at the end of which everything must be as it was in the beginning," and since current TV steals source material even *more* freely from movies, the dividing line between them gets ever foggier. The serial imperative governs more production dollars lately, victimizing original screenplays.

Serial films are the kind that "key into and reinforce the subconscious imagery that forms the cultural matrix of mass psychology," according to Norman Spinrad, as opposed to "the kind that calls your attention to what's *really* going on — and freaks people out."

And what were those record-grossing summer films? Wham, bam: *Superman II* and *Raiders of the Lost Ark*. With movies like these accenting television approaches, the presence of advertising on theatre screens becomes just a little bit creepy.

David J. Schow

Books

Starspinner, Dale Aycock, Leisure Books, \$2.25

The House Between Worlds, Marion Zimmer Bradley, Del Rey Books, \$2.50
Systemic Shock, Larry Inq, Ace Books, \$2.50

Dream Park, Larry Niven & Steven Barnes, Ace Books, \$6.95 (trade paperback)
Octagon, Fred Saberhagen, Ace Books, \$2.75

Their Majesties' Bucketeers, L. Neil Smith, Del Rey Books, \$2.25

The Homing Pigeons, Robert Anton Wilson, Pocket Books, \$2.50

Shadow of the Swan, M.K. Wren, Berkley Books, \$2.75

According to Alexei Panshin, there was a time in the late sixties when everyone seemed to be writing stories about funny robots. These days, everyone seems to be writing stories about gaming. It will be interesting to see whether this is simply the fad of the moment or an enduring trend.

The first of these stories is Larry Niven and Steven Barnes' *Dream Park*. The *Dream Park* is a conception which should excite the imagination of every FRP player — an amusement park where customers may spend days or weeks as part of a programmed adventure. Holographic technology and a plot-line conceived by a "Game Master" are used to produce a convincing adventure to enthrall the imagination of the players. The adventure takes place on a 128-acre lot that has been elaborately set and programmed by the staff of the amusement park at the direction of the gamesmaster. The cost to participate in an adventure is high, but the amusement park makes most of its money off the movie and entertainment rights from the adventures it runs.

The plot of *Dream Park* is a mystery on two levels: first, there is the mystery of the adventure to live. *Dream Park* adventures are what FRPers call "pocket universes"; they each take place in a universe set up by a gamesmaster for the purpose of running a single adventure, each universe having rules and restrictions of its own. In addition to taking part in the adventure, the players must discover and apply the magical laws that operate in that universe. In *Dream Park*, the universe is derived from the myths of what has to be the most absurd cosmos conceived by the mind of man — that of the Cargo Cult (witch-doctors magicking Sikorsky helicopters out of the sky and so forth). A group of malevolent Cargo Cultists have taken over most of New Guinea and now threaten to conquer the rest of the world. With the aid of the last remaining free tribe of the island, the intrepid European adventurers must recover a secret weapon from the Guineans and make the world safe once more for democracy. (*Raiders of the Lost Archipelago?*)

On another level, *Dream Park* is a murder mystery. One of the staff members of the park has been murdered and a secret technological discovery of the park's owning corporation stolen. The Chief of Security for



Dream Park must discover the culprit and recover the invention; all evidence indicates that one of the adventurers has committed the deed. Thus, the Chief must join the adventure and play in it while attempting to determine the identity of the criminal.

Dream Park is Niven's best novel in a long time. It shows flair and imagination not evident in, for example, *The Magic Goes Away*; the multi-level plot is more than intriguing enough to hold the reader's attention. Too, the premise of the adventure is exceptionally funny, though Niven never plays it for laughs. All told, *Dream Park* is even worth the cost of the trade paperback (which, thankfully, is not padded out with bad art as so many other trades seem to be).

Octagon is Saberhagen's gaming novel. It deals explicitly with *Starweb*, Flying Buffalo's popular play-by-mail science fiction game (though Saberhagen renames Flying Buffalo "Berserkers, Inc."). The protagonist is Alex Barrow, a man recently out of the armed forces, who goes to visit his uncle, Robert Gregory. Gregory has made his fortune in computers and applications, and introduces Barrow to the game of *Starweb*. Gregory wants to covertly contact an old friend in New Mexico, and sends his nephew there, ostensibly to visit Berserkers, Inc., to sound them out about investing in the company (something Rick Loomis would, I'm sure, be happy to have happen).

Barrow decides to take over a position in a *Starweb* game, and shortly discovers that someone is killing his opponents. While he is in bed with a friend, a robot enters his room and kills his companion, apparently killing the wrong individual. Barrow flees for his life, and is shortly sought by the police in connection with the murder. It becomes clear that the *Starweb* game, Gregory and his friend in New Mexico, and the murders are all related. Barrow must discover what's going on while preserving his life — no easy task when all the computers on the planet seem linked in some bizarre conspiracy against him.

Octagon is a good mystery novel which explores a rather interesting theme: the idea that a clever programmer can manipulate records and programs in our computer-based world to his own ends. Saberhagen's prose in *Octagon* is somewhat livelier than in his previous style-neutral novels — evidence that he continues to develop as a writer.

Marion Zimmer Bradley's *The House Between Worlds* also deals with gaming, though less explicitly than *Dream Park* or *Octagon*. The protagonist, Fenton, is a graduate student in parapsychology experimenting with drugs which might trigger paranormal responses. The drugs, in fact, trigger out of body experience; Fenton discovers that while out of the body he may travel to another universe as a "tweenman," a ghost with limited ability to manipulate solid objects. The universe to which he travels proves to be a sort of Land of Faerie, inhabited by an Elven people called the Alfir. They are under attack from a third universe linked both to their own and to ours; should the third universe's attack be successful, our own will also come under attack. Consequently, Fenton must act to save both the Alfir and earth. Simultaneously, he must deal

with his own initial disbelief and that of his co-workers in parapsychology.

Gaming enters when it is discovered that a somewhat nebulous group of guardians guard the gates between worlds to prevent the use of the gates by one world to inflict aggression on another. To while away the time they (naturally) play *D&D*; the protagonist speculates that they might have introduced *D&D* to our world in order to gain helpers and acculturate people to the idea of fantasy and multiple universes. (One wonders how Gygax and Arneson would feel about this possible threat to their copyright.)

The House Between Worlds is a pleasant fantasy with more action than is usual in a Bradley novel. Since Bradley stopped writing Darkover stories, her writing has suffered; she hasn't been able to develop a theme as interesting as Darkover. In *House*, she's discovered her voice again. It is recommended.

L. Neil Smith's *Her Majesties' Bucketeers* is a very nice book which you should purchase at once. It takes place on the planet of Sodde Lydte, in particular the Empire of Great Foddu, specifically the city of Mathas, all of which are inhabited by a trisexual tripod race called the lamvin. The protagonist is *Mymysir* Offe Woom, a surmale (third sex) parasiatrist (doctor) in the service of Their Majesties' Bucketeers (a civil service which combines the functions of policemen and firemen). The technology is late 19th Century or early 20th; gas lighting has been recently replaced by electricity, the first steam automobiles are on the road.

Srafen Rotdu Rizmou, a renowned professor of natural philosophy, is blown up by a bomb while giving a lecture on the subject of ascensionism (evolution), a heretical and unpopular idea. (Descended from cactus-hoppers indeed!) Bucketeer-Inquirer Mav, with Mymy as a companion, are assigned to the case and instructed to use the new-fangled concepts of scientific detection and deduction to solve it. And solve it Mav does, with the flair of a Holmes.

Bucketeers is an appealing novel, for three reasons: first, the character of the aliens, who are very human while remaining very alien; second, the Victorian character of their civilization, and third, the apparent verve and enjoyment with which Smith writes. It also has the advantage that Smith has apparently decided that preaching is not the best way to get his ideas across; *Bucketeers* contains fewer long passages talking about politics than Smith's previous novels. The single such passage — in which the protagonist discusses evolution with a religious bigot — is, in fact, enjoyable rather than deadening. Smith is improving.

Dean Ing's *Systemic Shock* is a World War III novel. Actually, he calls it WWIIV, but WWIII is depicted as a brief exchange of a single nuke piece between the Soviets and the Free World. WWIIV is the biggie, the one where no holds are barred.

Systemic Shock is primarily a novel about technology, in this case about the technology of destruction. Ing depicts the effects not only of the devastating weapons we have already developed, but ones sure to be developed in the future — biological, chemical, airborne and submarine. It has a plot to be sure. Ted Quantrell is on a hiking

expedition in the Appalachians when the first strike hits, and manages to avoid both the initial radiation and the initial pandemic.

One thing leads to another, and he winds up in WWIIV's equivalent of the OSS, his primary mission being counterintelligence within the US. Naturally, this consists mostly of assassinations ordered by an American government becoming increasingly tyrannical, as governments tend to do under the pressures of war.

Despite the vagaries of the plot, it is clearly incidental to the main purpose of the novel: to tell the story of WWIIV. While Ing's technology is interesting and his history makes for fascinating reading, the book is not (as Damon Knight claims on its cover) terribly "plausible." There's a limit to how much battering a nation can take and continue to fight, and the destruction wrought by a full-scale nuclear attack would cause havoc orders of magnitude greater than that inflicted by any previous war. To expect any country to continue to function at the level posed by Ing is simply silly. The fact that the story is less than plausible does not distract from its value; *Systemic Shock* is still an interesting book, albeit not for the faint-hearted.

Robert Anton Wilson's *Schrodinger's Cat III: The Homing Pigeons* is the third in his hilarious, philosophically insightful, and bizarre series. The three novels all deal with modern physics, epistemology, alternate realities, and witchcraft, in which Wilson believes (or professes to believe). All three novels take place in an alternate universe (and some variations thereof) which is similar to our own. Viewpoint jumps from character to character and even from universe to universe; events do not occur sequentially but apparently at random.

All of this is meant to illustrate Wilson's assertion that objective reality does not exist; that the observer influences reality through his observation. Wilson is attempting to generalize from the Uncertainty Principle (which says something of the sort) to the macroscopic world (a philosophically interesting but scientifically dangerous idea). In essence, he claims, we each live in a reality of our own construction which interacts with the realities of others, but no objective reality can or does exist. Telling a story in a disjointed manner, jumping from mindset to mindset is therefore rather natural.

Schrodinger's Cat I dealt primarily with the anthropological idea that human beings are primates and that human societies exhibit many of the features of primate behavior which more primitive primates also exhibit. *Schrodinger's Cat II* dealt mostly with questions of epistemology. *Schrodinger's Cat III* considers the question of value: what gives a good or service value? What societal considerations give money value? Wilson's conclusion, of course, is that it's all a magnificent joke — as are his novels.

Schrodinger's Cat III proves once again that Wilson is one of the best and most interesting writers of whom science fiction can boast. Above I've made it sound like the series is intellectually tough sledding, and in parts it is. At the same time, however, it is exceptionally funny. Wilson's style is unique (though heavily influenced by Joyce), his

Games

Star Patrol

Design: Michael Scott Kurtick, Rockland Russo
84-page rules booklet; two 22" x 34" displays; sheet of
cardboard cut-out figures; 8 polyhedral dice; box.
Gamescience, 915.00

As if to perversely refute a time-honored cliché, many role-playing games can be judged by their covers. Consider the starry sky of a bleak, forbidding planet. A spaceship, bound elsewhere, streaks between three orange and yellow moons. Three figures dominate the foreground: a short, bipedal feline, a human male, and a human female. All are firing energy weapons, though in widely disparate directions. The green-goggled feline, clad in loincloth, plays the noble savage to perfection, snarling his rage at the unseen enemy. The helmeted man reacts in either shock or anger, and protectively drapes his arm around the woman. The woman, whose red hair is unbound and whose eyes are unshielded, sports a demure exposure of cleavage. The emblem of the *Star Patrol* — whatever that is — is superimposed in halo above the man's head.

We can ignore the woman, who is pictured for the benefit of adventure gaming's largely male clientele, and we need not search for Freudian implications in any of the facial expressions, as the cover is drawn in a style which does not allow for the ready incorporation of subtle psychological implications. The use of weapons, however, is highly significant. This motif indicates that the combat system is intended to serve as the focal point for most adventures. That the woman's energy weapon fires a blue ray and the man's a red one is a more cryptic clue. The guns are not part of a his-and-hers set, as the feline's gun also projects red; therefore, the color differentiation translates to an extensive weapons list. That the feline is as prominent as the two human characters informs the players that non-human characters are possible in the game and, in some cases, encouraged.

The presence of the moons and the unearthly landscape are obvious symbols for star and planetary generation systems. (There is no graphic reference to the emphasis on planets, but surely carbon-based life is not expected to frequent stars.) The absence of any sign of civilization corresponds to a lack of rules for population centers and interbeing interaction. The design of the spaceship — thankfully not the usual phallic symbol with fins — shows superior taste and previews an interesting ship-to-ship combat and movement system. The *Star Patrol* emblem misleads us into thinking that all campaigns necessarily exist in a similar universe; the illustrator should have realized that artistic license has no place in symbology.

This picture's thousands words are exhausted before the game has been adequately described. *Star Patrol* is a rather spare collection of loosely connected sub-systems. These systems are often charts and tables explained by the simplest of rules. The designers do not appear to have made any real

effort to gather the various parts together, and have left puzzling gaps in the overall structure. (Computers, for instance, are virtually ignored, though robots — which are no more than specialized computers with mechanical attachments — can be used as non-player or player characters.) The rationale for the game's future also seems curiously undecided, veering erratically from "hard" science fiction to space opera and back again. There is nothing intrinsically wrong with combining those two science fiction genres; it just has to be done more carefully than it has been here, with the operatic elements impairing the credibility of some of the scientific extrapolations.

The simplicity of the design is, in many ways, a strong point. It makes the concepts easy to absorb, excuses much of the obscurity in the rules writing, and offers a refreshing contrast to the convolutions of several other role-playing games. (I firmly believe that the theoretical "best" role-playing game will have a minimum of rules to allow a maximum of role-playing. Yet, I continue to design more or less complex role-playing games.) However, the game is unsatisfying as a whole, because the referee is forced to invent his own solutions to far too many basic design omissions. A simple role-playing game should serve as an introductory vehicle for the novice. Not so with *Star Patrol*, which assumes an impressive, instinctive grasp of the ins and outs of role-playing on the part of the players.

The character generation system uses the traditional six characteristics rolled on three six-sided dice. Strength, dexterity and constitution define the character physically; mentality (read intelligence) and personality (read charisma) define him mentally; and luck gives the referee an excuse to extricate the character from the more awkward situations into which he blunders. A series of percentile rolls define everything from locomotion (you too can be a hexaped) to period (read technological level of civilization of birth) to home world gravity to extraordinary powers. A special capabilities table allows a character to have "cyborg replacements," psionic powers, and heightened natural sensory equipment. The problem with the randomness of this system — philosophical quibbles aside — is that peculiarities such as trisexual humans with the abilities of mind control and of seeing the infrared part of the spectrum occur without explanation. If the system is to reward the better dice-roller (an evil hardly unique to this game), it should explain why his character is what it is. Suspension of disbelief is as essential to role-playing as it is to fiction.

The professions are, basically, character classes. Soldier, engineer, scientist, astronaut and other (read jack-of-other-four-trades) are further divided into ten skills each, with some overlap. Players who hope to emulate such stock science fiction characters as the factor (Poul Anderson's Nicholas van Rijn), the spy (Anderson's Dominic Vandry), or the diplomat (Keith Laumer's Retief) will have to invent those professions from scratch. This lack is especially perplexing, as Anderson's novels are cited in the bibliography. The players will not be much better off even if they do choose one of the

regular professions. Though progression in skill levels is carefully and well explained, the use of skills is covered for only about one-fifth of them.

Creatures and robots are generated in roughly the same way: the series of rolls determine general function (e.g., janitor or omnivore) and what amounts to combat capabilities. The choice of robot attributes is pretty good; however, the concept of completely randomly generated robots is a silly one. Robots are machines (and computers) made by man for specific uses. Janitor robots are not going to be found out on the mesa, and robots with air cushion locomotion are not designed for the office building. This problem repeats throughout the design: the chart and table-oriented systems suffer from internal illogic, which could have been remedied by staggering rolls in succession or by providing guidelines as to what combinations of attributes are permitted or suggested for play.

Creature creation is objectionable for a wholly different reason. The end product is indistinguishable from a monster generated for *D&D*. Magical powers are now passed off as the wonders of evolution, which means we get such Saturday night specials as fire breathing, mind lures, energy and life force absorbers, etc. There are far more plausible — not to mention strange — abilities which are truly wonders of evolution, and they don't all happen to have combat usefulness.

I am also dubious about characters coming into constant contact with potentially dangerous creatures that have to be blown away or stunned. If we accept the premise that life has evolved on extremely few planets, then the beasts proposed by the creature creation system will be incredibly rare. To propose that player characters, out of several trillion sentient beings, shall find more than one of these lifeforms during a decade — let alone a year — is a statistical absurdity. If the characters must do battle, let them take on other sentient beings. Such beings can be infinitely more nasty, more interesting, and the trap of adapting a fantasy motif unsuited for science fiction is avoided.

Psionics may well be an inevitability in science fiction role-playing games, though they, too, are probably left-overs from fantasy. The human brain produces an extremely limited voltage, which could allow for clairvoyance or telepathy, but makes teleportation and telekinesis hard to explain as anything but magic. Precognition is a gallon drum of worms; its existence presupposes either predestination or limited futureward time travel, which are fascinating topics which have too little to do with the merits of *Star Patrol* to be worth pursuing at present. Suffice to say that the psionics system is the most unoriginal one to be found in any sf role-playing game, and is quite functional.

The character movement and gravity systems are quite realistic, and do not chew up vast amounts of playing time if a calculator is at hand. Both are more detailed than they could have been, but this is the price paid for emphasizing the combat system.

The text prefatory to the combat system ingeniously informs the reader that the best adventures are those that stress problem-

solving in lieu of danger, which tells him immediately that the combat system is the crux of the game. If the designers have skimmed on any portion of the rules, they more than make up for it here. They succumb to the fantasy syndrome of trying to catalogue every known weapon in existence, starting with rock and club. The mechanics are not unlike miniatures' man-to-man combat rules, encompassing initiative, encumbrance, hit points and AFV's of all shapes and sizes. Players who like to vary the methods by which their aggressive instincts are expressed will be happy with this material for a long while.

The starship combat rules are easily one of the strongest features of the design. Its antecedents are in Lou Zocchi's *Alien Space* (which is also published by Gamescience), though this version benefits from ten years of sophistication in design techniques. Play is on a large, flat surface (such as a floor); ship movement is handled by a vector ruler, which is easily the most elegant solution to the two-dimensional vector problem (and could work for three dimensions, as soon as hologram technology is up to it). A ship display keeps track of the various locations and their damage status; a ship is generally eliminated by the loss of, say, the life support system than by being smashed into itty-bitty pieces. The text imparts the rather amusing information that one should move the ship model at least 670.8 meters when it jumps the minimum distance in hyperdrive. The only real drawback players might have with these rules is lack of access to a working calculator.

The care and handling of starships is discussed at length and, to be fair, the rationale is the equal of or better than its counterparts in any other science fiction role-playing game. What is never answered, as usual, is how itinerant adventurers ever gain command of a destroyer and maintain their authority.

Stellar and planetary generation systems are always in danger of becoming obsolete simply because those scientific theories are in a state of continuous change. Now that *Universe* and *Star Patrol* have attempted to reach current state-of-thought, we can evaluate sf role-playing games as simulations, rather than bizarre reinventions of science. Both games make about the same number of factual errors (*Star Patrol*'s major failing is that it does not allow for anomalies like the Alpha Centauri system), but *Star Patrol* is much more ambitious in scope. *Universe* has tremendous visual appeal. Take your pick.

Lastly, there is a scenario generator of sorts. The mistake of being too detailed is avoided (the referee must be given some room to exercise his imagination), but *Traveller* embodies far superior work in this area.

The designers borrow extensively from popular science fiction, including such diverse data as Slaver disintegrator statistics and Merseian characteristic modifiers. This is certain to please sf literature buffs (all sources are acknowledged), who may now conjure with semi-official statistics for the creations of their favorite authors.

The text of the rules often degenerates into a debauched fifth cousin of the English

language, with occasional breaks for comic relief. Keith Laumer's Groaci "wear agile socks"; a character with the thermonuclear skill can "trouble-shoot thermonuclear systems, jury-rig failsafe gear, create new systems, and so on." Lessee, I take my lead-coated hairpin and...

The interior art is endearingly cartoonish, depicting the best in 1930's anthropomorphs (including some cats with which Bugs Bunny would gladly share equal billing) and bug-eyed monsters. Also featured is the slowest missile ever fired.

Star Patrol is a failure as a game, largely because of its incompleteness. The designers display flashes of brilliance and a talent for elegant development, but much too infrequently to make this a useable game. It is an excellent collection of ideas for sf role-playing, and I would recommend it highly to someone interested in an accessory for *Traveller*, *Space Opera*, or *Universe*. Role-playing is an elastic enough genre to permit a game to fail at its stated goal and to succeed as something else.

Some readers will undoubtedly complain that covers to other role-playing games, perhaps *Traveller*, are well nigh unreadable. Poooh.

Arms Law

Design: Kurt H. Fischer, Peter C. Fenlon, Jr. & S. Coleman Charlton

32-page rules booklet; 35 chart sheets; ziplock bag; \$10.

Spell Law

Design: Peter C. Fenlon, Jr., S. Coleman Charlton, & Terry K. Amthor

4 24-page rules booklets; 8 chart sheets; box; \$17.50. Iron Crown Enterprises, \$7.50 per package

It was only a matter of time, looking back at the whole dreary business, before some role-playing company contracted *War in Europe* disease. The first outbreak occurred in the sleepy Great Lakes town of Lake Geneva, where TSR Hobbies injected enough growth hormone into *D&D* to blot it into *Advanced D&D*, spanning no less than five volumes. The next outbreak came in New York, where Greg Costikyan and friends set to work on a rules set to dwarf the *Encyclopedia Britannica*. (Delivery has been promised before the turn of the millennium.) Now, there is talk of a statewide quarantine in Virginia, where Iron Crown Enterprises (ICE to its cash customers) is methodically releasing one sub-system per year for a mammoth fantasy role-playing game. These three diverse entities have wholly succumbed to the "bigger is best" syndrome.

The *Arms Law* system is actually a hybrid by birth. It owes a large debt to the long-running "how to do a realistic" fantasy combat system" argument. *Spell Law*'s ancestry is a bit more nebulous: there has always been a desire to do the "perfect" magic system, but very few have inveighed against the Vanician concept of magic (which was borrowed, in part, for *D&D*) as a bad thing.

Arms Law is, surprisingly, an uncomplicated combat system with a very strong wargame flavor. The detail is confined to a separate chart for each weapon, which includes the effectiveness of that weapon against each of the twenty different types of armor. For pain and misery fans, the package

is rounded out by the typical gruesome set of critical hit tables.

The sequence breaks with tradition by placing magic in the leadoff spot. (Magic is usually placed last as a balancing mechanism; proficient magicians are generally the most powerful characters to play.) A good number of spells must be prepared in the course of several rounds, as we later learn in *Spell Law*, but there are plenty of useful spells which can be cast with no waiting time. Then come missiles, preceding movement and hand-to-hand combat, in that order. Finally, characters orient themselves.

Orienteering is a worthwhile innovation for fantasy combat. A character must try to orient himself when waking from sleep, after suffering a hard blow to the head, after teleporting into the middle of a melee, etc. A character who fails to orient himself freezes or fails to react to a threat of which he might have been peripherally aware (such as a sudden attack from his rear). This is not, perhaps, a painstakingly accurate re-creating of shock and the general confusion of battle, but short of the real thing, it is more readily acceptable.

The maneuver mechanism works in a similar fashion. The referee judges the difficulty of the player character's intended maneuver (from "easy" to "absurd"), and then rolls to see what actually happened. As with other parts of these two systems, the range of results is fairly predictable if a roll of between 06 and 95 is assumed. The low and high end rolls cause spectacularly successful and abysmal results. Thus, a character who rolls less than 06 when attempting an absurd maneuver is likely to kill himself in an extremely embarrassing manner.

The actual combat mechanics are typical offense-adds/defense-subtracts percentile dice-roll addouts. For those who have not studied *Advanced Role-Playing Gobble-dyook*, this means that the attacker rolls the dice, adds his net modifier (for weapons, skill, quickness, etc.) and then subtracts the defender's net modifier. The appropriate chart is consulted, any damage recorded, and the two have at it again. Unusual rolls require that special charts be consulted.

Damage comes in two different forms; concussion and critical hits. Concussion hits, as the name implies, eventually result in the recipient being beaten senseless. Critical hits do all sorts of unpleasant things to the victim, and are best not discussed in front of small children, nervous people, or after hearty meals.

Arms Law claims to be a step forward in the field of realistic medieval combat. It documents the differences of specific weapons versus specific types of armor, but there are enough minor errors to keep it well shy of perfection. Swords are listed as having an average weight of around 7 pounds; generally, the straight sword about 3 pounds, or approximately one-fiftieth the wielder's body weight. (This piece of misinformation floats around in many supposed authoritative books on the subject.) Full plate is an invitation to be knocked unconscious, and is far worse than half-plate in this respect. Assuming ICE's and my definitions of full and half-plate are the same, their numbers are extreme. The voluminous padding inside a full

plate suit made heat prostration the greatest threat to the occupant, excepting a skilled opponent. Despite these and other minor objections, *Arms Law* is certainly the most technically accurate medieval combat simulation on the market.

The flaws in the play of the system are not so easily dismissed. The first is the need for constant reference among forty — fifty when *Spell Law* is used — charts. The most convenient arrangement, in which each player is entrusted with the charts for five or so weapons whilst the referee retains the critical hit and summary charts, still requires an annoying degree of paper-shuffling in the midst of a game. Secondly, though there are rules for how characters attack monsters, there are no rules for how monsters attack characters. Short of the bizarre spectacle of a dragon grabbing a wizard or other forged weapon to defend himself, the system breaks down at this point. There are rumors of a *Paw* or *Claw Law* to correct this disastrous oversight.

The rules to *Arms Law* are exceptionally clean. Once the basic concepts inherent in the rules are grasped, and a method of speeding up the paperwork is arrived at, the system plays quite well. Until the monster craziness is cleared up, it is pointless to compare the system to others already published.

Spell Law is a good example of how a promising company can follow success with botchery. The basics of the rules are familiar: the attacker/spellcaster adds his bonuses for proficiency, etc., to a percentile roll. This gives him, assuming he succeeds, a modifier to the defender's resistance roll. The defender/target then rolls to see whether the spell takes effect, adding his modifiers to the percentile roll. The extremes result in backfire and particularly effective casts.

ICE goes wrong when the design becomes complicated. The research rules are unbelievably painful to wade through, and still hazy after three readings. The magic system almost completely breaks down in the spell books themselves. About one-third of the spells are explained well enough so that interpretation is rarely needed. Another third give enough of the general outlines of a spell so that the referee can make an on-the-spot ruling which will hold up for at least the duration of the expedition. The last third demand the immediate use of the nearest paper shredder.

The permutations in the magician profession can be learned. A character limits himself to certain types of magic once he decides to be a mage; the more narrow his concentration, the easier it is to achieve the highest level spells. Upon this base is built various codes indicating when and how the spell may be cast. We start to get lost as a series of definitions are rolled out to explain key phrases within the spell descriptions. Finally, the spells themselves can plunge into arcane argot, which the designers may even understand. Most of the spells do not have this drawback, but with all spells so closely interrelated, several weak links cause the whole thing to begin to unravel.

The terminology strives for a fantasy feel, and ends up as oral flatulence. Does the player character want to cast a "Misfeel" — which is not an enjoyable pastime with an

obliging young lady — or an "Undoor"? There is craft to the naming of spells, as Jack Vance has demonstrated. There are simple, descriptive words in every dictionary if the designer is stumped for a name.

The designers also have a morbid preoccupation with the slow debilitation of the human body. An unhealthy number of spells concern the repair of more organs than one would think he had in his body. The critical hit charts for *Arms Law* particularly reinforce the game-designer-as-ghoul idea.

A recent article in *The Space Gamer* sardonically commented that the phrase "compatible with any role-playing game" meant "compatible with *D&D*." I think it's interesting to note that ICE's successful product lives up to the former claim, and *Spell Law* fits only the latter. This company has promise. Hopefully, they will recover to fulfill it.

Eric Goldberg

Computer SF/F Software Reviews

The following reviews are of games for the Apple™ microcomputer. The games are noted as being solitaire or multiplayer, and if the latter how well the players interact in the game. Games are rated from A (best) to E (worst) in the categories of: 1) playability, 2) simulation accuracy, and 3) overall enjoyment. Unless otherwise noted, all games make use of the Apple's hi-res graphics and all are on disk.

The Wizard and the Princess

On-Line Systems

solitaire/adventure

A/na/A

If you're any fan of computer adventures, then this is one of the most amazing, intriguing, fascinating, frustrating and graphically appealing adventures around.

Without trying to spoil anything or give away any of the joys of discovery, the idea is to rescue a king's daughter from a nasty wizard. Old hat for *D&D* buffs, right? Well, read on! You'll have to find her first, but before you get to that you'll have to explore a lot of ground, come up with a variety of weapons and magic items, learn to sail, fight, solve riddles...an entire adventure just jammed packed into one small disk! And done in some of the best hi-res graphics in sparkling colour that you can imagine. Any TSR-80™ user accustomed to a text-only adventure will be bowled over by the screen displays. And it's tough! No easy task to even get out of the town you begin in. (Want a hint? See the last line of this review.) It is a real challenge and fun to boot.

On-Line seems to produce some of the top software from what I've seen. The

Apple is a registered trademark of Apple Computer, Inc. TSR-80 is a registered trademark of Tandy Corporation.

graphics are superb, action good, and games well designed. The hint to get past the snake: there is one (count 'em, one!) rock alone which doesn't harbour a scorpion! Good luck!

Bill Budge's Space Album

Top of the Orchard Software

4 arcade style games: 3 solitaire, 1 two-player (excellent interaction)

B/C/B

Bill Budge is a wizard of the Apple much like Leo Christopherson is of the TSR-80. This may not be his best work but it's one of the best values for the dollar now around and provides a lot of fun and excitement. He has written two other games I've played: *Raster Blaster* (an unbelievably good computer pinball simulation) and *Tranquility Base* (a lunar lander simulation from Stoneware). All are superb!

There are four games in this package: *Asterisk*, a simplistic version of Atari's *Asteroids* with three levels of play (the ship, however, stays in the center of the screen and can only rotate in place and fire); *Death Star* (fly your ship along the channel, shooting down enemy fighters and gun emplacements a la *Star Wars*, to finally fire a torpedo at the exhaust port...you know the scenario!); *Tail Gunner* (fire at incoming ships from your tail gun emplacement); and the two-player *Solar Shoot Out* (two ships orbit a central sun trying to blast each other while avoiding passing asteroids and comets).

Despite the simplicity of the games, this is exciting stuff and lots of fun to play. The highlight of the game is Budge's graphics, which continue to improve with each game he produces. It's a game of paddles and fast reflexes, and having four games in one package allows a lot of variation in one sitting. Good stuff and well worth the money.

Planetoids

Adventure International

solitaire/arcade style game

A/na/A

This is simply enough a version of the famous arcade game by Atari, *Asteroids*. It is nicely done with great graphics and nice sound routines, and the player can even choose from a number of different play options, including exploding fragments (nicely done), gravity and killer asteroids (attracted to your ship).

Planetoids makes use of both paddle and keyboard: the former to turn the ship and move, the latter to fire and make hyper-space jumps. This is a little awkward since it requires two different kinds of coordination and both hands are kept busy continually. Use of a keyboard alone might have made the game less awkward. Still, it's enjoyable and otherwise well done. It's a must for fans of the arcade game.

Readers are welcomed to send reviews for consideration to *Games*; c/o *Ares Magazine*, or directly to Ian Chadwick, 15 Bideford Ave. #303, Toronto, Ont. M5M 4C2, Canada. Software authors are welcome to send their products for review and playtesting to me as above also.

Ian Chadwick

DragonNotes

A Regular Feature for DragonQuest Players

by Gerry Klug

At recent conventions and via player correspondence, I have been besieged with requests to design and incorporate a system for the creation of non-player characters and human opponents (guards, soldiers, etc.). I am often surprised at these requests, since they are asking for a "system," and I have always thought of the process of creating NPC's too important to leave to the randomness of any system. However, since so many of you request it, I will outline a simple method that I, if I were to use any system at all, would use.

First, a word concerning my view of NPC's within fantasy campaigns. They are the only source of information the players have about the world they exist in; a good GM will utilize these entities to control that flow of information so as to give his players just enough to keep their interest peaked. Since they are also the GM's big chance to role-play, he should enjoy them; thus their creation should be carefully accomplished. I create every NPC, enemy, and monster out of my head entirely. Possibly, this does not give the variety a die-rolling system might; however, I am assured of a certain consistency about these people. Players in my campaigns often have remarked on how believable my NPC's are; I can only hope that it is my fertile mind which has created such verisimilitude, not simply serendipity.

Remember also that in *DQ*, all skills, spells, and weapons are taught to the player characters by NPC's, and the GM can control what skills, spells, and weapons his player characters may acquire by limiting their availability. Thus, if a GM feels that a Web of Dragon Flames Spell (S-11, Fire Magics) is too powerful, just prevent any NPC from knowing it, or make the price for the purchase of such knowledge expensive. (I've had GM's complain to me about this very spell, saying it was too powerful. I asked, "Who gave it to them?" They answered that they had. The only thing I could say was, "You deserve all you get!") So, on to the NPC and human opponent creation system. GM's should, of course, feel free to alter any of the following guidelines to fit his world.

The first quality I determine for any NPC is his relationship to the player characters. Will he aid them or oppose them? Or simply remain neutral to them? This decision affects every other decision I make. There should be more helpful NPC's than opposing NPC's, and about an equal number of neutrals as both of the above combined. So, if this was a D100 die roll,

01-33 Helpful

34-83 Neutral

84-00 Opposing

Note that the neutrals can change to become either Helpful or Opposed depending on their relationship with the player characters.

Next, the abilities of these NPC's should be determined. It will vary as to whether I determine the skills or the spells first, often depending on why I am creating the NPC. Since NPC's function as teachers, there must be an adequate and varied population for the characters to negotiate with. First the GM must determine which "level" the NPC is — Mercenary, Adventurer, or Hero. Then the number of skills must be found by rolling D10-6 for Mercenaries, D10-4 for Adventurers, and D10-2 for Heroes. This is the number of skills they possess. For each skill, roll D20 on the table below to see which skill it is:

- 1 Speak a language other than Common
- 2 Speak a language other than Common
- 3 Speak a language other than Common
- 4 Write a language (GM's choice)
- 5 Write a language (GM's choice)
- 6 Write a language (GM's choice)
- 7 Alchemist
- 8 Assassin
- 9 Astrologer
- 10 Beast Master
- 11 Courtesan
- 12 Healer
- 13 Mechanician
- 14 Merchant
- 15 Military Scientist
- 16 Navigator
- 17 Ranger
- 18 Spy
- 19 Thief
- 20 Troubadour

Next the rank of each skill must be determined. This is related to the NPC's level again. For each skill (including Horsemanship and Stealth), roll D5-1 for Mercenary, D5+1 for Adventurers, and D5+3 for Heroes. Rank of 9 or above should be assigned by the GM.

Now determine whether or not the NPC is an adept. Roll D100; a 60 or less and the NPC is an adept. Now see what college, roll D10:

- 1 Enspellments and Enchantments
- 2 Sorceries of the Mind
- 3 Illusions
- 4 Naming Incantations
- 5 Air Magics
- 6 Water Magics
- 7 Fire Magics
- 8 Earth Magics
- 9 Celestial Magics
- 10 Necromantic Conjurings

The Colleges of Black Magics and Greater Summonings should only be assigned by the GM, never randomly generated. When choosing spells, talents and rituals, assume all General Knowledge to be known and randomly generate which Special

Knowledge is known. To determine at what Ranks these are known, roll D5-1, D5+4, and D5+8 for all General Knowledge (Mercenary, Adventurer, Hero) and D5-3, D5-2, D5+1 for all Special Knowledge.

The armor, shields and weapons should all be chosen by the GM, with Ranks assigned as per Ranks with skills. The aspects of Physical Beauty and Handiness should be rolled using the original *DQ* tables.

The characteristics should be assigned by the GM according to the following points: 85 points for Mercenaries, 90 for Adventurers, and 95 for Heroes. The maximum value in any one characteristic is 25 - D5. Fatigue should be related closely to the Endurance assigned, and Perception diced for as follows: D5+5 for Mercenaries, D5+10 for Adventurers, D5+15 for Heroes. The GM should keep in mind which armor, shield, and weapon he has assigned to the NPC when he dollouts out the characteristics, to insure the NPC is wielding a weapon he is eligible to, carrying weight he can actually carry, etc.

The Social Status is generated according to the rules in the original *DQ*, or more accurately, assigned according to the information already determined.

The Race of the NPC is generated by rolling D100 and consulting the following table, which the GM should adjust to match the population distribution in his world:

1-50	Human
51-70	Elf
71-90	Dwarf
91-95	Halfling
96-98	Orc
99	Giant
100	Shapechanger

There are a proliferation of tables in other publications which generate hair color, disposition, likes and dislikes, etc., and space prohibits me from creating my own (as enjoyable as that might be).

For each NPC and Monster in my world, I fill out copies of the file card such as appears on page 30 and keep them in a card file separated by type, place, race, or whatever other classification makes sense at the time. This allows me to quickly pull out the NPC or Monster I need for an encounter without fumbling or slowing play. I try never to be unprepared for any encounter (random or planned) and this file helps me immensely in this regard. The card contains abbreviations which are explained as follows: **PS** = Physical Strength; **AG** = Agility (with modified Agility below the slash); **MA** = Magic Aptitude; **MD** = Manual Dexterity (with modified Manual Dexterity below the slash); **EN** = Endurance; **WP** = Willpower; **Armor** = Type and protection rating; **PC** = Perception; **TMR** = Tactical Movement Rate (users of the old combat system should substitute **APA**); **PB** = Physical Beauty; **FT** = Fatigue;

Name _____		True Name _____					
Race _____		Home _____ Aspect _____					
Notes: _____							
PS	AG	MA	MD	EN	WP	Armor	Languages/RK
<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>		_____
PC	TMR	PB	FT	DEF /SHLD/ TOT			Skills/RK
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>			_____
Weapon RK		IV	SC	DM	Notes	College	Talents/RK
#1	_____	_____	_____	_____	_____	_____	_____
#2	_____	_____	_____	_____	_____	_____	_____
#3	_____	_____	_____	_____	_____	_____	_____
Stealth _____		Horse _____		Magic Resistance _____			

DEF/SHIELD/TOT = Defense by Agility, Shield Defense, and Total; **RK** = Rank; **IV** = Initiative Value; **SC** = Strike Chance; **DM** = Damage Modifier; **Horse** = Horsemanship. This card is reproduced in a 4" x 6" format, which is the size I use. To make your own cards, photocopy this example on a copier which will produce very rich, dark blacks. Take it to a "Quick-Print" place, one which does business cards, copying, etc., and have them print the example on the non-blue lined side of a number of standard 4" x 6" index cards. The lined side is used for recording various information such as physical descriptions, spells, talents, rituals, etc. I print my cards in lots of 500, because many GM's that I know also use them.

Next issue I will expand character generation to include new characteristics, races, and heritage tables.



BOOKS (continued from page 24)

speculation quite interesting, and humor profound. There's even plenty of sex (though I don't expect that will do much to increase it's popularity; it's too difficult a novel otherwise).

The cover of Dale Aycock's *Starspinner* shows some moron holding a light saber while standing (without helmet) on the surface of a planet which apparently has no atmosphere. One is thankful that the cover has nothing to do with the story. *Starspinner* is Aycock's second novel, and like her first, it is an entertaining space opera. The protagonist, Christopher Marlowe, is a space pilot — sort of an interstellar tug-boat captain. His job is to carry interstellar vessels which appear out of "transpace" over the "rim" into normal space — normally a task too difficult for interstellar vessels to perform alone. Jorge Engleman, a Director of the human Confederation, appears at Marlowe's space station. Marlowe is an ex-agent of Engleman's for whom he performed assassinations and intelligence work despite his hatred for Engleman. Rapidly, Marlowe is caught up in a plot of galactic dimensions which may make Engleman dictator of all humanity — or conversely ensure the destruction of humanity by vengeful aliens. Using the talents learned as Engleman's agent, Marlowe must stop the plot from coming to fruition, destroy Engleman, and redeem himself in his own eyes.

Aycock's relentlessly fast-paced plot does not allow much time for character development or for depiction of the society in which her characters function. Nevertheless, the human conflict is dealt with in sufficient detail to prevent total loss of interest in the characters. *Starspinner* is an above-average science fiction novel; Aycock is a writer to watch. (Nota Bena: *Starspinner* is, for

reasons best known to its publishers, printed in a script type-face which can be safely described as nearly illegible. One hopes that Leisure will return to more common type-faces in the future.)

M.K. Wren makes addictive reading. *Shadow of the Swan*, second in the Phoenix Legacy series, takes up where the previous novel, *Sword of the Lamb*, left off. The series is addictive for the same reasons as daytime TV: the plots are labyrinthine, the characters many, and the development continuous. The series is, if you will, *Dallas* goes science fiction. Which is not to say that Wren is less than a competent writer; her style is neutral but clear and her prose well executed. The subject, however, is somewhere between space opera and soap opera.

Alex Ransom, commander of the fleet of Phoenix, the revolutionary movement arrayed against the star-spanning Concord, has abandoned his heritage as Lord Alexand of the feudal House of Darkovan Woolf. His love, Lady Adrien Eliseer, is about to be married to Karlis Selasis, one of the most reactionary and cruel lords of the Concord. Simultaneously, the frail but kind leader of the Phoenix has been betrayed to the dread SSB (the secret police of the Concord) by a power-hungry member of the Phoenix' governing council. The objective conditions for revolution (as the Marxists would put it) are coming to a head, the Bonds (serfs) are revolting almost continuously, the economy is in disarray, and the Concord is reacting predictably by imposing new oppression in an attempt to keep matters under control. Can Alex save his beloved? Can the Phoenix be rid of the snake in its midst? Can the Phoenix act in time to liberate mankind from the cruel governance of the Lords and bring about the first sane human civilization? Stay tuned for the next volume.

A friend of mine says that all science fiction is like popcorn: enjoyable entertainment. Some of it is good popcorn and some of it is bad, the rest of it is bad literature. I don't entirely agree; some of it is, I think, good literature. *Shadow of the Swan* is damn good popcorn if it is anything. ■ ■

NOTICE

Computer Game Designers and Computer Game Producers/Publishers

SPI takes a dim view of unauthorized computer applications of its games and game concepts. SPI will take the strongest possible position against such unethical and unauthorized use of its intellectual property. Other than strictly for private use, no individual or organization may encode, transfer, or otherwise cause to be contained or embedded in a computer program, device, or electronic system any of the original material or original arrangements or relationships of material found in any SPI game. The designs, systems, and images in SPI games are exclusively the property of SPI. SPI reserves all rights to its games, including the right to any and all computer versions of those games or any parts of those games.

In the simplest possible language:
Computer pirates and plagiarists,
beware!

A footnote to our many computerist friends: Anything you do for yourself on your own computer for your own use is fine with us — so long as you don't disseminate it by formal or informal means or attempt to sell it without permission.

Feedback

Reader Survey, Ares nr. 11

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

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

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

1-3. No question

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

- Albion: Land of Faerie (Igame)
- A History of the Third Formorian War
- The Power Points of Albion
- Chichevache
- You Against the System
- Science for Science Fiction

10. Facts for Fantasy

- Designer's Notes
- Film and Television (review)
- Books (review)
- Media (review)
- Games (review)
- DragonNotes
- This issue overall

- Is this issue better than the last one? 1 = Yes; 2 = No.
- Did you send in the feedback card for your last issue of *Ares*? 1 = Yes; 2 = No.
- Assume that you don't subscribe to *Ares*. Would the quality of this issue alone motivate you to subscribe? 1 = Yes; 2 = No.

- For how many issues have you had a continuous subscription to *Ares*? 0 = I do not subscribe; 1 = This is my first issue; 2 = Second issue; 3 = Third issue; 4 = Fourth issue; 5 = Fifth issue; 6 = Sixth or seventh issue; 7 = Eighth or ninth issue; 8 = Tenth or eleventh issue; 9 = I am a *Life-time Subscriber* to *Ares* (regardless of the number of issues received).

- Your age: 1 = 13 years old or younger; 2 = 14-17; 3 = 18-21; 4 = 22-27; 5 = 28-35; 6 = 36 or older.
- Your sex: 1 = Male; 2 = Female.
- Education: 1 = 11 years or less; 2 = 12 years; 3 = 13 years; 4 = 13-15 years and still in school; 5 = 16 years; 6 = 17 years or more.
- How long have you been playing conflict simulation games? 0 = less than a year; 1 = 1 year; 2 = 2 years; ... 8 = 8 years; 9 = 9 or more years.

- What is the average number of hours you spend playing simulation games each month? 0 = none; 1 = 1 hour or less; 2 = 2-5 hours; 3 = 6-9 hours; 4 = 10-15 hours; 5 = 16-20 hours; 6 = 21-25; 7 = 26-30; 8 = 31-40; 9 = 41 or more hours.

- How many simulation games (of all publishers) do you possess? 1 = 1-10; 2 = 11-20; 3 = 21-30; 4 = 31-40; 5 = 41-50; 6 = 51-60; 7 = 61-70; 8 = 71-80; 9 = 81 or more.
- What level of complexity do you prefer in games? Rate your preference on a 1-9 scale, with higher numbers indicating increased complexity. Use the following games as guidelines: 4 = *World Killer*; 7 = *BattleFleet: Mars*; 9 = *Air War*.

- What percentage of the games you plan to buy in the next year do you expect will be SPI games? 1 = 10%; 2 = 20%; 3 = 30%; ... 9 = 90%.

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

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

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

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

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

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

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

- Do you own or plan to buy one of the following microcomputer systems? 0 = I have no interest in microcomputers; 1 = I own an Apple II; 2 = I own an Apple II; 3 = own a Radio Shack TRS-80; 4 = plan to buy a TRS-80; 5 = own an Atari 800; 6 = plan to buy an Atari 800; 7 = own some other microcomputer; 8 = plan to buy some other microcomputer; 9 = have no plans to buy a microcomputer because I already have access to a microcomputer.

- Questions 38 through 56 ask how much of your leisure time you spend in various activities. Pick one of the following statements to describe your time spent on these activities. 0 = I never do this activity; 1 = I spend very little time on this activity; 2 = I spend some time on this activity; 3 = I spend a good deal of time on this activity; 4 = I spend most of my time doing this activity.

- Playing board military games.
- Playing board sf/I games.
- Playing role-playing fantasy games.
- Playing role-playing science fiction games.
- Playing general interest board games.
- Playing TV video games.
- Playing home computer games.
- Doing crosswords and other puzzles.
- Running or jogging.
- Playing tennis or racketball.
- Playing other sports.
- Collecting coins, stamps, etc.
- Fixing things around the house.
- Listening to stereo/music.
- Reading fiction.
- Reading non-fiction.
- Attending movies.
- Attending live theater.
- Playing card games.

Please rate the following games on a 1 to 9 scale with 1 indicating a particularly strong dislike for a game, and 9 an

especially favorable opinion. Please rate only those games which you have played (against an opponent or solitaire) at least once in the last year. If you have not played the game in the last year, please do not rate it (respond "0" in the space). All games listed are SPI published, unless otherwise specified.

- Return of the Stainless Steel Rat
- DeltaVee
- Final Frontier (Ral Partha)
- Asteroid Pirates (YPI)
- Demom's Run (YPI)
- Attack of the Mutants (YPI)
- Space Warrior (Argon)
- Knights B Magick (Heritage)
- Dragon Pass (TC)
- King of the Mountain (Dimension 6)
- Legend of Robin Hood (OSG)
- Fantastic Encounters (West Coast)
- Whorum (International Team)
- Zargo's Lords (International Team)
- Magic Worlds (International Team)
- High Fantasy (Reston Publishing)
- War of the Worlds (FTG)

Questions 74 through 78 ask you about game articles you would like to see appear in *Ares*. Please answer these questions on a scale of "1" to "9", with 1 indicating very little desire to see such articles and 9 indicating a very strong desire for such articles.

74. *Operational Analysis:* Deals with the tactics and strategies of play in a specific game.

75. *In-depth Review:* Intensive description of a specific game with particular attention to its simulation system and playability.

76. *Documented Play:* Description of and comment on the move-by-move progress of an actual game play.

77. *Survey Review:* Summary of games of a specific area (e.g., tactical space combat) giving simulation value and playability of a number of games by many companies.

78. *Scenarios and Variants:* Additional scenarios and optional rules to be added to existing games.

Rate the following game proposals on a scale of 1 to 9, with 1 indicating very little intention to buy the game if published and 9 indicating a definite intention to purchase.

79. *Doom Run.* In the late 22nd Century, the world's population has enclosed itself in domed cities to protect against the virulent pollution believed to exist outside. Security robots and "snuff" squads maintain a totalitarian peace; anyone caught exhibiting anti-social behavior is whisked away (or eliminated) and brought to the lower depths of the city for incarceration. Unknown to the authorities, among those outcasts is a group of determined freedom fighters who are willing to risk anything — even the unknown outside — to escape. *Doom Run* would simulate the desperate escape of these "prisoners" from the domed city. One player controls the escapes, and the other the "snuff" squads. A randomly generated number of characters, robots, members of the "snuff" squad, weapons and tools. Rules would cover escape and detection, modes of transit between tiers and along corridors, ranged and hand-to-hand combat, and special features of the city and of the exterior. A possible *Ares* game to sell for \$12.

80. *The Star Sanction.* 2332 AD — the solar system has been long inhabited except for the outer gas giants, humanity has grown to 3 trillion strong, and it seems an age of peace has come at last ... but there is war brewing. Earth has jealously guarded her rules over the planets and moons, but they clamor for their independence and seem willing to fight to attain it. Five major groups — the Central World Government, the Ares and the Hermes Corporation, and two powerful but antagonistic coalitions of outer and inner worlds — are willing to go to war for their principles. As the arguments rage, these groups have recruited and trained selected agents to shift the planets and power their way. *The Star Sanction* is a multi-player game of intrigue; two to five players control the agents of each group and send them on their covert tasks — assassinations, stealing secrets, buying off politicians and rival leaders, becoming double agents, etc. Their exploits take

them from world to world where they must elude the intelligence networks of the rival factions to fulfill the missions. A 22" x 34" map would show the surfaces of the planets and moons, plus a solar system display for keeping accurate track of the revolution of the planets around the sun. Rules would cover transit among the planets, at-ternoon coups, solar system display for keeping accurate information exchange, and exotic weaponry. 200 back-painted counters would be included and relatively simple rules. A possible *Ares* game to sell for \$12.

81. AXE (Ace Exploration Enterprises). Starved for critical resources during an interstellar conflagration, the Federation flies by-night outfits like Ace Exploration Enterprises (AXE) to obtain crucial minerals from stellar sectors only cursorily examined in the past. AXE would be the player representing these procurement teams spreading out from the mother ship to locate and accumulate the minerals. Players act as competing "mineral mercenaries" drawing on their team's own individual skills and equipment, plus the limited additional reserve resources of the mother ship. Victory is determined by the relative value of funds loaded, minus extra expense or losses incurred by the corporate mother ship. Players have to search, move the material to the ship, possibly fight the natives, and may even attempt to sabotage other teams. AXE would include a 22" x 34" map of planet terrain, 200 counters, 12 pages of rules. A possible *Ares* game to sell for \$12.

82. Star Command. From the rise of the Solar Hegemony to the final war with the Xenophobes, tasks forces of telepaths and stardroid strike commands fought numerous battles throughout our region of the galaxy. *Star Command* would be an operational level simulation of campaigns to capture and defend star systems. Players would control telepaths, assault groups of starfighters, Star Gates, satellite bases, Agents of Public Safety, home world militia, and leaders. Fighting would occur both in space between the telepaths and Star Gates and on the surface of planets as assault groups attack the local defenses. A variety of tactics would be available, from the Heintz Effect, which can immobilize defenders, to conversion bombs to isotronic "smart" bombs. The 22" x 34" map would feature one half as a two-dimensional representation of a stellar system and the other half planetary surface. Counters (400 in all) would be used to indicate the positions of the planets as they move around the sun and would also be used to indicate unusual surface terrain. Numerous scenarios would be included as well as a tie-in with *StarForce*. To sell for \$15.

83. The Tantalus Excavation. The first human settlers of 61 Ursae Majoris (Tantalus colony) thought the terrestrial planet they found had always been uninhabited. Except for primitive grass and fish in the oceans, the lands seemed deserted. They were all shocked, and a little terrified, to find the remains of a gigantic underground world, the first evidence of extraterrestrial life to date. Immediately, an excavation team was formed to begin delving in to the mystery of the Tantalus mound. *The Tantalus Excavation* would be a game for one to six players, each assuming the role of an explorer. First, an entry into the mound must be excavated. The first explorer to reach the top will be successful... and they may stir up dormant forces long thought gone. Once inside, the exploring team must make its way through the darkness seeking the answers to the unfolding mysteries and danger. The game would include an 11" x 17" map of the mound where the initial excavations begin. Once a passage-way is located, the interior of the mound would be placed on this similar to the *Citadel of Blood* system. Encounters would be handled similar to the paragraph-story system of *The Stainless Steel Rat*. Included in the game would be 400 back-painted counters and rules booklet with extensive paragraphs. To sell for \$15.

84. Dragon's Egg. Based on the best-selling novel by Robert Forward, this game would simulate the rise of the Cheela, an amoebic lifeform that evolves on the surface of a neutron star. From two to five players would control small tribes of Cheela and attempt to consolidate them into empires. At first there are natural threats — predators, barbarians, starvation, star quakes — to contend with, but once technology begins to develop, the meddling of nations begins. Rules would detail the specific features of the neutron star, such as the intense gravity and magnetic forces, technological advances, revolutions and counterrevolutions; and, finally, contact with the impossibly long-lived humans who come to visit the neutron star. It would include a 22" x 34" map, 200 counters, and 16 pages of rules. A possible *Ares* game to sell for \$12. Availability subject to author's approval.

85. Conquest of Space. The human Federation spread out from earth in a centuries-long campaign of exploration, colonization and war. Alien races were encountered, settlements built on other worlds, and not a few quick fortunes made. *Conquest of Space* would simulate this out-look, using a game system similar to *Conquistador*. From two to five players would each represent a spacefaring power based on earth; an optional player would represent the Global Bank for loans and arbitration. The 22" x 34" map would show the star systems within 20 light-years of earth. The composition of each system would not be known until a player sends an expedition to explore it. A city would be drawn which would represent the player's suitability for habitation, alien life, resources, and possible lost civilizations and technologies. Colonists would follow, setting up governments, space ports, and military bases. Uninhabitable planets could be terraformed, occasional piracy might occur, and wars may breakout between rival colonies or with unfriendly aliens. The 200 back-painted counters would represent star ships (probes, military, transport), surface colonies (assault troops, traders, cities), and individuals (commanders, explorers, governors). Random events will include wars back on earth, epidemics, technological advances, and declarations of independence for colonies. Using the same random event system, *Conquest of Space* would be a tie-in with the role-playing system. A possible *Ares* game to sell for \$12.

86. The Fall of Sorcery. After the War of Freedom (named so by the powerful mage, Arvan), the lands of Oenomeia groaned under the oppression of its new tyrant and his minions. The black magic these fearsome magics created was intended to bring back the ancient, terrible gods, and the fair people of the land were freely sacrificed as drafted offerings. Yet there were those who could resist Arvan and attempt to rid the lands of his foulness. Small bands of heroes and white wizards traveled the land to raise the sword of freedom once more. Arvan, well aware of the trouble, loosed his demons and hellions to track down and eradicate the rebels. Yet each new stroke of flame that Arvan drew near drew nearer the day of final reckoning. *The Fall of Sorcery* would be a two-player game loosely based on *Freedom in the Galaxy*; the game map would show the continent of Oenomeia broken up into the various provinces with the varied population of humans, faerie folk, and unknown beings. Characters on both sides would be 56 cards, with one rated for ability as a fighter, leader, sorcerer, and beguiler. Missions would be performed in support of a player's goals — casting spells, wounding the populace, heroic deeds, thievery, etc. The 400 back-painted counters would represent different types of military units, demons and hellions, assassins, the Thieve's Guild, the terrible ancient gods, and other forces in the rebellion. To sell for \$20.

87. Cliff Hanger! Johnny Flash lies unconscious after his encounter with the minions of Doctor X in their hideaway cavern, a fuse spitting ever closer to the keg of dynamite that lies beside him. Will he be able to escape in time? Come back next week to see the thrilling conclusion to the cliff-hanging play of Doctor X! The story of Saturday afternoon serials of yore would be lovingly recreated as a role-playing game in *Cliff Hanger!* A small group of heroes, some with special gee-gaws and talent such as gadget wizardry, skyrocketing pilotage, rocket belts, and ammo depletion-proof guns, would track down a mysterious group of villains or aliens commanded by a powerful, sinister madman, also with a collection of exotic weaponry and powers, to save the world, preserve democracy, and have a happy denouement. Game systems would cover character generation, creation of episodes — each with an appropriate cliff hanger at the end — and resolution of the central mystery as to the identity of the madman. The game would include a box of 200 simple rules and "serial" ideas, a selection of combat displays (caves, skyrockets, the kindly professor's laboratory, etc.), 200 counters of various shapes and sizes, and a 2" box. To sell for \$20.

88. Known Space. Based on Larry Niven's Known Space series (*Protector*, *Ringworld*, *Ringworld Engineers*, etc.), *Known Space* would be a role-playing system for use with *Universe* and other science fiction role-playing games. It would include extensive rules for generating alien characters from Known Space (puppeters, kzin, kdatiny, slavers, vampires, etc.); a full-color game map showing the location of planets mentioned in the series; rules for interstellar travel and construction of ships in accordance with the *General Products* hulls and the like; rules for Protectors; and extensive historical and cultural background. Subject to

availability from the author. To include a 22" x 34" four-color game map, and 80 pages of rules and charts. To sell for \$15.

89. The Gamma Leporis Atlas. A *Universe* supplement consisting of a complete visual and descriptive guide to all the planets, moons, asteroid belts and rings in the double star system of Gamma Leporis. Full-color world logs and environment logs would be presented for each planet, one for the GM with a complete explanation and history, and one for the players with limited visual and written information. Every world, environment, city, industry, settlement, military outpost and event in the system's history would be presented. The organization of commerce, transportation, security and defense forces in a variety of ways would be presented. The background information: A host of NPC's (the administrators, entrepreneurs and celebrities of the system) and creatures indigenous to the worlds would provide a multitude of encounter and adventure ideas. To sell for \$15.

90. Federal Forces. A *Universe* supplement consisting of a complete guide to the organization, deployment and combat capabilities of the Astroguard, the Agency for Interstellar Development, the Freefallers, the Rangers, the Scouts, the Spacetroopers, and the Federal Navy. Fighting gear specific to individuals in each service, military vehicles and military spaceships would be presented in great detail, with schematic diagrams where appropriate. Adventure ideas and encounters for characters serving with any of the branches would complete the supplement. To sell for \$10.

91. Dungeon, Country and Town. A *DragonQuest* supplement providing a system for randomly generating dungeon corridors, wilderness and cities. It would include 500 to 900 counters, 100 of which would be 1" squares to indicate specific structures. A 24 to 32-page booklet would include rules to generate a variety of encounters in various areas, allowing extensive variation. The supplement would be usable with any role-playing system; the games-master rolls for encounters with fully described beings, rather than for beings using only one set of statistics from any particular game system. To sell for \$15.

92. Sith's Revenge. They came out of the Barren Hills — orcs, goblins, griffons, demons, and even Th-yri, the Black Dragon — all summoned and controlled by Sith, the evil wizard. They came and attacked the trading city of Panjar and a vicious battle, destroyed it. If the city had the help of heroes, maybe it wouldn't have fallen. Can your *DragonQuest* characters save the city from destruction? *Sith's Revenge* is a table top wargame simulating a combat in a *DragonQuest* world. Using an improved version of SPI's Medieval Battles system, it would be designed to give a games-master a system for the resolution of any army combat, fully incorporating all characters who wish to participate. Rules for troop tactics, army combat, personal combat, magic, flying creatures, and the effects of High Mana and Low Mana areas would all be included. Units would represent 100 to 500 men (or dwarves, elves, etc.), or individual leaders, demons, dragons, or elements. The game would concentrate on the sword and sorcery aspects of battle: heroism, fanatical devotion, and sorcery. One 22" x 34" map, 16 pages of rules, 400 counters. To sell for \$15.00.

93. The Free City of Keshing. A *DragonQuest* supplement containing a fully detailed city map at a scale of 15 feet to the hex, a travel guide, and a deck of 57" x 7" cards with a variety of encounters. The city of Keshing (and some minor NPC's) would be described, with the travel guide detailing the streets, residences, and surrounding area. An 11" x 17" lightly detailed player's map would be provided so that they may fill it in as they learn about their new home. Would include two maps and one 48-page booklet in a box for \$15.

94-96. No question.

Call for Game Proposals

In the Feedback section of every issue of *Ares* we propose about a dozen fantasy and science fiction game ideas for your approval or disapproval. We would like also to hear your ideas. Type them up and send them to the attention of John Butterfield here at SPI. Follow the format of the proposals in this issue: 10 to 20 typewritten lines including a brief background, a description of game mechanics (what other game might be similar to, if any), and a summary of possible game parts. All submissions should be understood to be freely given to SPI with no expectation of remuneration or the retention by the submitter of any rights to any intellectual property or idea implicit or explicit in the suggestion.

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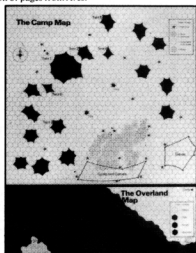
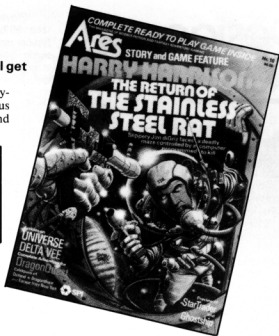
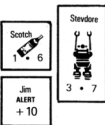
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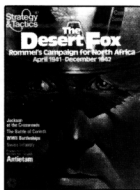
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Designer's Notes

DragonQuest Update

By the time you read this, **Enchanted Wood** will be at the printer, if not already shipped to the stores. All the design and development work has been done, and the typesetting is about half finished at this writing. So, you will be seeing it soon, if you haven't seen it already.

Arcane Wisdom is almost finished. Most of it is written and typeset, with many changes due to be implemented now that I have creative control. Many strange decisions were made by the authors of the material already written, most of which arose from the fact that they did not play *DQ* very much (if at all). They seemed to feel that the *DragonQuest* audience would accept any material, even if it had not been playtested and carefully integrated into the system. I have extensively edited all the material in *Arcane Wisdom*, and need to add and subtract information from the text as it now exists.

Presently, it contains three new colleges of magic: Lesser Summonings, Rune Magics, and Shaping Magics, a system for magic spell creation and research, a list of many famous magical items from mythology, a list of herbs and gems and their uses, and examples of the creation of magic items. A decision still must be reached as to the addition of three more Colleges still in the design state — Wizardry, White Magics, and Faerie Magics. Blindtest copies have gone out and we are awaiting the results.

World Generation is being delayed until Origins '82. This is to allow the *DQ 2nd Edition* to get out there into your eager hands. Steve Jackson's massive work is complete and will be marketed as a hard or softbound book, approximately 128 pages in length.

DragonQuest 2nd Edition is currently at the printer and will be in the stores by mid-November. It will be sold in two configurations: one is a 160-page hardbound book, the other is a 2" box version and will include the new *DQ* screen, dice, and *The Blade of Allectus*. In this version the rules will come as a 160-page softbound book that will be three-ring hole punched for convenience. The hardbound book will sell for \$14.00 and includes an introductory adventure (*The Camp of Aila-Akabar*); the boxed version will sell for \$20.

Both games contain the new hand-to-hand combat system, which, hopefully, combines the detail and completeness of the original but without the cumbersome procedures and systems of the original. I have made an effort to de-legalize the rules in the combat section as much as possible, for while the game sells well to SPI fans it still has yet to make a great dent in the general role-playing market. This may partly be due to our rules style. Wargamers appreciate *DQ*'s completeness, but role-players are turned off by the case numbers, the jargon, and the verbose nature. Time will tell whether or not I succeeded.

Playtesters report that the new system takes 50% to 75% less time to play through a typical combat, and the playtest groups include veteran *DQ* players as well as *DBDers*. Interestingly, while all groups report overall favorable results (with many being highly enthusiastic), the best reaction came from the *DBDers*, which, if nothing else, proves that the ideas had merit but were being resisted slightly by the veterans. Whether these *DBDers* will switch to *DQ* or not remains to be seen (some indicated they might). There may be hope for them yet.

Beyond these projects the future remains hazy. I want very much to do another *Alusia* map, a fully developed city project, and a skills supplement. Which of these will see the light of day is uncertain. At every office meeting I campaign for more *DQ* material, and I believe my pleas are beginning to be heard.

On the outside, Judges Guild has been licensed to produce *DQ* adventures, and their first product will be on the market before Christmas. Gerry Klug

Star Trader

Another major system has been added to *Star Trader* and major changes have taken place in the game's trade system since its last progress report in this magazine. The added system simulates the effects of planetary contacts, personal influence, and accumulated knowledge of a market. Essentially, players who trade frequently (or in volume) at a particular system will gain an advantage over players who deal there less frequently. Eventually, a player can achieve the status of "Market Manager," at which point he regulates all trading on one world in a particular commodity.

This system was added for three reasons: First it is realistic and adds an important element (contacts) to the simulational value of the game; second, the system encourages players to develop fairly constant trade routes; third, the system allows the players to specialize in specific goods and dominate markets of their choosing.

The changes in the game's trade system took the form of additional detail. In the original trade system, buying and selling were relatively abstract, and there was little direct interaction between the players. The system had certain advantages (absolutely no calculations were required of the players, for example), but the lack of player interaction proved a deadener for players not consumed by an interest in free-market economics. The new system, which involves bidding among the players, is both more accurate than the original system, and a lot of fun to play. Its disadvantage is that it takes more time. To compensate, the number of systems and goods dealt with in the game has been reduced; the game has become a lot tighter and better integrated as a result.

Another modification, although not as broad reaching as the two above, is an increase in the importance of the Reputation Index. Formerly called the Ill-Repute Index, this item was used to keep track of players' misdeeds, and prevent them from going wild with piracy and sabotage. But if the players are punished for the bad press gained by fir-

ing on Federal cruisers, shouldn't they also benefit from a good reputation? I think so, and the index now affects a variety of game functions in a positive way (getting loans, for example). Nick Karp

Ghostship

This game has taken a step backward in its development. The first attempt at the game used a paragraph system similar to *Voyage of the Pandora*, but was found to be lacking on a few counts. First, the answer as to why the alien craft would have entered our system was buried in the paragraphs, and we felt such a situation was undesirable; second, with paragraphs the game has a limited play life, for when all the story lines are exhausted the players are left with a game no longer containing any suspense. A few minor efforts were attempted to correct the situation, all to no one's satisfaction (most of all mine), and a totally new system is in the development stage now.

Rather than moving the explorers through a ship and encountering keyed chits that send the player to the appropriate paragraph, the system will use tiles containing symbols representing power sources, controls, access points, openings, corridors, computer equipment, electronic equipment, etc. Each tile is investigated by the players, using the equipment they have brought with them and the skills which the players choose for the characters before they embark. Depending on the results of the investigation, the tile is turned over in a certain direction to reveal symbols. The direction in which the tile is turned will yield either useful, confusing, or dangerous symbols. The tiles are grouped together in areas of the ship and the symbols on the tiles relate to each other, thus forming such groupings as "high energy/computer equipment/control device/external output." The player uses his noggin to connect the symbols logically and reach conclusions concerning the section of the ship he is in and its purpose (sort of a cosmic Concentration).

Our major problems at this point involve what types of symbols to use and how convoluted to make the connections, plus deciding what the "victory conditions" should be. Would our audience accept a game where competition was not the primary purpose of playing, but rather an exercise in logic and thought process (such as doing a crossword puzzle or working with Rubik's Cube)? If you have any comments about this question, please contact me soon. Gerry Klug

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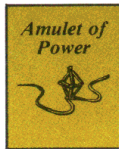
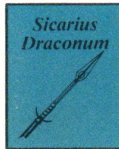
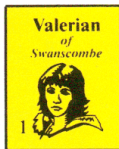
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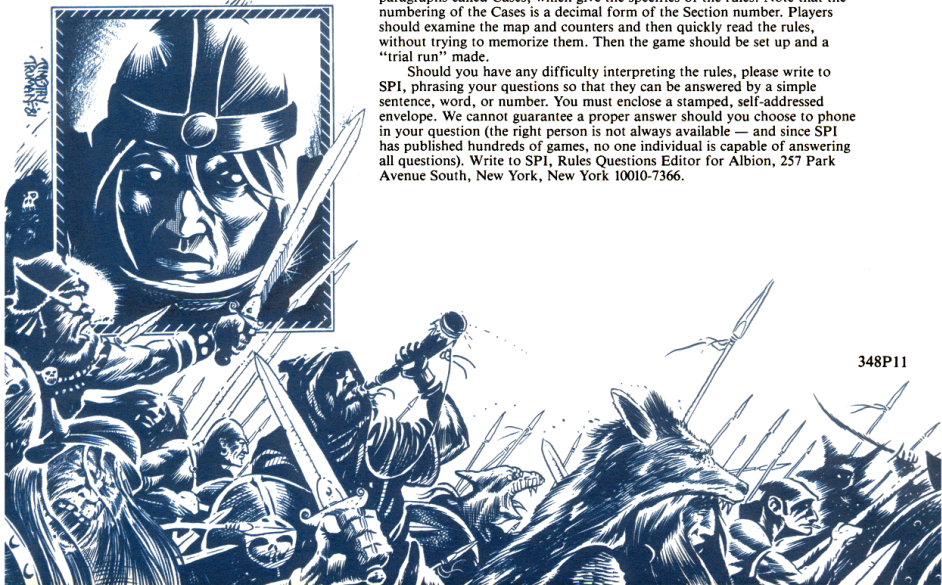


ALBION: Land of Faerie RULES OF PLAY

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R **EAD THIS FIRST:** The rules to *Albion: Land of Faerie* are organized by major topics arranged in the order in which they occur in the play of the game. Each such major topic is given a number and a name, below which is usually given a General Rule or description which summarizes the rules in that Section. This is, in most instances, followed by numbered paragraphs called Cases, which give the specifics of the rules. Note that the numbering of the Cases is a decimal form of the Section number. Players should examine the map and counters and then quickly read the rules, without trying to memorize them. Then the game should be set up and a "trial run" made.

Should you have any difficulty interpreting the rules, please write to SPI, phrasing your questions so that they can be answered by a simple sentence, word, or number. You must enclose a stamped, self-addressed envelope. We cannot guarantee a proper answer should you choose to phone in your question (the right person is not always available — and since SPI has published hundreds of games, no one individual is capable of answering all questions). Write to SPI, Rules Questions Editor for Albion, 257 Park Avenue South, New York, New York 10010-7366.



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CASES:

[2.1] The map represents ancient Ireland and Britain, part of the European continent, and surrounding waters.

The hexagonal grid superimposed on the map terrain regulates movement and positioning of playing pieces. Each hexagon (hex) represents an area four leagues from side to side. The map is also divided into a number of kingdoms and sea zones, to allow players to visualize the relative strategic situation and execute the mechanics of play. Some hexes are color-coded to indicate the Magical Aspect of the hex (either mundane, normal, enchanted, or wild magic).

[2.2] The game includes various charts and tables, the uses of which are explained in appropriate rules Sections.

The charts and tables printed on the map include the Terrain Effects Chart, Combat Results Table, Casualty Table, Attrition Table, Discovery Table, and Activation Table. A Combat Rating Roster, printed in this rules booklet, is provided to help players record the status of persons under their control (this roster should be photocopied for repeated use). Four detailed summaries — Enchantments, Magic Items, Places of Power, and Persons — are also provided in this booklet.

[2.3] The playing pieces represent companies of troops, individual ships, and persons who fought in the Third Fomorian War.

Armies are represented by individual Combat Strength Points (CSP's) of a particular race and kingdom. Within the same color, these pieces are interchangeable, just as though they were denominations of money. Each CSP represents a company of 75 to 150 soldiers, depending on the race.

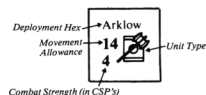
Each ship piece represents a single named warship at full strength (when face up) or damaged (when face down).

Each person playing piece represents one of the leading personalities who fought in the war. In most cases, the front face of the piece shows the person in the company of an escort of troops (equivalent to a single CSP), and the back face shows the person without his escort.

Various markers are also used in the game to represent magic items and destroyed fortresses, and to help players keep track of game activities.

SAMPLE PLAYING PIECES

Army Playing Piece (Front)



Army Playing Piece (Back)

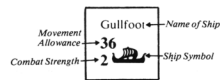


Note: Some army pieces have the name of the fortress in which they are deployed on the front, and the number of that hex on the back, to help players set up the game. Other army playing pieces are distinguished only by kingdom. These pieces are printed with different Combat Strengths on the front and back to provide greater flexibility in breaking down armies. There is *no* difference among Combat Strength Points of the same kingdom, and they may be freely exchanged (like money) to break down or build up armies to reflect casualties or to assist in maneuver and deployment of those armies.

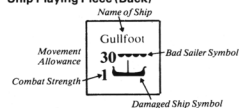
Altogether, there are four types of army pieces representing the four races depicted in the game:



Ship Playing Piece (Front)



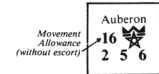
Ship Playing Piece (Back)



Person Playing Piece (Front)



Person Playing Piece (Back)



Note: Many persons in the game have special abilities that are depicted by the Person Symbol used on their playing pieces:

[1.0] Introduction

COMMENTARY:

In the year 2679 (399 B.C., according to modern reckoning), Auberon, King of Albion, sailed in search of Jotunheim. With him sailed his court magician, Corin the Shaper, the Champion of Leinster, Ogme Ironfist, and a hundred of the flower of Faerie nobility in five great sailing ships. They were to be gone a year.

Nearly three months to the day after Auberon departed Albion, the Trolls of Strathclyde brought before Grogan, their warchief, a young Elven captain captured in a border raid into Albion. Put to the question, the soldier revealed what he knew of the King's absence. On the advice of his court witch, Callach, the Troll warchief dispatched his captive north into the land of Moray, there to once again be put to the question for the edification of Imric Troll-Lord, Master of Moray and Speaker of the Clans.

As leader of the Fomorian Confederation of the North, it was Imric's task to weigh the effect of such information upon the tenuous balance of power between the Fomorians and their hereditary enemies, the Elves. And so it was that Imric weighed and pondered and came at last to a decision. And that decision was war.

Albion: Land of Faerie is a game of strategy for two players, set against the backdrop of the Third Fomorian War of 2680, which weakened the power of Faerie in the Enchanted Isles (present-day Ireland and England) and paved the way for the domination of men. One player (the Fomorian player) controls the Trolls (also called Fomorians) of the Confederation of the North (present-day Scotland), Connaught, Munster, and the Eastmarch, as well as the Trolls' allies, the Humans (called Mundanes) of the Borders, The Weald, and The Eastmarch. The other player (the Faerie player) controls the Elysh Kingdoms of Albion, Gwynedd, Ulster, and Leinster and the allied Gnomes of the Heartstead of Curwyllan.

The players alternately move pieces representing the forces and persons under their control across a map of ancient Britain and Ireland and use these pieces to attack each other, to capture strategic objectives, and to otherwise fulfill their victory conditions in the scenario being played.

[2.0] Game Components

COMMENTARY:

Each copy of *Albion* should include the following components:

One 22" x 34" game map

One Section of 200 die-cut cardboard playing pieces

One 16-page booklet of rules and support material

Two six-sided dice (not included in *Ares* edition)

One game box (not included in *Ares* edition)

If any of these parts are missing or damaged, describe the problem on a postcard and mail it to:

▲ Captain

▲ Marshal

▲ King

★ Enchanter

★ Hero

☞ Swimmer

☞ Flyer

Some persons have more than one special ability. For a complete summary of Person Symbols, see the mapsheet.

Some person pieces show different persons on the front and back. In these cases, the person depicted on the back of the piece enters the game whenever the person depicted on the front is killed:

FRONT



BACK



Some person pieces have a magic item on the back. In these cases, the magic item is carried by the person depicted on the front until that person is killed. At that time, the piece is flipped over to reveal the magic item, which may be claimed and used by other persons:

FRONT



BACK



OTHER PLAYING PIECES

FRONT



Artifact

BACK



12



Heirloom



Ruins

Enchantment



Ruins

Refit



Ruins

Vortex



Game Turn

Game-Turn Marker



[3.0] Game Terms

The terms **enemy** and **friendly** distinguish the playing pieces and actions of one player from those of the other. All pieces controlled by one player are friendly to one another and are enemies of all pieces controlled by the other player. Phases during which players may undertake certain activities (see Course of Play, 5.0) are also referred to as friendly or enemy (for example, a friendly Movement Phase). All friendly pieces occupying a single hex constitute a stack, sometimes referred to as a "force."

Playing pieces are distinguished by **type** (army, ship, or person); **race** (Elf, Mundane, Troll, or Gnome); and **kingdom** (Ulster, Leinster, Munster, Connaught, The Weald, Eastmarch, The Borders, Curwyllan, Mundaia, Albion, Gwynedd, Strathclyde, Ochil, or Moray). The playing pieces also have various ratings printed on them:

Maximum Combat Strength. A piece's basic ability to engage in combat. Combat Strength is measured in Combat Strength Points (CSP's). Each army piece consists of the number of CSP's printed on it. Each escort consists of one CSP. Each person has a **Maximum Combat Strength** printed on his piece. This is the **Combat Strength** with which the person starts the game. As he suffers wounds, his **Combat Strength** will decrease to a new **Current Combat Strength**; as a result of **healing**, his **Current Combat Strength** can be increased to his **Maximum Combat Strength** again. Only enchantment or possession of a magic item can raise a person's **Current Combat Strength** higher than the **Maximum** printed on his piece. When involved in combat, a person always uses his **Current Combat Strength**.

Basic Magic Strength. A measure of a person's ability to perform magic. By adding the current **Mana Level** (which varies according to the Game-Turn in progress) to a person's **Basic Magic Strength**, the person's **Current Magic Strength** is determined. This **Current Magic Strength** helps determine the range at which an enchantment will be effective.

Command Rating. A measure of a person's ability to command friendly army CSP's.

Movement Allowance. The measure of a person's ability to move across the map. The **Movement Allowance** is expressed in terms of **Movement Points**, which are expended to enter a hex.

The magical quality of a particular hex is known as the hex's **Aspect**. A hex has either no **Aspect**, or has one of three distinct **Aspects**: mundane, enchanted, or wild magic.

[4.0] How to Start the Game

1. Select a scenario (see 22.0 and 23.0) and determine who will play each side.

2. Set up the **active** pieces in the hexes indicated as follows:

Note that the following playing pieces are designated by hex number (in **bold**), person, ship (in *italic*), by magic item, and by CSP's

of army pieces (e.g., Troll × 4 means 4 CSP's of Trolls).

Clan Moray

2611: Barguest (Brguest). 2613: *Fleetfoot* (FltFoot), *Windrider* (Windrdr), *Stormcrow* (Strmcrow), *Redtooth* (Rdttooth). 2714: Troll × 4. 2810: Rurik, Troll × 4. 3012: Imiric, Troll × 8. 3106: Gairloch (Gairloch), Troll × 6. 3206: *Oakheart* (Oakhrt).

Clan Ochil

3118: Bogan, *Gullfoot*, *Reefrider* (Reefrdr), *Moontop* (Moontp), Troll × 6. 3314: Glastyn, Troll × 6.

Clan Cumrock of Strathclyde

2521: Troll × 4. 2920: Grogan, Callach, Troll × 4.

Men of the Eastmarch

3337: Dobbie the Scryer. 3439: Magog, Troll × 4. 3639: Mad Ainsel, Mundane × 6. 3737: Bran Og, Mundane × 2.

Kingdom of the Borders

3218: Brian Mac Iver (MacIver), *Seasnake* (Seasnke), Mundane × 6. 3321: Mundane × 2.

Clan Connaught

0720: *Irontooth* (Irttooth), *Seating*, *Bluefish* (Blufish). 1421: Connan, Troll × 6.

Clan Mac Ennis of Munster

0327: *Fairwind* (Fairwnd), *Pelican*, Troll × 4. 1026: Balor, Troll × 6.

Men of the Weald

2242: *Seasong*. 2340: Cormac, Mundane × 6. 2941: Dando, Mundane × 2. 3145: Sean, Mundane × 6. 3543: *Mistwalker* (Mstwlkr).

Kingdom of Albion

2339: Edric, *Foamrider* (Fmridr), Elf × 4. 3034: Elidor, Elf × 4. 3140: Colleran, Elf × 4. 3429: Dorwen, Elf × 2.

3. The Faerie player sets up his **inactive** pieces in the hexes indicated as follows:

Kingdom of Leinster

1426: Dagda, Brigit, Elf × 6. 1526: Angus Mac Og (MacOg), Elf × 4.

Kingdom of Ulster

1318: Cluracan (Cluracan), Elf × 4. 1922: Finvarra (Finvarra), Morigu, Elf × 6, Trollbane (#12).

Kingdom of Gwynedd

1836: Midinhir (Midinhir), *Seawitch* (Seawitch), Elf × 6. 2030: Arwan, *Mornstar* (Mrnstar), Elf × 6. 2437: Branwen (Branwn), Elf × 4. 2630: *Evensar* (Evnstar), Elf × 2.

The Gnomes of Curwyllan

1241: Trumpin (Trmpin), Gnome × 6. 1740: Erskine, Malekin, Gnome × 14, Lyme's Hammer (#11). 2240: Spriggan (Sprggan), Gnome × 8.

4. The Faerie player sets up those **inactive** persons controlled by neither player in the hexes indicated as follows:

2034: Dunatis the White. 2608: Misha the Wise. 3433: Gerflax Haefay (Gerflax). 3706: The Worm of Mousa Stout.

5. The Fomorian player deploys the 10 artifacts in the hexes indicated as follows:

1023: Dana's Torque (#05), Nuada's Helm (#09), The Red Cleaver (#10). 1323: The Book of Glammours (#01), The Book of Gyres (#02). 2128: The Mailcoat of Gofannon (#80). 2629: Colt Pixy (#04). 2634:

Gwydion's Staff (#07), Finn's Rade (#06).
3705: Bran's Curse (#03).

6. The Faerie player places the Game-Turn marker in the first box of the Game-Turn Record Track on the mapsheet.

7. The Faerie player sets aside the pieces constituting **Auberon's expedition** for future use: Auberon, Ogme, Corin, *Stout-heart*, *Galetop*, *Cloudkiss*, *Swancoat*, and *Silverpeak*.

8. Markers and breakdown units are sorted for later use.

9. The game is now ready to begin. Play commences with the first Game-Turn, and proceeds for the number of Game-Turns specified in the scenario selected (see 22.0 and 23.0), at which time victory is evaluated.

Note: The player setting up each stack determines the order of pieces in the stack (i.e., which pieces are topmost and bottommost). All persons with escorts are deployed with their escorts attached. All ships are deployed at full strength.

[5.0] Course of Play

GENERAL RULE:

Albion: Land of Faerie is played in increments called **Game-Turns**, during which players act according to a rigidly defined **sequence of play**. Each Game-Turn represents a fortnight (about 15 days). Each Game-Turn consists of three **Segments** and two **Player-Turns**, each of which is sub-divided into a number of **Phases** and **Steps**. Game activities may never be undertaken out of sequence. The player whose Player-Turn is in progress is referred to as the **active player**, and his opponent is the **inactive player**.

SEQUENCE OF PLAY

A. Weather Segment

Players consult the Game-Turn Record Track and note the **Mana Level** and the **weather** for the Game-Turn (6.0).

B. Enchantment Segment

1. Both players secretly note (on scrap paper) what **enchantments** the persons they control are casting during this Segment, listing the persons casting the enchantments, target hexes (where appropriate), and any other information necessary to determine the effects of the enchantments.

2. The players reveal the enchantments they will cast during the Segment and all pertinent details concerning them.

3. Each player independently determines whether each enchantment he is attempting to cast is effective (7.0).

4. Enchantments that are effective take immediate effect and remain in effect for the entire Game-Turn. In some cases, it will be necessary to place a marker to indicate this.

5. Each person who attempted to cast an enchantment (whether successful or not) is noted by placing an **Enchantment marker** on his piece.

C. Attrition Segment

1. The Fomorian player determines which of his army pieces, ships, and persons must

undergo **attrition** as a result of lack of command, the presence of storms or other weather effects or enchantments, or the occupation mundane, enchanted, or wild magic hexes (8.0).

2. The Faerie player rolls two dice for each **hex** containing Fomorian pieces undergoing attrition.

3. The Faerie player modifies this dice roll according to the rules in 8.2 and consults the Attrition Table (see mapsheet) to determine the level of casualties inflicted on all Fomorian pieces undergoing attrition in each hex.

4. The Fomorian player consults the Casualty Table (see mapsheet) to determine the exact losses he suffers as a consequence of the result obtained in the preceding Step, and removes the indicated losses.

The two players reverse roles and repeat Steps 1 through 4 to determine the attrition losses suffered by the Faerie player.

D. Fomorian Player-Turn

1. RECOVERY PHASE

a. The Fomorian player determines which of his persons occupy hexes which have automatic healing properties, and removes the appropriate number of **wounds** from those persons (9.0).

b. The Fomorian player removes all **Refit markers** from his ships and turns each ship that had a Refit marker face-up to reveal its undamaged side.

c. At his discretion, the Fomorian player may place Refit markers on any of his damaged ships which are eligible to initiate repairs during this Phase (9.0).

d. The Fomorian player determines which of his persons are eligible to have wounds healed during the Phase (including those healed in Step **a**).

e. The Fomorian player rolls one die for each person eligible in Step **d**. If the roll is less than or equal to the Current Combat Strength of the person, he recovers from a number of wounds equal to the roll. Otherwise, he recovers from no wounds.

2. ACTIVATION PHASE

a. The Fomorian player consults the Activation Table (see mapsheet) to determine which friendly inactive pieces are eligible to become **active**. Note that only the **Worm** is friendly to the Fomorian player for purposes of this roll; numerous inactive persons and kingdoms are friendly to the Faerie player.

b. For each eligible inactive piece, the Fomorian player rolls two dice and modifies the result per 10.4.

c. In each case where the modified roll is less than or equal to the number for that piece (or kingdom), the piece (or all the pieces of the kingdom) becomes **active** under the Fomorian player's control. Otherwise, pieces remain inactive, and no new attempt to activate them is possible until the next Fomorian Activation Phase.

3. MOVEMENT PHASE

a. The Fomorian player moves each of his pieces or stacks individually in any directions up to the limit of their individual Movement Allowances, splitting and/or combining stacks, adjusting the order in which pieces

are stacked together, and conducting **overruns** and **artifact searches** as he wishes.

b. When the Fomorian player has moved all his pieces that he wishes to move by normal movement, he declares which of his pieces (if any) will attempt a **forced march**. Stacks that engage in forced march move again, using a number of Movement Points equaling the Command Rating of any one friendly person in the stack.

c. When all forced marches are completed, the Fomorian player rolls two dice for each stack that engaged in forced march, subtracting the Command Rating of any one person accompanying the stack. He then consults the Attrition Table (see mapsheet), using this total to determine the loss level suffered by the stack as a result of forced march (applied as in 8.0).

4. REACTION PHASE

The Faerie player may move all his eligible stacks (13.0) a number of Movement Points equal to the Command Rating of one friendly person in their stack.

5. COMBAT PHASE

a. The Fomorian player announces which of his pieces co-occupying a hex with enemy pieces will attack those enemy pieces in a **battle** or **engagement**.

b. The Faerie player states in each case listed in the previous Step the type of terrain (from those available in the hex) in which his pieces will defend.

c. The Fomorian player announces the **hexes** (from among those in which he is fighting battles and engagements) in which he also wishes to conduct **challenge combat** and specifies the type of challenge combat he wishes to initiate.

d. The Faerie player announces which of those challenge combats declared in the previous Step he will accept. He may also declare that he is initiating challenge combat in hexes in which, although a battle or engagement is taking place, the Fomorian has initiated no challenge combat (or only one type of challenge combat).

e. The Fomorian player announces which challenge combats he will accept from among those initiated by the Faerie player in the previous Step.

f. The Fomorian player announces which hexes containing *only* opposing persons (and possibly ships on which those persons are *not* embarked) will be sites of **melee combat**.

g. For each challenge combat and melee combat announced and accepted in Steps **c**, **d**, **e**, and **f**, the Fomorian player executes the combat resolution procedures discussed in 16.0, and both players remove losses as discussed in 7.0.

h. When all challenge and melee combats have been resolved, the players individually resolve all battles and engagements announced in Step **a** (15.0 and 16.0).

E. Faerie Player-Turn

The Faerie Player-Turn is conducted exactly as the Fomorian Player-Turn, except the Faerie player is the active player. Whenever "Fomorian" is mentioned in **D**, read "Faerie," and vice versa.

This sequence of play is repeated until the end of the last Game-Turn of the scenario being played. At the end of each full Game-Turn, the Game-Turn marker is advanced one box along the Game-Turn Record Track.

[6.0] Weather

GENERAL RULE:

Weather affects the movement capabilities of pieces and may necessitate attrition for some pieces. The weather for the entire map for each Game-Turn is listed on the Game-Turn Record Track. The weather can be altered locally, or for the entire map, through enchantments or magic items. There are three types of weather: clear, rain, and snow.

CASES:

[6.1] **Clear weather has no effect on play.**

[6.2] **The following rules apply to each hex subjected to rain:**



1. All ships that are **bad sailers** that begin an Attrition Segment at sea must undergo attrition during that Segment.

2. All ships pay one additional Movement Point to enter each hex.

3. All minor rivers that border *only* hexes in which there is rain are treated as major river hexsides. The effects of forts (but not ferries and bridges) on such hexsides are ignored.

4. The Movement Point cost to enter a clear hex or any hex by trail is increased by one.

5. Land pieces may leave (but not enter) marsh hexes.

[6.3] **The following rules apply to each hex subjected to snow:**

1. The Movement Point cost to enter a mountain hex and cross a mountain pass hexside is doubled. The cost to cross a mountain pass hexside is *not* doubled if only one of the hexes joined by that hexside is under the effects of snow, however.

2. Minor river hexsides that border *only* hexes in which the weather is snow are treated as clear hexsides.

3. Army CSP's occupying a snow hex must undergo attrition unless in a friendly fortress.

4. Ships occupying a coastal hex under the effects of snow may not depart that hex. Ships must cease movement upon entering such a hex.

5. Each ship designated a bad sailer that occupies an all-sea hex under the effects of snow during the Attrition Segment must undergo attrition during that Segment.

6. The Movement Point cost to enter clear, woods, forest, and rough hexes is increased by one. All marsh hexes are treated as clear.

[6.4] **Snow can occur only as the result of an enchantment.**

Note that there are no snow Game-Turns indicated on the Game-Turn Record Track.

[7.0] Removing Losses

GENERAL RULE:

Persons may lose **Combat Strength Points**; ships may lose **Steps**, causing them to be damaged or destroyed; and army (and escort) **Combat Strength Points** may be removed from play.

PROCEDURE:

Whenever a player is required to remove losses from army/escort pieces, each loss represents one **Combat Strength Point (CSP)** permanently removed from play. A CSP loss may be satisfied by removing an escort (invert the person piece to which the escort is attached to reveal the unescorted side) or by removing or inverting an army piece. **Example:** A 2-CSP army piece required to lose one CSP would be inverted to reveal its 1-CSP side. Remember that army CSP's are interchangeable within the same color (kingdom).

Ships takes losses in terms of **Steps** rather than CSP's. Each ship has two Steps, represented by the ship piece's front, full-strength side and back, damaged side. To satisfy a one-Step loss, invert a full-strength ship to its damaged side, or remove a damaged ship from play. Removing a full-strength ship from play satisfies a two-Step loss. Ships removed from play never return to the game, but a ship that loses only one Step (damaged) may be repaired (9.0).

Damage to a person is recorded on the **Combat Strength Roster**. Each player should keep his own copy of this roster, upon which he secretly records the losses suffered by his persons. Losses to persons are represented by **wounds** which are marked in the boxes opposite the person's name as shown:

COMBAT STRENGTH ROSTER ALBION

Auberon	<input type="checkbox"/>	<input type="checkbox"/>
Colleran	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Corin	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

In this example, Colleran has received two wounds; Corin has received three wounds — his Maximum Combat Strength — and has thus been killed. Auberon is unwounded.

When all of a person's boxes are marked off, the person's piece is removed from the map (if the person had an escort, a CSP of the appropriate kingdom should be put in the person's place). Persons who still have unmarked boxes remaining may be healed of their wounds (9.0). As wounds are healed, they are erased from the person's boxes.

CASES:

[7.1] **Losses as a result of combat and attrition are found on the Casualty Table.**

In most cases, losses suffered by a piece will be inflicted by results derived from the **Casualty Results Table** or **Attrition Table** (see mapsheet). And results on these two tables are expressed in terms of letters which are indexed, according to the size of the forces involved, on the **Casualty Table**. All results on this table apply to *all* pieces involved in the combat or attrition dice roll which resulted in casualties and which are part of the same friendly stack.

[7.2] **The player who controls a stack determines how losses are distributed among the pieces in that stack.**

So long as all losses are removed (see 7.3, however), the player may distribute them among eligible pieces as he sees fit. **Exception:** Certain results (indicated with a 1) on the **Casualty Table** require that all losses to a particular type of piece be removed from one piece of that type until the piece is destroyed, after which any remaining losses may be removed from any eligible pieces of that type.

[7.3] **Excess losses are ignored.**

If a player has insufficient pieces in a stack to satisfy a required class of loss, the balance of the loss is ignored. Such losses are never converted to another type.

[7.4] **Losses are removed independently and simultaneously when inflicted as a result of combat.**

Neither player may examine how his opponent applies his losses before he applies his own. All losses are removed before retreats are undertaken.

[7.5] **Army/escort CSP's aboard a ship are destroyed whenever the ship sinks.**

Army and escort CSP's never suffer losses as a result of a naval engagement. Results to the left of the slash on the **Casualty Table** are ignored in such cases. However, army/escort CSP's aboard ships are destroyed if the ship on which they are embarked is sunk. Persons aboard ships which are sunk are immediately reassigned to any friendly ships remaining in the stack. If no friendly ships remain, the persons are killed unless the hex is a coastal hex with no enemy ships remain in the hex. If the hex is a coastal hex and there are no enemy ships in the hex, the persons are considered to have reach shore. In any event, all magic items (including possessions) carried by a person aboard a ship which sinks are removed from play.

[7.6] **A piece's Current Combat Strength is used as its Combat Strength.**

Persons have their **Combat Strengths** reduced by one for every wound they have suffered. Similarly, the **Combat Strength** of a damaged ship is shown on its damaged side.

[7.7] **Casualty Table**
(see mapsheet)

[7.8] **Combat Strength Roster**
(see page 12)

[7.9] **Persons Summary**
(see page 13)

[8.0] Attrition

GENERAL RULE:

The following pieces are required to undergo attrition during the **Attrition Segment**:

1. Any ship occupying a hex which is under an enchantment of **Vortex Creation (#09)** during an **Attrition Segment**.

2. Any ship that is a bad sailer occupying a hex under the effect of rain or snow during an **Attrition Segment**.

3. Any Elvish CSP's and/or persons not embarked upon a ship and occupying a mundane hex.
4. Any Mundane CSP's and/or persons not embarked upon a ship and occupying an enchanted hex.
5. Any CSP or person (of any race) not embarked on a ship and occupying a wild magic hex.
6. Any army CSP not occupying a fortress and not under the command of a person.
7. Any army CSP not occupying a fortress and in a hex affected by snow.
8. Pieces in a hex under the effects of Finn's Rage.

PROCEDURE:

The Procedure outlined in Section C of the sequence of play is employed to determine the exact effects of attrition. All mutually friendly pieces undergoing attrition in a hex undergo attrition together, as a single stack.

CASES:**[8.1] Pieces in a particular hex may undergo attrition only once per Game-Turn.**

In some cases, pieces in a hex may be subject to attrition to two or more reasons. In such cases, all mutually friendly pieces in the hex undergo *one* attrition dice roll. However, *all* dice roll modifications applicable to any piece undergoing attrition in the hex apply to *all* pieces undergoing attrition in that hex. Such dice roll modifications are cumulative.

Example: If 4 Elvish army CSP's without a commander occupy a mundane hex (+3 to the dice roll) over which an enchantment of Vortex Creation is cast (+5 to the dice roll) during the same Attrition Segment in which that hex is occupied by 3 friendly army CSP's of uncommanded Gnomes, both the Elves and the Gnomes would be required to undergo attrition. Since all friendly pieces undergoing attrition in a hex must do so in a single dice roll, that dice roll would be modified by +8 for *all* pieces in the hex.

[8.2] The attrition dice roll may be modified in a variety of ways:**Subtract...**

...the Command Rating of any *one* person in the hex who is undergoing attrition.

...the Base Magic Strength of any *one* person in the hex who is undergoing attrition.

Add...

...3 if the pieces undergoing attrition are Elvish pieces in a mundane hex.

...3 if the pieces undergoing attrition are Mundane pieces in an enchanted hex.

...the current Mana Level if the hex the stack occupies is a wild magic hex.

...5 if the pieces undergoing attrition are doing so as a result of an enchantment of Vortex Creation.

...5 if the pieces are undergoing attrition as a result of meeting with Finn's Rage.

...5 if the pieces are undergoing attrition as a result of the presence of Bran's Curse.

[8.3] Attrition Table
(see mapsheet)**[8.4] Attrition results in the loss of CSP's and Steps from persons, armies, escorts, and ships.**

Pieces not required to undergo attrition in a hex are not affected by attrition, and may not be damaged or removed to satisfy losses. When both ships and persons undergo attrition together, *both* ships and persons suffer the indicated losses on the Casualty Table. Thus, if a casualty result of 3 is arrived at, 3 Steps must be removed from the ships undergoing attrition *and* 2 wounds must be inflicted on persons.

[9.0] Recovery and Refit**GENERAL RULE:**

A person who has suffered a wound may be **healed**, and a ship that has lost a Step may be **refit** using the procedure described in the sequence of play.

Cases:**[9.1] Only ships occupying coastal hexes free of enemy ships and army/escort CSP's during a friendly Recovery Phase may be refit.**

Refit

Refit markers should be placed on refitting ships. All persons and army CSP's are considered debarked as soon as a Refit marker is placed on the ship carrying them. They may not move during their Player-Turn.

[9.2] Any number of ships may be refit during a Recovery Phase, and any number of wounds may be recovered from the active player's persons.**[9.3] Ships with Refit markers are eliminated if they occupy a hex containing one or more enemy (but no friendly) ships at the end of any Phase.****[9.4] Ships with Refit markers are eliminated if they occupy a hex in which the only army/escort CSP's present are enemy at the end of any Phase.****[9.5] The placement of Refit markers on ships is entirely voluntary.****[9.6] Persons occupying the Cullian Braes, Gili's Rest, Kellie Braes, Rona's Bath, or a hex with Misha's Rod may have one or more wounds healed (20.6 and 19.5).****[9.7] The Active Player must attempt to heal all Persons under his control (including those controlled through enchantment) who are suffering from wounds during his Recovery Phase.****[10.0] Activation****GENERAL RULE:**

All pieces except Auberon's Expedition and those used as "change" are placed on the map at the start of the game. All pieces on the map are in one of two states: **active** or **inactive**.

Active pieces are fully controlled by one Player. **Inactive** pieces may not move (**exception:** 10.3), attack, or perform any other game functions. **Active** pieces never become inactive. **Inactive** pieces may be "Activated" by dice rolls on the Activation Table (see mapsheet); see the sequence of play. In addition, inactive pieces are activated when they are attacked by enemy pieces, when the enemy player attempts to cast any enchantment which would affect them, or when enemy pieces enter their kingdom. Whenever a person or kingdom is activated, that person (or all pieces assigned to that kingdom) may move and perform all game functions, as directed by the player friendly to them.

CASES:**[10.1] Auberon's Expedition is the only force not deployed on the map at the start of play.**

Beginning on Game-Turn 4, the Faerie player rolls two dice in each friendly Activation Phase to see if Auberon's Expedition enters the game. If activated, the Faerie player places the expedition in any mapded hex in the Jotun Sea Zone or the Sea of Moray Zone. All five ships must be placed in the same hex, and all three persons (and Auberon's escort) must be assigned to the same ship. Once activated, the Faerie player controls Auberon's expedition.

[10.2] The Worm of Mousa Stour, Misha the Wise, Dunatis the White, and Gerflax Haefay are deployed inactive in specified Places of Power.

The Worm is friendly to the Fomorian player, while Misha, Dunatis, and Gerflax are friendly to the Faerie player. Each of these persons may be activated (individually) by a roll on the Activation Table, by the entry of enemy pieces into their hex, or by any attack against them or attempt by the Enemy player to cast an enchantment over them.

[10.3] Gwynedd, Curwyllan, Ulster, and Leinster begin the game inactive, but friendly to the Faerie player.

They are activated (separately) in the manner indicated in the General Rule. Note that only mainland hexes are considered for purposes of activation; enemy pieces can enter island hexes without violating the neutrality of (and thus activating) these kingdoms. Note also that, as an exception to the General Rule, the Faerie player may move armies and persons (no ships) of these nations while they are inactive. No piece may exit its own kingdom until activated, however.

[10.4] Activation Table
(see mapsheet)**[11.0] How to Move Pieces****GENERAL RULE:**

Each piece has a printed Movement Allowance. This Movement Allowance is expressed in **Movement Points**. Moving pieces expend one or more Movement Points to enter each hex. The Movement Point (MP) cost for each race to enter each type of terrain is listed on the Terrain Effects Chart (see mapsheet). The ability of pieces to move is

affected by the presence of other pieces, by enchantments, and by the weather (6.0, 17.0, and 19.0).

PROCEDURE:

The active player may move his pieces during a friendly Movement Phase. The inactive player may move his pieces during a Reaction Phase. Each player may move his pieces through contiguous hexes in any direction(s) up to (but not exceeding) the limit of each piece's Movement Allowance. A piece may not enter a hex unless it has sufficient Movement Points to pay the entry cost for that hex. A piece is never obligated to move. Unused Movement Points may not be loaned to other pieces or saved for later use, however.

Pieces may be moved individually or in groups (stacks). A stack moves at the rate of the slowest piece in it, however. For example, if one piece would be required to expend 2 MP's to enter a hex, and another piece in the same stack would be required to expend 3 MP's, both pieces moving together would be required to expend 3 MP's to enter the hex. The active player may break up and/or combine stacks any number of times during his Movement Phase, creating new stacks as necessary, or trading pieces between stacks which occupy the same hex. The active player may stop moving a piece or stack before its movement is finished in order to move other pieces or stacks, returning later to resume the original piece or stack's movement.

CASES:

[11.1] **Army CSP's not under the command of a friendly Person or not embarked on ships may not move during any Movement or Reaction Phase.**

[11.2] **Certain pieces must stop moving upon entering a hex containing some types of enemy pieces.**

All army/escort CSP's must stop whenever they enter a hex occupied by enemy army/escort CSP's or heroes. Persons moving with the army/escort CSP's must also stop. The active player's pieces may only continue their movement in this case if they conduct a successful Overrun of the hex. See 12.5.

All persons must stop whenever they enter a hex containing enemy army/escort CSP's and may only continue their movement if they successfully evade their enemy pieces (18.0).

Note: Persons accompanying armies or with escorts attached are not affected by the workings of this provision and may not attempt to evade the enemy pieces.

[11.3] **Whenever there are two or more types of terrain in a hex, the player conducting movement chooses any one type of traversable terrain present in the hex.**

His pieces entering the hex stacked together pay only the entry cost for that one type of terrain. This determination may be made anew for each piece or stack entering the hex. Note that a hex's Aspect is not considered a terrain type; a player's choice of terrain includes only physical terrain.

[11.4] **The hexside through which a piece enters a hex may affect the Movement Point cost to enter the hex.**

Whenever a person or army/escort CSP enters a hex through a pass, minor river, or ford (or ferry, bridge, or tunnel, in the case of Elves), the Movement Point cost for that type of hexside listed on the Terrain Effects Chart is added to the cost of the terrain of the hex. All such costs are cumulative. Hexside terrain costs are always assessed; a player may not assume that a hexside consists of clear terrain per the treatment of terrain inside a hex, as discussed in 11.3.

[11.5] **Trails and Faerie roads negate the effects of the terrain in hexes for purposes of movement.**

Hexside terrain is not negated. A piece that enters a hex containing a trail or Faerie road across a hexside containing that same symbol pays the trail or Faerie road cost to enter the hex. Trails and Faerie roads cease to exist in mountain pass hexsides during snow Game-Turns.

[11.6] **Army and person pieces entering a dyke hex always pay the dyke hex cost, regardless of other terrain in the hex.**

[11.7] **The cost to enter a hex varies with the type and race of the piece entering the hex.**

Ship pieces pay only one MP to enter any hex in any sea except the Minches (which costs 2 MP's per hex), but may only enter all sea or coastal hexes. Army CSP's, escorts, and persons pay the number of MP's listed on the Terrain Effects Chart under the column representing their race. For this purpose, the race of the game's pieces is given below:

Human: Callach and all persons and army CSP's of The Borders, The Weald, and The Eastmarch.

Elf: All persons and army CSP's of Albion, Gwynedd, Ulster, and Leinster, plus Dunatis, Misha and Gerflax.

Gnome: All persons and army CSP's of Curwyllan.

Troll: All persons and army CSP's of Connaught, Clan Cumrock, Clan Gogma, Clan MacEnnis, Clan Moray, and Clan Ochil (except Callach, who is human). In addition, the Worm moves as a Troll on land (and as a ship at sea).

Callach's Waff and the Cait Sith pay 1 MP per hex regardless of the type or terrain in the hex and pay no additional costs for hexsides.

[11.8] **Some types of terrain are prohibited to certain pieces.**

Ships may never enter hexes which do not contain some sea. All other pieces except the Cait Sith, Callach's Waff, and The Worm may not enter any hex unless it contains some land (or they are embarked on a ship). Only the Cait Sith, Callach's Waff, and The Worm may cross major river/lake hexsides. They ignore these types of hexsides. Only the Cait Sith and Callach's Waff may cross mountain hexsides. Only Elves (and Gnomes accompanied by an Elf person and/or Elvish army Combat Strength Points) may make use of any ferries and bridges (all other pieces treat ferries and bridges as though they were nor-

mal minor river hexsides) or tunnels (other pieces treat them as mountain hexsides).

[11.9] **The arrangement of a stack of pieces may be freely altered during a friendly Movement Phase, as part of Reaction Movement, or during a combat in which the pieces are involved.**

The order in which pieces are stacked indicates what person(s) command the pieces, who possesses which magic items, and whether a piece is embarked on a ship (12.1).

To indicate that a person possesses a magic item, the item is placed beneath a person. To indicate that a piece is being carried by a ship, the piece is placed beneath the ship. The person who commands a group of Army CSP's is stacked on top of the CSP's (unless embarked on a ship, in which case, the person and CSP's in the stack will all be beneath the ships). The order in which persons are stacked in relation to each other is immaterial (e.g., if a king, marshal, and captain were all present in the hex, any of the three could be stacked on top of the others).

The players may never examine each others' stacks except as a result of an Enchantment of Vision (or a magic item having the same effect).

Some persons have a symbol on the front of their piece indicating that they have an escort attached. This escort is the equivalent of 1 Army CSP in all ways except that it is directly attached to the person and so is not subject to command rules. Just as the order in which pieces are stacked may be adjusted during movement, so may escorts be freely attached or detached during movement or reaction. When an escort is attached to an unescorted person, the person's piece is turned over to reveal the front face (escort attached) and one Army CSP is removed from the hex. When an escort is detached, the person is turned over to reveal the back (unescorted) side. An escort may only be attached to unescorted persons with escort capacity (one side indicates an escort's presence) who occupy a hex with a friendly Army CSP of the same color.

[12.0] Special Movement

GENERAL RULE:

Several types of movement may be employed during a friendly Movement (never Reaction) Phase. These include: teleportation, sea transport, overrun, flight (see 7.9), and forced march. In addition, artifact searches may be conducted (though these are not movement), they do cost Movement Points; see 20.3).

CASES:

[12.1] **Ships may embark and/or disembark friendly persons, escorts, and armies which occupy a coastal hex with them.**

Ships and those pieces noted in 11.8 are the only pieces that can enter all-sea hexes without the aid of ships. Pieces that enter all-sea hexes on ships use sea transport. Whenever land pieces (persons, armies, and escorts) occupy a coastal hex with friendly ships during their Movement Phase, the ships pay 5 Movement Points to embark the

[12.5] Overruns are a special type of movement in which the active player's pieces attack enemy pieces.

Whenever one or more Army/Escort CSP's enter a *clear, woods* or *rough* hex which does not contain an enemy-controlled fortress, they may overrun any enemy army/escort pieces and heroes in the hex. The moving pieces immediately expend four MP's in addition to the cost to enter the hex. A battle is then resolved as described in 15.0 and 16.0. If, after one Round of battle, the enemy pieces are destroyed or retreat from the hex, the attacking pieces may continue their movement. Otherwise, they must cease moving for the remainder of the Phase (no additional Rounds of combat are conducted). All pieces conducting an overrun must be part of the same stack when they enter the hex of the overrun. In addition to all normal battle modifications, 3 is subtracted from the attack dice-roll. Challenge combats may take place as a prelude to an overrun.

[12.6] Terrain Effects Chart
(see mapsheet)

[12.7] Discovery Table
(see mapsheet)

[13.0] Reaction to Movement

GENERAL RULE:

During the Reaction Phase of each Player-Turn, the inactive player may move any eligible unembarked land pieces under his control.

PROCEDURE:

The inactive player examines all his stacks which are within 6 hexes (5 intervening hexes) of enemy/army escort CSP's. Each stack which is within a range in hexes equal to the Command Rating of any one person of his choice in the stack may react. A number of Movement Points equal to the Command Rating of any one person of his choice in the stack may be expended on reaction. These Movement Points may only be used to move. A stack may not exit a hex containing enemy army/escort CSP's unless the Command Rating of a person in the reacting stack is greater than the highest Command Rating of any enemy person in the hex.

[14.0] Command Control

GENERAL RULE:

Army CSP's (but not ships, persons, or escorts) suffer penalties whenever they are not under command. Assignment of an army piece to a person's command is indicated by placing the piece directly beneath the person's piece.

CASES:

[14.1] Army CSP's which are not under command suffer the following penalties:

1. They may not move, react, or conduct forced march. They may embark and/or disembark, and may be transported by sea.

2. They undergo attrition each Attrition Segment in which they do not occupy a fortress.

3. They may participate in combat and be removed to satisfy losses, but their Combat Strength is always halved (rounded down). All forces of army CSP's have a minimum Combat Strength of 1, however. Thus, 2 Gnome CSP's which are out of command in a dyke hex would have a Combat Strength of 1, rather than 0 (½ rounded down).

4. Units which are out of command may not conduct artifact searches or overruns.

[14.2] To be in command, an army CSP must be stacked beneath a person meeting the requirements of 14.3.

The order in which pieces are stacked may be changed at any time during movement or at the conclusion of a combat Round.

[14.3] Persons may command only specified army CSP's.

BranOg  12 5 0 1	Gairich  12 5 2 3	Glasyn  12 5 1 4
--	---	--

Captains may command only army CSP's of their own color. Marshals may command only army CSP's of their own race. King's may command any friendly army CSP's.

[14.4] Regardless of who commands a stack, the Command Rating used to modify various game functions must be that of the highest-ranked person in the stack (regardless of race).

If only Captains are present, any Captain's Command Rating may be used. However, if a Marshal is present, only his Command Rating may be used, unless a King is present, in which case his Command Rating must be used. If there are two or more persons of equal rank, the owning player may choose which Command Rating is used.

[15.0] Initiating Combat

GENERAL RULE:

Combat may take place in any hex containing opposing pieces. The initiation of combat is always voluntary, although the inactive player must defend whenever any non-challenge (15.4) combat is initiated by the active player. There are five distinct types of combat in *Albion*: battle, engagement, melee, duel arcane, and trial by combat.

CASES:

[15.1] The active player may initiate a battle whenever his armies, escorts, or heroes occupy a hex containing enemy armies, escorts or heroes.

At least one army or escort CSP must be present (on one side or the other). If only persons (even heroes) are present, no battle may take place (melee is possible). All friendly and enemy armies, escorts, and persons in a hex must participate in any battle initiated in that hex. **Exception:** Ships and pieces embarked on them may not participate in Battles.

pieces. Once embarked, the pieces may be carried by the ships without penalty for the remainder of their movement. Pieces carried by ships may also be debarked at any time during a friendly Movement Phase that the ship occupies a coastal hex, at a cost of 5 Movement Points to the ship (regardless of the number of pieces transported). There is no limit to the number of pieces which can be embarked/debarked during a Phase. However, a ship may have only one army or escort embarked at any instant. Any number of persons may be embarked, however. Land pieces are shown to be on board a ship by placing them beneath the ship. The Worm, Callach's Waff, and the Cait Sith may never be embarked.

Players should note that the map for *Albion* very accurately duplicates the coastline of the British Isles. As a result, however, a number of hexes have more than one coastline (e.g. hex 2317). When moving by sea, players should remember which side of a hex their ships occupy, so that fleets are not dragged across a peninsula.

[12.2] A ship and the pieces embarked on it are treated as a single piece.

Land pieces using sea transport during a Movement Phase may not move by land during that Phase. They have no Movement Allowance, and may not expend Movement Points for any purpose. Further, the fate of the ship determines the fate of any pieces carried aboard it. If a ship sinks, the land pieces it carries are destroyed (**exception:** see 7.5). Land pieces aboard a ship may not cast enchantments, engage in artifact searches, or participate in battles. They may engage in challenge combat, and their combat abilities are considered when conducting engagements. Embarked pieces always move with the ship carrying them until they are debarked.

[12.3] Teleportation allows a person to move directly between Places of Power.

Any person occupying a Place of Power may expend one Movement Point to attempt teleportation. Immediately upon expending the MP, the owning player rolls two dice. If the roll is less than or equal to the person's Current Magic Strength (see 3.0), the person may be moved immediately to any other Place of Power with a range equal to that person's Current Magic Strength in hexes. If the dice roll is greater than the person's Current Magic Strength, the attempt fails, and the person immediately takes one wound. A new attempt may be made immediately by expending another MP, if the player wishes.

A person may teleport other friendly persons and escorts occupying the same hex with him, but he must expend one additional MP per extra person teleported (although the dice are rolled only once). It costs two additional MP's per escort teleported along with a person. Not all persons being teleported need be moved to the same hex.

[12.4] Armies and persons may engage in forced march.

The procedure for conducting forced marches is described in the sequence of play. **Note:** Pieces conducting forced marches may *not* attempt to employ sea transport. They may teleport, and may conduct overruns and artifact searches.

[15.2] **The active player may initiate a naval engagement between his ships and enemy ships occupying the same hex.**

If an engagement is initiated in a hex, ships with Refit markers may not participate and ignore all results. All other friendly and enemy ships in the hex must participate, as must any persons, escorts, and army CSP's embarked on such ships. Unembarked land pieces may not participate in an engagement.

[15.3] **In the absence of army/escort CSP's, the active player may initiate a melee between his persons and enemy persons occupying a hex.**

Ships and persons embarked on ships may not melee (though they may engage in duels arcane and trials by combat). The presence of the ship in a hex has no effect on the ability of persons not embarked on those ships to melee. Once a melee is initiated, all persons not embarked on a ship who occupy that hex *must* participate *unless* they possess a magic item (Colt Pixy, Bright's Cloak, Gerflax' Wand, or the Staff of Dunatis) allowing them to *evade* automatically. In this case, melee may be declined by the person possessing the item (and by any or all other persons in the hex).

[15.4] **Either player may initiate one or both types of challenge combat during a Combat Phase.**

Challenge combat is a means of initiating a formal duel between champions of both sides. There are two distinct types of challenge combat: the **duel arcane** (15.5) and **trial by combat** (15.6). Challenge combats are announced and resolved as described in the sequence of play. To initiate a challenge combat, the player states the hex in which the combat will take place, which type of combat it will be, and what person will be the challenger (but not what that person's current strengths are or what magic items he may be carrying). The opposing player, in each case, states whether or not he will accept the challenge, and which friendly person in the hex will fight for him. Only one person per side may fight in each challenge combat, and only one challenge combat of each type may be initiated per battle or engagement. Magic items may be transferred between friendly persons occupying the same hex before resolving challenge combat.

[15.5] **A duel arcane is a type of challenge combat between magicians.**

Only persons with a Basic Magic Strength of at least 1 may participate in a duel arcane. Such combat is resolved using each participant's Current Magic Strength (16.4).

[15.6] **A trial by combat is challenge combat between warriors.**

A person's Current Combat Strength is used in a trial by combat (16.5).

[15.7] **Several types of combat may take place in the same hex in one Combat Phase.**

It is theoretically possible for a battle, a naval engagement and two duels arcane and two trials by combat (one challenge combat per type for the battle, and one per type for the engagement) to take place in the same hex

at one time. Each is resolved separately as described in 16.0.

[15.8] **Combat is conducted in Rounds during which the initiative may pass back and forth between players.**

Each time the **Combat Ratio** is calculated, the dice are rolled and losses are removed. These actions constitute one Round. Once a Round is completed, a new Round begins. The active player is always the attacker initially and his opponent is always the defender. However, except in the case of challenge combat, the attacker may decline to continue attacking at the end of each Round. The original defender then has the option to become the attacker. If he chooses to do so, the Combat Ratio is calculated anew (but the terrain type remains the same in *all* Rounds once selected). The players may trade the initiative back and forth between each other in this manner, resolving one combat Round after another in a hex until:

1. All of the pieces of one side are eliminated or have successfully evaded (19.0).
2. One side retreats out of the hex as a result of combat (see the Combat Results Table).
3. Both sides decline to initiate a new Round of combat.
4. The combat result of a battle or engagement has resulted in the elimination of all army/escort and ship pieces in a hex (opposing persons may remain; a melee may not occur if a battle or engagement in which the persons took part has already taken place).

[16.0] Resolving Combat

GENERAL RULE:

Combat is resolved by indexing the Combat Ratio for the combat with a modified dice-roll on the Combat Results Table. The result of this procedure is indexed with the size of each force to determine the exact losses that each side suffers. Each type of combat in each hex is resolved independently. The order in which the combats are resolved (within the sequence of play) is entirely up to the active player. He need not announce the order in which he will resolve his combats in advance. Each individual combat must be resolved before proceeding to a new combat, however (i.e., one of the results given in 15.8 must occur).

CASES:

[16.1] **The following procedure is used to resolve battles:**

1. The active player announces the hex in which the battle will take place.
2. The inactive player states which terrain type his pieces will defend in (**Exception:** 17.1). All Combat Strength modifications listed on the Terrain Effects Chart are applied to *both* players' pieces. Even if the initiative changes and the original attacker becomes the defender, the terrain type does not change.
3. The attacking player may announce challenge combat (see the sequence of play). The inactive player accepts (or refuses) these challenge combats, and may initiate his own.

4. Each player adds the **Current Combat Strength** of each hero and Current Magic Strength of every person on his side to his modified combat strength.

5. The Attacker's Combat Strength is divided by the defender's Combat Strength, and rounded *down* to the nearest simplified Combat Ratio found on the Combat Results Table (thus, 5 CSP's attacking 11 CSP's becomes a Combat Ratio of 1-3). There is no voluntary reduction of Combat Ratios.

6. The attacking player rolls the dice, and modifies the result as follows:

Add...

...The Command Rating of any one attacking person in the hex.

...3 if the defending player declined a duel arcane initiated as a result of the battle *and* one or more defending persons with a Basic Magic Rating of 1 or higher is participating in the battle.

...5 if the defending player declined a trial by combat initiated as a result of the battle and any defending persons are participating in the battle.

Subtract...

...The Command Rating of any one defending person in the hex.

...3 if the attacking player declined a duel arcane initiated as a result of the battle *and* one or more attacking persons with a Basic Magic Rating of 1 or higher is participating in the battle.

...5 if the attacking player declined a trial by combat initiated as a result of the battle *and* one or more attacking persons is participating in the battle.

7. The Combat Ratio found in Step 5 yields a column on the Combat Results Table. The modified roll yields a row. The intersection of line and column yields a pair of letters. The letter to the right of the slash refers to the defender. The letter to the left of the slash refers to the attacker. These results are used to determine losses on the Casualty Table.

8. Each player finds the column on the Casualty Table containing his lettered result.

9. Each player then finds the **strength of force** involved in the combat by adding together all of the army/escort CSP's that participated in the combat *without* modifying their strength in any way. Face value is always used to calculate losses. The resulting strength of force will fall within one of the spans of numbers listed in the left-most column of the Casualty Table.

10. By indexing the line representing the strength of force with the column representing the combat result, the player determines his losses. Losses to the left of the slash refer to army/escort CSP's, while losses to the right of the slash refer to wounds inflicted on persons who participated in the combat. If a result has a 1, all wounds or enough to kill the person (whichever is less) are removed from *one* person who participated in the battle. Any wounds in excess of what is necessary to kill the person are inflicted on other persons who participated in the combat.

[16.2] **Engagements are resolved as follows:**

1. The active player announces the hex in which the engagement will take place.

2. The active player may announce and conduct challenge combat. The defending player may accept (or refuse) these challenge combats, and may propose his own.

3. Each player totals the Combat Strengths of his participating ships, heroes, and army/escort CSP's carried aboard the ships.

4. The resulting totals are expressed as a Combat Ratio (16.1, Step 5).

5. The attacking player rolls two dice, and modifies the roll exactly as in 16.1, Step 6.

6. The modified roll is indexed with the Combat Ratio on the Combat Results Table to yield a combat result.

7. Each player's combat result is indexed with his **strength of force** on the Casualty Table. The strength of force for an engagement is found by adding the Combat Strength of the ships involved. Army/escort and person CSP's are ignored.

8. Numbers on the left of the slash on the Casualty Table are ignored. Those to the right of the slash represent *both* steps lost from ships, *and* wounds inflicted on persons. A result with a 1 indicates that at least one person must be killed (16.1, Step 10), *and* one ship sunk.

[16.3] Melees are resolved as follows:

1. The active player announces the hex in which the melee will take place.

2. The players separately total the Current Combat Strength or Current Magic Strength (whichever is higher) for each of their participating persons. Only one strength (combat or magic) can be used per person (though each time the combat strength is recalculated, the rating selected may be changed). The Current Combat Strength of heroes is *doubled* for purposes of melees.

3. The resulting totals are expressed as a Combat Ratio (16.1, Step 5).

4. The attacking player rolls two dice and modifies the result as follows:

Add...

...The Command Rating of any one attacking person in the hex.

Subtract...

...The Command Rating of any one defending person in the hex.

5. The modified roll is indexed with the Combat Ratio on the Combat Results Table to yield a combat result.

6. Each player indexes his combat result with his **strength of force** on the Casualty Table. The strength of force is found using the *same* numbers as were used to calculate the Combat Ratio, except that the face value of all persons is used (the Mana Level is not added to persons' Basic Magic Strengths and the Combat Strengths of heroes are not doubled).

7. The losses to the left of the slash on the Casualty Table are ignored. Those to the right of the slash are wounds inflicted. A result with a 1 indicates that at least one person must be killed (16.1, Step 10).

[16.4] Duels arcane are conducted similarly to melees.

The major differences are two:

1. The persons involved may only use their Current Magic Strengths to calculate the Combat Ratio.

2. Only one person may participate per player.

There are no modifications to the dice roll (except as a result of magic items). Command has no effect on duel arcane. Acceptance of a duel arcane is voluntary but, once accepted, a person may never withdraw from the duel (all retreat results are ignored) until one or both participants are dead.

[16.5] Trials by combat are conducted similarly to melees.

The major differences are two:

1. The persons involved may only use their Combat Strength (doubled if they are capable of Heroic Combat) for purposes of calculating the Combat Ratio and strength of force (using their unmodified Combat Strength).

2. Only one person may participate per player.

There are no modifications to the combat resolution dice roll (except as a result of magic items). Command has no effect on trial by combat. Acceptance of a trial by combat is voluntary but, once accepted, a person may never withdraw from the trial (retreat results are ignored) until one or both participants are dead.

[16.6] Combat Results Table (see mapsheet)

[17.0] Fortresses

GENERAL RULE:

There are five types of fortresses: knows (the cities the Elves built inside hollow hills), delvings (the deep-dug halls of the Gnomes), brochs (the huge circular towers built by the Trolls), stockades (the ditched and palisaded man-towns), and dykes (the five enchanted hexes of Dermot's Dyke which form a magical barrier between Faerie and the north). Each of these fortress types modifies the Combat Strengths for army/escort CSP's which fight battles (only) in them.

CASES:

[17.1] If a battle is initiated against army/escort CSP's and persons occupying a hex containing an undestroyed friendly fortress, they are considered to be inside the fortress.

If a functioning friendly fortress is in a hex, a player's force must defend in that fortress. Thereafter, all Rounds of that battle are conducted using the terrain bonuses and penalties for the fortress. Players should note that both the attacker and defender's Combat Strengths are modified when a battle is fought at a fortress.

[17.2] Only army/escort CSP's (not ships or persons) are affected by the presence of a fortress.

[17.3] A person in a friendly fortress may not be attacked in melee combat unless the fortress is destroyed.

Persons may be challenged to trial by combat and duels arcane, however.

[17.4] All fortresses except dykes have an intrinsic defensive Combat Strength of 1.

This strength is added to that of other friendly pieces which are defending in the hex (only). It is never modified by terrain. This intrinsic strength may be eliminated as a combat loss. However, it may only be eliminated for this purpose after all other army/escort CSP's in the hex have been eliminated. Its elimination does *not* result in a victory point award (23.0), but does destroy the fortress for the rest of the game (place a Ruin marker in the hex). Fortresses may be destroyed, but never captured. Dykes may never be destroyed, however.

[17.5] Persons may not attack pieces inside a fortress unless they attack in conjunction with one or more army/escort CSP's.

[17.6] A dyke is the only type of fortress that affects movement.

All pieces except Elves (and Faerie-controlled pieces accompanied by Elves) pay 6 MP's to enter a dyke hex. Elves (and accompanying pieces) pay only 1 MP.

[18.0] Evasion

GENERAL RULE:

Whenever persons other than heroes occupy a hex containing enemy army/escort CSP's, they are automatically killed unless one of the following conditions is met:

1. The persons are inside a fortress or embarked on ships.
2. The enemy army/escort CSP's are embarked on ships.
3. A friendly hero or friendly army/escort CSP's are in the hex.
4. The persons successfully evade the enemy CSP's.

In general, opposing pieces in the same hex are considered to be aware of each other. However, the evasion procedure may be used to evade enemy pieces. In effect, successful evasion allows unfriendly pieces to occupy the same hex as if they were ignorant of each other. Evasion may be attempted in the following situations:

1. Persons may attempt to evade enemy pieces which enter their hex during the enemy Movement Phase.
2. Persons may attempt to evade enemy pieces occupying hexes which they enter during a friendly Movement Phase.
3. Persons may attempt to evade enemy pieces at the conclusion of a battle in which all friendly army/escort CSP's and heroes have been killed (and they would themselves be killed, unless evasion is successful).

Ships, armies, and persons with escorts may not evade.

PROCEDURE:

Whenever a player desires to evade, both players roll a die. Each player's roll is modified by the addition of *either* the Command Rating (or the Current Magic Strength

— rolling player's choice) of one friendly person in the hex. A player with army/escort CSP's in the hex has the additional option of adding the number of army/escort CSP's to his roll (instead of using a person's rating). The player with the highest modified roll decides whether the evasion attempt succeeded.

CASES:

[18.1] Pieces which successfully evade while moving may ignore the presence of enemy pieces in the hex in which the evasion took place.

[18.2] Pieces which successfully evade enemy pieces entering their hex may not be overrun or otherwise attacked by those pieces.

Other pieces which enter the hex and are not evaded may still overrun or attack the persons. Note that when one piece in a hex is in contact with enemy pieces, all pieces are in contact. Therefore, if one stack of enemy pieces is evaded and another is not, the first stack may participate in the attack of the stack which was not evaded. If pieces enter a hex containing enemy pieces and successfully evade, they may ignore the enemy pieces and continue moving. Note that pieces in an undestroyed fortress may not evade.

[18.3] If a hero is present in a hex, the options of persons in that hex are increased.

A hero functions as if his Combat Strength was the strength of an army (e.g., a Combat Strength of 3 is equal to 3 army CSP's). Consequently, so long as a hero occupies a hex, the persons in the hex are considered to be accompanied by friendly army/escort CSP's. If the hero leaves the hex or is eliminated, the persons will be killed if enemy army/escort CSP's enter the hex (unless they evade). Note that heroes may attempt to evade, just like any other person.

[19.0] Enchantment



GENERAL RULE:

An enchantment is a potent form of magic used only by enchanters. During the Enchantment Segment, both players secretly plot enchantments as described in Part B of the sequence of play. Players then reveal what enchantments they have plotted, determine the effects of these enchantments, and place an Enchantment marker on each person who attempted to cast an enchantment. Most enchantments take immediate effect, and remain in effect for the remainder of the Game-Turn. The specifics of each enchantment are given in 19.4.

PROCEDURE:

- The player controlling the casting enchanter determines that person's Current Magic Strength.
- The player then rolls the dice. If the roll is less than or equal to the Current Magic Strength, the enchantment is successful and takes immediate effect. Otherwise it fails, and no new attempt to cast an enchantment may be made by the casting person.

CASES:

[19.1] Only enchanters who occupy a Place of Power may attempt to cast an enchantment.

In addition, certain enchantments require that a person occupy a specific Place of Power, or have possession of a magic item.

[19.2] Only one enchantment may be cast by any one enchanter during each Enchantment Segment.

[19.3] Persons who attempt to cast an enchantment during an Enchantment Segment may do nothing else for the remainder of the Game-Turn.

Such persons may not accept challenge combat (though no penalty is suffered for this refusal), move, conduct artifact searches, react to enemy movement, or take any other action *except* to defend themselves if attacked. They may provide Command Control and, once attacked, may choose to adopt the role of attacker if the original attacker declines to continue a combat he originated.

[19.4] Enchantment Summary
(see page 14)

[19.5] Places of Power Summary
(see page 16)

[20.0] Magic Items

GENERAL RULE:

There are three types of magic items in the game: artifacts, heirlooms and possessions. Artifacts are those 10 items numbered between 01 and 10 which are deployed in Places of Power at the beginning of the game and may be discovered and acquired by persons. Heirlooms are those two items (11 and 12) belonging to Curwyllan and Ulster which may be used by any person whose playing piece is the same color as the heirloom's playing piece. Possessions are those 11 items numbered 13 through 23 which are portrayed on the back of the playing piece of the individual who possesses them at the beginning of the game.

CASES:

[20.1] Persons, ships, and armies may carry magic items, or they may be stored in friendly fortresses.

Possession of a magic item is indicated by placing it beneath the person, ship, or armies that are carrying it. The item may be transferred between friendly pieces during movement or reaction or at the beginning of a combat Round during which the bearer and the piece to which it is being transferred occupy the same hex. Anytime a magic item is not carried by a piece or does not occupy a fortress, it may be picked up during movement or reaction by any active piece entering the hex.

[20.2] Only eligible persons may use magic items.

Any person may carry a magic item, but there are a number of restrictions on when an item may be used:

- An item which increases one or more of a person's characteristics (Magic Strength, Combat Strength, Command Rating) may

only be used by persons possessing Ratings of 1 or higher in every one of the affected characteristics.

- A particular person may only use one magic weapon at a time. Magic weapons include: The Red Cleaver, Lym's Hammer, Trollbane, Hand of Torbay, Ogme's Axe, and The Sword Requirer.

- A particular person may only use one Wizard's Staff at a time. Wizard's Staffs include: Gwydion's Staff, Gerflax' Wand, Misha's Rod, and The Staff of Dunatis.

- A person may only use two magic items per Phase or Segment. A person may not benefit from more than two items borne on his person during a Phase (although he may benefit from additional items borne by someone else).

[20.3] Artifacts may only enter the game as a result of an artifact search.

The 10 artifacts deployed on the map at the beginning of the game will never be used until discovered. Discovery may be accomplished whenever one or more active persons occupy the hex in which the item is deployed during their Movement Phase. The procedure for discovering artifacts is listed below:

- The active player announces that he is searching the hex and which persons are participating in the search. He also announces how many MP's (minimum of 4; maximum of 8) all persons in the hex will expend on the search.

- The Current Magic Strength of all persons involved in the search is added to the number of escort (not army) CSP's attached to those persons.

- The span of numbers on the Discovery Table (see mapsheet) within which this total falls is found and two dice are rolled.

- The number of MP's (above the minimum of 4) expended on the search is added to the roll, and the total is indexed with the column found in Step 3. The result obtained will be no effect, a curse, or the number of an artifact (see 20.6) which is discovered. If a result is obtained which cannot be met (for example, item 01 is discovered, but has already been carried off), it is treated as no effect. Regardless of the result, any number of searches can be conducted in the same hex, and/or by the same pieces in a Phase. A newly discovered item must immediately be assigned to one person participating in the search, or it may be left in the hex and treated as if it were undiscovered.

[20.4] Undiscovered magic items may be freely examined by both players.

[20.5] Magic items may be captured or destroyed in melees or battles.

Whenever a person is killed in melee, battle, duel arcane, or trial by combat, any magic items in that person's possession suffer one of three fates: (1) they may be picked up by a friendly person or army CSP; (2) they may be captured by an enemy person or army CSP; (3) they may be destroyed. The player who controlled the dead person rolls two dice. If the result is a 2 or 3, the item is broken or blasted and permanently removed from play. If the result is 4, 5, 6, 7, or 8, the item is captured by a person (or army CSP) of the

original owner's choice. **Exception:** If a person dies in a duel arcane or trial by combat, any items possessed are destroyed on a dice roll of 2-9. On a dice roll of 10, 11, or 12, they are captured by the enemy person who was the victor in the melee (if he is still alive). If that person is also dead, the magic item is automatically recovered by the player whose person controlled it prior to the melee.

[20.6] **Magic Item Summary**
(see mapsheet)

[21.0] Scenarios and Victory Conditions

GENERAL RULE:

There are two scenarios in *Albion*: "Albion Alone" (22.0), and "Faerie Twilight" (23.0). It is recommended that players play the short game, "Albion Alone" before attempting "Faerie Twilight." It is also recommended that the players use only those magic items, enchantments, special Place of Power, and special person attributes which are marked with a star on the summaries the first time they play the game.

PROCEDURE:

The scenario descriptions and the Game-Turn Record Track list when each scenario begins and ends, special rules applying to the scenarios, and the victory conditions for each scenario.

CASES:

[21.1] **Victory is based on the accumulation of Victory Points (VP's).**

VP's are granted for the destruction of enemy pieces and fortresses. Note that players receive VP's for the destruction of enemy pieces even when they had nothing to do with their destruction.

[21.2] **The following VP awards are granted to both players in both scenarios:**

- 1 VP per enemy ship CSP sunk during play*
- 1 VP per enemy army/escort CSP destroyed during play*
- 10 VP per enemy fortress destroyed during play
- 5 VP per enemy person killed during play

*The Fomorian player begins the game with a total of 121 ship and army/escort CSP's. The Faerie player (including all allies) has a total of 133 CSP's.

[21.3] **Certain VP awards are made only during the "Albion Alone" scenario.**

The Fomorian player receives a 15 VP bonus (in addition to the normal VP's for destroying fortresses) for destroying Caer Garmorgan (3034), Blackdown Delving (1740), Brugh Tara (1426), and Caer Knockma (1922), for a possible bonus of 60 VP's.

[21.4] **Certain VP awards are made only during the "Faerie Twilight" scenario:**

The Fomorian player receives an award of 30 VP's for each enemy country (Albion, Curwyllan, Gwynedd, Ulster, Leinster) which has lost all of its persons by the end of the game (including the Cait Sith, in the case of Albion).

[22.0] Albion Alone

COMMENTARY:

The invasion of Albion during the second fortnight in Beltane caught the lords of Faerie totally unprepared and very nearly succeeded in destroying the might of the Elves during the first six weeks of the war. "Albion Alone" portrays this desperate time in a short game format designed to allow players to master the game without playing an entire campaign.

CASES:

[22.1] **The scenario begins on Game-Turn 1 and lasts for three Game-Turns until the end of Game-Turn 3.**

[22.2] **The Faerie player may not roll for the entry of Auberon's Expedition during this scenario.**

[22.3] **The Fomorian player may execute a pre-game Movement Phase prior to the first Game-Turn of the scenario.**

This rule simulates the early mobilization of Fomorian forces. All Fomorian pieces may be moved exactly as during a normal Movement Phase, except that the Movement Allowances of all Fomorian pieces are tripled. No Fomorian piece may enter any hex of Gwynedd, Albion, Curwyllan, Ulster, or Leinster. The weather for this pre-game movement is clear. Pieces may not force march during a pre-game movement.

[22.4] **The Faerie player may not cast enchantments until the Game-Turn**

following the turn in which a Fomorian piece (any type) enters any hex of Gwynedd, Albion, Curwyllan, Ulster, or Leinster.

[22.5] **The Fomorian player wins if he accumulates at least three times the Victory Points accumulated by the Faerie player at the end of the scenario.**

Otherwise, the Faerie player wins.

[23.0] Faerie Twilight

COMMENTARY:

This scenario recreates the entire Third Fomorian War, from the initial invasion of Albion, until the final retreat of the Fomorian army.

CASES:

[23.1] **The scenario begins on Game-Turn 1, and lasts for 10 turns.**

[23.2] **The player with the most Victory Points at the end of the game wins. However, if both players have accumulated more than 400 Victory Points (in total), the game is a draw and both players lose. The vigor of the old races has been dissipated, and the Mundanes take over the Enchanted Isles.**

[23.3] **Cases 22.3 and 22.4 are in effect for this scenario.**

[7.8] COMBAT STRENGTH ROSTER

ALBION

Auberon	□□
Colleran	□□□□
Corin	□□
Dorwen	□□□□
Edric	□□□
Elidor	□□□□

CLAN CONNAUGHT

Connan	□□□□□
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CLAN CUMROCK

Callach	□□
Grogan	□□□□

CLAN GOGMA

Magog	□□□□□
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CLAN MAC ENNIS

Balor	□□□□□
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CLAN MORAY

Barguest	□□□
Gairloch	□□□□
Imric	□□□□
Rurik	□□□□

CLAN OCHIL

Bogan	□□□
Glastyn	□□□□

CURWYLLAN

Erskine	□□
Malekin	□
Spriggan	□□
Trumpin	□□□

GWYNEDD

Arwan	□□□□
Branwen	□□
Midinhir	□□□

LEINSTER

Angus	□□□
Brigit	□□
Dagda	□□□□
Ogme	□□□□□

NON-ALIGNED

Cait Sith	□□□□□
Callach's Waff	□□
Dunatis	□□□
Gerflax	□□
Misha	□□
The Worm	□□□□□

THE BORDERS

Brian	□□□□
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THE EASTMARCH

Ainsel	□□□□
Bran Og	□□□□
Dobie	□□□

THE WEALD

Cormac	□□□□
Dando	□□□□□
Sean	□□□

ULSTER

Cluracan	□□□□
Finvarra	□□□
Morigu	□□□□

[7.9] PERSONS SUMMARY

Certain special rules apply to various Persons in the game. Each entry below gives the Person's name and, sometimes, title, the years of their birth and death (according to the old reckoning) and an alpha-numeric code for purposes of reference. The letters in each Person's identity code indicate race (e: Elf; g: Gnome; m: Mundane; t: Troll; a: Ancient; and s: Supernatural). Ancients move like Elves, and Supernaturals move in special ways described in 11.0. Persons are listed according to the Kingdom or player to whom they owe allegiance.

LEADERS AND HEROES OF ALBION

e01. Auberon the Short, King in Albion (2032–2680) Auberon begins the game off-map with Auberon's Expedition, which has sailed in search of Jotunheim.

e02. Colleran the Brave, Marshal of the East (2106–2680) Colleran may never enter any kingdom except Albion, The Eastmarch and The Weald unless accompanied by a Friendly Marshal or King.

e03. Wild Edric, Prince of Albion (2633–2841) Auberon's youngest son becomes a Marshal immediately if his elder brother (Eldor) becomes King. If both Eldor and Auberon are dead, Edric becomes King.

e04. Eldor, Crown Prince of Albion (2598–2680) Auberon's eldest son becomes King if Auberon is killed (immediately gaining the power to command all friendly forces).

e05. Dorwen Trollslayer, King's Champion (2335–2680) Dorwen bears the blade *Requiter*, and can never part with it unless he is killed. In addition, Dorwen's reputation among the Fomorians is so fell that he receives a shift of one column in his favor whenever he participates in challenge combat.

e06. Corin The Shaper* (?–2680) Auberon's Court Magician is accompanying Auberon's expedition at the start of the game. If Corin is killed, his piece is *not* removed from play. Instead, it is replaced with the Cait Sith, the great Demonaic that Corin bound to his service and which is sworn to avenge his death. The Cait Sith is controlled by the Faerie player.

LEADERS AND HEROES OF LEINSTER

e07. Dagda Silverhair, King of Leinster (1806–2680) If Dagda is killed, Angus Mac Og becomes King of Leinster and gains the ability to command any Friendly troops.

e08. Angus Mac Og, The Curse of Munster (2396–2740) Angus Mac Og becomes King of Leinster if Dagda is killed.

e09. Ogmie Ironfist, Champion of Leinster (2394–2680) Ogmie begins the game off-map with Auberon's Expedition. Ogmie carries *Ogmie's Axe* (the Great Axe of Leinster) at the start of the game. Leinster is activated (if still Inactive) when Ogmie enters the game.

e10. Brigit Shieldmaiden, Princess of Leinster (2414–2740) If both Dagda and Angus Mac Og are killed, Brigit becomes Queen (treat as a King). Brigit bears *Brigit's Cloak* at the start of the game.

LEADERS AND HEROES OF ULSTER

e11. Finvarra, King of Ulster (1642–2828) If Finvarra is killed, Morigu becomes Queen of Ulster (treat as a King). He carries *Trollbane* at the start of the game.

e12. Cluracan the Bold, Hero of Ulster (2387–2680) If Cluracan meets Connan in challenge combat, the Combat Ratio is adjusted one column in Connan's favor.

e13. Morigu the Enchantress, Princess of Ulster (2399–2828) Morigu becomes Queen (treat as King) if Finvarra is killed. If Cluracan is killed, any challenge combat in which she fights a Troll has the Combat Ratio shifted 2 columns in her favor.

LEADERS AND HEROES OF MUNSTER

e14. Arwan the Black, King of Gwynedd (2086–2680) Midinhir becomes King of Gwynedd if Arwan is killed.

e15. Midinhir the Protector (2143–2853) If Arwan is killed, Midinhir becomes King of Gwynedd.

e16. Branwen the Fair, Princess of Gwynedd (2178–2868) If both of her brothers are dead (Arwan and Midinhir), Branwen becomes Queen (treat as King) of Gwynedd.

LEADERS AND HEROES OF CURWYLLAN

g17. Erskine Deepdelver, King of the Gnomes (2615–2723) Erskine carries *Lyme's Hammer* at the start of the game. If he is killed, Spriggan becomes King of Curwyllan.

g18. Trumpin, Master of Bodmin Delving (2638–2680) If both Erskine and Spriggan are killed, Trumpin becomes King of Curwyllan.

g19. Spriggan, Master of Thorstan Hall (2633–2680) Spriggan becomes King of Curwyllan if Erskine is killed.

g20. Black Malekin, The Mage (2628–2680) Malekin is Erskine's Court Mage. He carries *The Hand of Torbay* at the beginning of the game.

HEROES AND LEADERS OF THE FOMORIAN ALLIANCE

t21. Bogan Redcap of Ochil (2622–2680) If Bogan and Eldor meet in challenge combat, the Combat Ratio is shifted one column in Bogan's favor. Bogan becomes Warchief (King) of Ochil if Glastyn is killed.

t22. Glastyn Bearkiller, Warchief of Ochil (2620–2680) If Glastyn dies, Bogan becomes Warchief (treat as King) of Ochil.

t23. Connan, the Avenger of Connaught (2634–2680) If Connan and Cluracan met in challenge combat, the Combat Ratio is shifted one column in Connan's favor.

t24. Balor One-Eye, Warchief of Clan MacEnnis (2638–2680) Modify the dice roll by 2 in Balor's favor whenever he participates in trial by combat.

t25. Magog the Cruel, Warchief of Clan Gogma* (2642–2680) If Magog wounds an opponent in trial by combat, his opponent automatically dies at the end of the trial by combat as a result of the venom on Magog's blade.

t26. Grogan Blackheart, Warchief of Clan Cumrock (2622–2680) Since a prophecy at his birth foretold that Grogan would die at the hands of a woman (a disgrace in the Fomorian culture), Grogan may not initiate or accept any challenge combat for fear that he will face the nemesis of the prophecy. If he refuses a challenge combat, the relevant dice roll modifications apply.

t27. Imric Troll-Lord, Speaker of the Clans* (2628–2680) If Imric meets Auberon in challenge combat, the winner's player adds 5 to the succeeding combat resolution dice rolls in that

battle. If Imric is killed, Gairloch becomes Warchief (treat as King) of Moray.

t28. Gairloch the Swimmer, Marshal of Moray (2636–2680) Gairloch becomes Warchief of Moray (treat as King) if Imric dies.

t29. Rurik Elfbane, Captain of the Guard (2634–2680) Whenever Rurik is present at a battle, the Combat Ratio is shifted one column in his favor.

t30. Barguest the Dwarf, Imric's Mage (2606–2680) Barguest bears the *Moray Crystal* at the beginning of the game.

m31. Old Callach, The Hag of Strathclyde* (2593–2680) If Callach is killed, her piece is flipped over to reveal Callach's Waff.

LEADERS AND HEROES OF MUNDANIA

m32. Brian Mac Iver, King of the Borders (2643–2680) If Brian is killed, all troops of The Borders are destroyed and removed from play at the end of the current Game-Turn.

m33. Cormac Sweetentque, King of The Weald (2634–2680) Cormac may not leave The Weald, Albion, and Curwyllan unless stacked with Imric. If Cormac is killed, Dando becomes King of The Weald.

a34. Sean the Rhymer, Cormac's Mage (?–2868) Due to his opposition to the war, Sean may never leave *The Weald* except to teleport into a Place of Power. He may freely move between Places of Power, but may enter no other hexes outside of The Weald. Sean possesses *Herla's Ring*.

m35. Dando Redhand, Champion of The Weald (2653–2680) If Cormac is killed, Dando becomes King of The Weald.

m36. Mad Ainsel of Eastmarch (2638–2680) If both Ainsel and Magog are present in a hex, Magog's Ratings must be used to modify any dice rolls, not Ainsel's. If other Kings are present, their Ratings may be used instead.

m37. Bran Og, Hero of The Eastmarch (2650–2680) If Bran Og is present in a stack, no other person in that stack may be involved in a trial by combat except Bran Og.

m38. Dobie the Sycr, Ainsel's Mage (2631–2680) Dobie possesses *The Scrying Glass*.

a39. Dunatis the White, Sorcerer of The Watch (?–2853) Dunatis possesses *The Staff of Dunatis*.

a40. Gerflax Haefax, Master of Fir Darrig (?–2680) Gerflax possesses *Gerflax Wand*.

a41. Misha the Wise, Old Man of the Braes (?–2680) Misha possesses *Misha's Rod*.

a42. The Worm of Mousa Stour (?–2680) *The Teeth of the Dragon* are possessed by (but cannot be used by) the Worm. The Worm moves as a Ship in hexes containing sea, and as a Troll in land hexes.

a43. The Cait Sith, Demonaic of the North* (?–?) Also known as Big Ears. The Cait Sith appears immediately upon the death of Corin. It can fly (expending 1 MP to enter any hex on the map). It ignores hexes terrain.

a44. Callach's Waff* (2680–?) This ghost appears immediately when Callach is killed and is controlled by the Fomorian player at that time. At the beginning of each succeeding Enchantment Segment (before enchantments are plotted), the Fomorian player rolls a die. If the result is odd, Callach's Waff is controlled for the entire Game-Turn by the Fomorian player. If even, by the Faerie player. Like the Cait Sith, Callach can fly.

[19.4] ENCHANTMENT SUMMARY

The following 13 enchantments may be cast during the course of the game. Each enchantment, numbered from 01 through 13 for ease of plotting, lists under the heading **Requirements** any special requirements necessary to its casting, under the heading **Effects** how the enchantment operates, and under the heading **Notes** anything special about the enchantment.

01. *Shake the Earth* ★

Requirements: Caster must possess Dana's Torque (Magic Item 05).

Effects: The caster's player designates any one hex within a range equal to the caster's Current Magic Strength $\times 2$. That hex suffers a violent earthquake. All fortresses and 50% of the army (not escort) CSP's in the hex (round down) are immediately destroyed. Both friendly and enemy pieces are affected.

02. *Enchantment of Farcalling*

Requirements: Caster must occupy the Denby or Plinth or Derwent's Watch.

Effects: The enchantment may only be cast once per game. Once cast, the activation dice roll for Auberon's Expedition (see 10.0) is reduced by 5 for the remainder of the game.

03. *Scribing Enchantment*

Requirements: Caster must possess the Scribing Glass (Magic Item 20).

Effects: A successful Scribing Enchantment forces the opposing player to write down the intended movement (including artifact searches and anything else requiring the expenditure of Movement Points) of one stack of the scribing player's choice within a range equal to the caster's Current Magic Strength. Once plotted, the movement must be adhered to as closely as possible during the ensuing friendly Movement Phase, moving as far as possible along the announced path of movement within the limits of the pieces' Movement Allowances. This plot is written *after* the effects of all enchantments have been determined (that is, after all dice rolls have been made in the Enchantment Segment).

Notes: The range of this enchantment is doubled if it is cast by Dobie the Scryer while Dobie occupies Fir Chills (hex 0715). The Scribing Glass can be used only by Dobie the Scryer at the beginning of the game. Upon Dobie's death, the item will immediately become attuned to the first person with a Basic Magic Strength of 1 or higher who possesses the item. Thereafter, only that person may employ the item, though others may carry it. If the person to whom the item is attuned dies, the item will become attuned to the next person with a Basic Magic Strength of 1 or higher who has the item in his possession, etc.

04. *Enchantment of the Elements*

Requirements: Caster must possess the Book of Gyres (Magic Item 02).

Effects: The caster's player determines the weather type in all hexes within a range equal to the caster's Current Magic Strength. Regardless of what weather prevails elsewhere on the map, this *single* type of weather will be in effect in that area for the entire Game-Turn.

The effects of this enchantment have precedence over the effects of enchantments 05, 06 and 07.

05. *Enchantment of Storm Calling*

Requirements: May only be cast by an enchanter with a Basic Magic Strength of 4 or higher who occupies a coastal hex.

Effects: Each all-sea hex in the Sea Zone of which that hex is a part are immediately subject to the effects of storms as described in 6.2 ("bad sailers" must undergo Attrition and all ships pay an additional Movement Cost to enter each hex). There is no additional effect if this enchantment is cast when the weather is *rain*.

06. *Enchantment of Fimbulwinter* ★

Requirements: May only be cast by an enchanter with a Basic Magic Strength of 4 or higher who occupies a mountain hex.

Effects: The weather for the entire Game-Turn in all hexes except those under an Enchantment of the Elements or an Enchantment of Storm Calling is *snow*. This enchantment supercedes (takes effect instead of) enchantment 07.

07. *Enchantment of Rainmaking*

Requirements: None.

Effects: The weather in all hexes on the map except those under an Enchantment of the Elements (04) is *rain*. If enchantment 06 is cast successfully, this enchantment is ignored.

08. *Enchantment of Mental Attack*

Requirements: Before the enchantment takes effect, the caster of this enchantment must take one point of damage. Additionally, only enchanters occupying their home hex may cast this enchantment. The following enchanters have "home hexes" (listed in parentheses after each person): Misha the Wise (Hex 2608); Morigu (Hex 1819); Dunatis the White (Hex 2034); Dobie the Scryer (Hex 3337); Gerflax Haefay (Hex 3433); Barguest the Dwarf (Hex 2611); Corin the Shaper (Hex 2838). No other persons have a "home hex."

Effects: The caster's player initiates a duel arcane between the caster and any one enemy person within a range equal to *twice* the caster's Current Magic Strength. The duel arcane is resolved *immediately* upon the completion of the Enchantment Segment (before proceeding to the Attrition Segment). It is resolved in all ways as a normal duel arcane except that the opposing pieces need not occupy the same hex, the duel may *never* be declined (even persons not normally permitted to accept a duel arcane *must* do so as a result of this enchantment. Persons with a Basic Magic Strength of zero have a Basic Magic Strength of 1 for purposes of this enchantment, to which the current Mana Level is added normally). *Brigi's Cloak* (Magic Item 13) does not allow the wearer to evade this enchantment.

09. *Enchantment of Vortex Creation*

Requirements: Caster must have a Basic Magic Strength of 4 or higher. This enchantment may not be cast at hexes containing undestroyed fortresses.

Effects: All friendly and enemy pieces occupying any one target hex within a range equal to the enchanter's Current Magic Strength must

undergo Attrition during the ensuing Attrition Segment, and 5 is added to its dice roll. Vortex markers are supplied for use in rendering players which stacks must undergo Attrition as a result of vortices.

10. *Enchantment of Mind Control*

Requirements: The sum of the enchanter's Current Magic Strength and Command Rating must be higher than the sum of the target's Current Magic Strength and Command Rating. **Effects:** Any one target person who does not occupy a friendly fortress or a Place of Power may be taken control of by the caster's player. For the remainder of the Game-Turn, the piece (and its escort, if any, but *not* any army or ship with which it may be stacked) may be maneuvered by the opposing player and may be used by that player to perform any game function as if it were his own piece. However, the piece may not enter an undestroyed fortress hex (of any type). If stacked with the controlling player's pieces at the end of the Game-Turn, the person is automatically killed. If more than one enchanter attempts to cast this enchantment over the same piece and both are successful, the enchanter with the highest Basic Magic Strength gains control. If both have the same Basic Magic Strength, roll the dice to determine who gains control (high roll). If the enchanter controlling the person is killed, the enchantment is immediately broken and may be ignored for the remainder of the Game-Turn.

11. *Enchantment of Dispelling Magic*

Requirements: None.

Effects: All other enchantments in one target hex of the caster's choice are destroyed. The target hex must be within a range equal to the caster's Current Magic Strength. It is possible for an enchantment to affect all other hexes on the map *except* the one hex in which this enchantment is cast (thus Fimbulwinter would cover all of the map except the hex to which this enchantment applied). Any other enchantment cast over a person occupying a hex in which this enchantment is cast is immediately negated. Thus, a person under an Enchantment of Mind Control and occupying a hex under an Enchantment of Dispelling Magic would be unaffected by the Enchantment of Mind Control even if he left the hex.

12. *Enchantment of Strength* ★

Requirements: The caster and the target must occupy the same hex.

Effects: The person over whom the enchantment is cast has his Combat Strength increased by 2 for the remainder of the Game-Turn. Note that the number of wounds that a person can suffer before being killed is *not* affected by this enchantment.

13. *Enchantment of Vision* ★

Requirements: Only persons occupying Derg Donnagel (1819), Derwent's Watch (2034), Ravenglass (2825), the Denby Plinth (2838) or the Seat of Moray (2816) may cast this enchantment.

Effects: The caster's player may examine any and all enemy pieces within a range equal to *twice* the caster's Current Magic Strength to determine their composition. He may *not* look at the enemy player's Combat Strength Roster, however.

[20.6] MAGIC ITEM SUMMARY

01. *The Book of Glamours*

An enchanter who possesses this lost volume of arcane lore is automatically successful in casting any enchantment.

02. *The Book Gyres*

Any person with a Basic Magic Strength of 1 or greater who possesses this tome may automatically cast an Enchantment of the Elements regardless of whether or not he is an enchanter (see 19.0).

03. *Bran's Curse*

This great hoard of gold upon which the Worm of Mousa Stour has brooded for 2000 years is a potent lure to the hearts of the Mundanes and they will gladly kill, foreswear, rob, desert their leaders, and commit all manner of foulness for even a small part of it. Whenever a Faerie-controlled person possessing Bran's Curse occupies a hex containing Mundane pieces at the beginning of an Attrition Segment, all Mundane pieces in the hex undergo Attrition, adding 5 to the dice roll. **Note:** The Faerie player may only attempt to discover Bran's Curse when his pieces occupy hex 3705 in the absence of the Worm. The Fomorian player may never "discover" or possess Bran's Curse unless he captures it from the Faerie player.

04. *Colt Pity*

This strange plant only grows during the second fortnight of Horn (Horn II) and only in Wigan's Pen (2629) atop the barrows of the kings. Any person possessing Colt Pity and all pieces with which he is stacked are cloaked in a glamour and automatically evade all enemy pieces if the player controlling the person so desires. Only persons occupying 2629 during Horn II may search for Colt Pity.

05. *Dana's Torque*

This symbol of the power of the ancients allows the bearer to cast the Shake the Earth Enchantment. In addition, any person bearing the Torque is treated as a King with a Command Rating of 6.

06. *Finn's Rade*

The artifact represented herein allows the bearer to control Finn's Rade, a wandering feast of ghostly revelers who met their end when the city of Driffled Knowe was attacked by stealth and sacked during the Kinslaying. Any persons and armies who occupy hex 2634 at the beginning of an Attrition Segment must undergo Attrition as a result of encountering Finn's Rade (whose fair maidens will entreat the mortals to slay themselves and so join the revel...forever). Five is added to the Attrition dice roll in such cases. Any person possessing this magic item is immune to the effects of the revel (as are those stacked with him). In addition, all enemy pieces which begin an Attrition Segment stacked with the possessor of Finn's Rade must undergo Attrition just as if they had encountered the Rade in hex 2634.

07. *Gwydion's Staff*

This staff of power was set into the keystone of the broken gates of Driffled Knowe (2634) by the great mage, Gwydion. The staff may only be used by a Faerie-controlled person with a Basic Magic Strength of 5 or higher. Others may carry but not use it. A bearer with the requisite Basic Magic Strength has his Basic Ma-

gic Strength doubled for all purposes and is always considered an enchanter.

08. *Mailcoat of Gofannon*

Forged from the finest silver (hardened to the strength of steel) this artifact absorbs one wound inflicted on the person possessing it each phase or combat Round (including wounds as a result of Attrition). In addition, the bearer is immune to the effects of the Hand of Torbay (Magic Item 15).

09. *Nuada's Helm*

The helm of the King's Champion lost in the fall of Forador increases the Command Rating of the wearer by 2 and the Maximum Combat Strength (but not the wounds that can be suffered) by 1. Nonheroic persons wearing the helm are treated as heroes.

10. *The Red Cleaver*

The battleaxe of the King's Champion (also lost at Forador) inflicts double damage in all trials by combat (calculate the wounds inflicted and double that number) and causes nonheroic persons to be treated as heroes.

11. *Lyme's Hammer*

Carried by the King of Curwyllan and sometimes, by the Warder of the East, Lyme's Hammer is a great war hammer which increases the bearer's Maximum Strength by 2 (but not the wounds he can suffer). The bearer is always considered a hero.

12. *Trollbane*

This great axe increases the bearer's Maximum Combat Strength by 1 (but not the wounds he can suffer). In addition, *Trollbane* does double damage in any trial by combat against a Troll (calculate the damage and multiply by 2).

13. *Brigit's Cloak*

The specially woven cloak allows the wearer to become invisible. The bearer may always automatically evade. The wearer may always determine a melee combat (but not a challenge combat).

14. *Gefflux Wand*

Any person with a Basic Magic Strength of 3 or higher who possesses Gefflux Wand (and anyone with whom they are stacked) may automatically evade enemy pieces due to the strong glammers springing from this wand. In addition, the weather in any hex any bearer of the wand (no Basic Magic Strength) occupies or enters is always treated as clear (it reverts to its normal state once the wand exits the hex).

15. *The Hand of Torbay*

A glove fashioned from the hide of a demon, the Hand may be used by the bearer to touch one enemy person in any melee or challenge combat. The bearer's player announces in advance who he will attempt to touch. That person's player rolls one die and, if the result is less than or equal to the person's Current Combat Strength or Current Magic Strength (whichever is higher), the person escapes the touch of the Hand unscathed. Otherwise, the person is killed. The effects of the Hand are accounted for prior to the resolution of the combat itself and any person killed by the Hand does not participate in the combat. The bearer of the Hand does participate in the combat, as does any person who escapes the touch of the Hand.

16. *Herla's Ring*

This product of Jotunheim was forged by the

Dwarves for the Kobold Wars. Any person possessing it may cast an Enchantment of Vision automatically (no dice roll is necessary) to a range triple the Current Magic Strength of the wearer.

17. *Misha's Rod*

This small carved stick contains a powerful enchantment, attuning the bearer to the flow of mana. Five is added to the dice roll for all artifact searches in which the bearer of this item participates. In addition, the bearer of the Rod may always ask what magic items are in an enemy stack in the hex he occupies and the opposing player must answer truthfully.

18. *The Moray Crystal*

The bearer can examine all enemy stacks in the hex he occupies and the six adjacent hexes at any time during his movement by expending 1 MP.

19. *Ogme's Axe*

The bearer does double damage in trial by combat and modifies all melee dice rolls by 2 in his favor. In addition, the bearer (traditionally, the Champion of Leinster) is always considered a hero.

20. *The Scrying Glass*

This fabulous mirror (a relic of the Ghostdancers) allows the person possessing it to read and determine the intentions of his enemies. The bearer can cast a Scrying Enchantment for this purpose as described in 19.0.

21. *The Staff of Dunatis*

This thick ash staff appears to be only a brass-shod walking stick, but the bearer is blessed with extreme good luck. He and those with whom he is stacked always automatically evade enemy pieces if they so desire. In addition, the combat resolution dice roll in all combats in which the bearer participates is always modified by 2 in the bearer's favor.

22. *The Sword Requirer*

The possessor of the "sword of heroes" as it is called, is always considered a hero. His Command Rating is always increased by 1 (already reflected on Dorwen's piece). A curse is laid upon the sword that the slayer of its bearer will, by his act, destroy himself. Therefore, if the bearer of Requirer is slain in challenge combat, the enemy piece will also immediately die. Any Mundane or Troll person who attempts to take possession of Requirer must roll his Current Magic Strength or less on two dice. If he fails in this roll, he dies. Troll and Mundane armies may carry the sword without penalty.

23. *Teeth of the Dragon*

When the Worm dies, its body may be looted for its fabulous teeth. After the terrain for any battle has been chosen, the bearer may declare that he is using "the teeth." These are cast on the ground, and where they fall an army springs up. Two dice are rolled, and the number on the dice is the number of army CSP's which are added to the bearer's strength for purposes of that combat. These CSP's may be removed as casualties. They do not benefit from (or suffer from) terrain modifications to their strength. At the end of the battle in which they are used, the CSP's disappear permanently. The teeth may only be used once. The teeth may not be used to affect a melee or an overrun. They may never be used by the Worm, obviously.

[19.5] PLACES OF POWER

The 19 Places of Power are all wild magic hexes. It is possible to teleport between Places of Power. In addition, each Place of Power has characteristics which are unique to it. Each description is numbered (between 01 and 19) for ease of reference.

01. Caer Brandingle

(Hex 1323) This seat of power of the ancients once housed the Royal Library of the King of Faerie in Erin. It may be searched for the *Book of Glamours* and the *Book of Gyres*.

02. Caer Oonagh

(Hex 2128) The summer home of the ancient Kings of Faerie in Albion was twice torched during the Kinslaying (1383-1414). The crypts beneath the mouldering pile of the keep may be searched for the *Mailcoat of Gofannon*.

03. Cuillan Braes *

(Hex 2608) These soothing springs have wondrous healing properties, and any person who occupies hex 2608 during a Friendly Recovery Phase is healed of 1 Wound.

04. Derg Donnegal

(Hex 1819) This dizzying rock spire is the home hex of Morigu the Enchantress. The Enchantment of Vision can be cast by persons occupying this hex. If the enchantment is successful, it takes effect in *all* hexes of Connaugh, Munster, Ulster, and Leinster and all other hexes within range. (see 19.4)

05. Derwent's Watch *

(Hex 2034) This almost inaccessible mountaintop is the home hex of Dunatis the White. Persons occupying this hex may cast an Enchantment of Vision or an Enchantment of Farcalling. An Enchantment of Vision cast from this hex takes effect in all hexes of Gwynedd and Albion and all other hexes within range.

06. The Driffell Knove

(Hex 2634) Site of the worst atrocity of the Kinslaying, the Knowe houses the ghosts of 10,000 Elves slain in a surprise attack. Among these is *Finn's Rade*, a ghostly marriage feast described in 20.6. Armies and persons occupying the hex during the Attrition Segment will be forced to undergo Attrition (+5 to the dice) as a result of encountering *Finn's Rade*. The hex may be searched for the *Finn's Rade* artifact or *The Staff of Gwydion*, which was placed in this haunted place by Gwydion shortly before his death, to be kept safe until needed to aid Faerie.

07. Fir Chlis

(Hex 3337) "The Merry Dancers," as it is called, is a place of abiding enchantment deep within the marshes of the The Wash. Dark magic from the days of the Ghostdancers lingers here and no ships or army CSP's (except escorts) may enter this hex. All persons except Dobie the Scryer suffer one wound during any Attrition Segment in which they occupy Fir

Chlis. When Dobie uses the Scrying Glass while in the hex, its Range is doubled.

08. Fir Darrig

(Hex 3433) "The Red Man" or Fir Darrig is a dark forest haunted by memory of the Ghostdancers. No army CSP's (except for escorts) may enter Fir Darrig, and persons in the hex during an Attrition Segment suffer one wound. Gerflax treats Fir Darrig as his home hex and does not suffer any wound for occupying the hex.

09. Forador

(Hex 1023) Once the greatest city of Connaught, Forador was destroyed five times during the Kinslaying and the Years of Terror which followed. Lost in those times were three potent magic items: *Dana's Torque*, *The Red Cleaver*, and *Nuada's Helm*. In addition, the city is attuned still to the auras of Elven royal blood. The Current Magic Strength of Aubercon, Edric, Eldior, Arwan, Branwen, Mideinir, Morigu, Finvarra, Dagda, Brigit, and Angus Mac Og are increased by 3 whenever they occupy 1023.

10. Gil's Rest

(Hex 2611) These rocky cliffs overlooking the Minches have a peculiarly restful quality which promotes healing. Any person occupying this hex during his Recovery Phase is automatically healed of 1 wound. Gil's Rest is the home hex of Barguest the Dwarf.

11. Kelpie Braes

(Hex 0725) These unique blue-water springs are said to be bottomless by some and by others to house fierce aquatic demons (the Kelpies). Whatever the truth of the legend, they are definitely magical having strong healing properties. Persons occupying this hex during their Recovery Phase are healed of 2 wounds.

12. Pavis Heath

(Hex 3151) Seldom visited by the lords of Faerie, this great heath was once the site of obscene rites conducted by the Ghostdancers. Armies may not enter the hex. Persons (and their escorts) may enter, but any person who begins an Attrition Segment in the hex suffers 2 wounds. Persons who occupy the hex during an Enchantment Segment have their Current Magic Strength *doubled*.

13. Ravenglass

(Hex 2825) Rising almost sheer from the depths of the ocean, Ravenglass is the Royal Observatory of Albion. Persons occupying Ravenglass may cast an Enchantment of Vision with unlimited range.

14. Rona's Bath *

(Hex 2604) These famous hot springs have miraculous healing powers and any person occupying the hex during his Recovery Phase is immediately healed of *all* wounds.

15. The Denby Plinth

(Hex 2838) This stone spire with its everclimbing stairway winding about its exterior is the

home of Corin the Shaper. In addition, persons occupying the hex may cast an Enchantment of Vision or an Enchantment of Farcalling. The Enchantment of Vision takes effect in all of Albion, The Weald, Curwyllan and all other hexes in range.

16. The Giant's Dance

(Hex 2441) Later known as Stonehenge, this circle of monolithic stones has been used by Sunworshippers, Ghostdancers, Moon Cultists, and Blood Drinkers, among others. As a result of the great Magicks unleashed there, it has a strongly magical aura. Armies and escorts may not enter the hex. All persons who occupy the hex during an Attrition Segment suffer 1 wound. All enchantments cast from the hex are automatically successful (no dice roll is necessary). In addition, the Current Magic Strength of all persons occupying the hex is increased by 3.

17. The Mousa Stour

(Hex 3705) This fortified cavern has long been occupied by the Worm. The Worm treats Mousa Stour as its home hex, and its Current Magic Strength and Current Combat Strength are doubled when it occupies the hex. Faerie persons (only) occupying the hex in the absence of the Worm may search for *Bran's Curse*. No armies may enter the hex.

18. The Seat of Moray

(Hex 2816) The Seat of Moray is carved atop the mountain Hightfang. For 500 years the chiefs of Clan Moray have come to the seat to see visions and deliberate upon the good of their hearthsteads. The seat is attuned to those of the Moray bloodline. Barguest, Irmic, and Gairloch have their Current Magic Strength increased by 4 when they occupy this hex. In addition, those three persons may cast an Enchantment of Vision while occupying the hex and the enchantment will take effect in all of Moray, Ochil, Strathclyde, The Borders and all other hexes within range. No armies may enter this hex.

19. Wigan's Pen

(Hex 2629) These ancient barrows hidden deep within the marshes cradle the bones of almost 1500 years worth of the royal houses of Faerie. Persons occupying the hex during the second fortnight of Hoorn may search the hex for *Colt Pixy* (which grows only on the barrows of Kings during this single fortnight of the year). In addition, if Callach's Waf, Finn's Rade, or the Cait Sith enters the hex at any time, they are laid to rest and immediately and permanently removed from the game. Finally, if Aubercon, Edric or Eldior are involved in a battle in Wigan's Pen, they may "call forth the kings." Before the battle, the Faerie player rolls two dice and adds the Command Rating of the person who made the call. The resulting total is the number of *Enemy Army CSP's* which are immediately destroyed by the attacks of the ghostly minions of royal Albion.

ALBION: LAND OF FAERIE DESIGN CREDITS

Game Design: **David James Ritchie**

Physical Systems and Graphics: **Redmond A. Simonsen**

Game Development: **Nick Karp**

Development Assistance: **Thomas Peccorini, Deborah C. Ritchie**

Rules Editing: **Gerry Klug**

Blindtesters: **Jamie Adams, Richard Hammer**

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Shelley, Ken Slepjan, Max Weissman

Production: **Marjorie Gray, Ted Koller, Manfred F. Milkuhn,**

Michael Moore, Bob Ryer, Ken Stec

Albion, Land of Faerie Counter Section Nr. 1 (200 pieces): Front.
Quantity of Sections of this identical type: 1. Total quantity of Sections (all types) in game: 1.

Auberon 14 2 5 6	Colleran 14 5 1 3	Edric 14 4 3 4	Eldor 14 5 2 3	Dorwen 18 6 2 2	Corin 18 3 6 1	Gmngm 14 4 4 4	Arklow 14 4 4 4	Menador 14 4 4 4	Melton 14 4 4 4
Albion 14 2 4 4	Albion 14 2 4 4	Albion 14 2 4 4	Albion 14 2 4 4	Silverpk 40 3 4 3	Swncou 40 3 4 3	Fmndr 46 2 4 4	Cdkiss 40 3 4 3	Galetop 40 5 4 4	Stouhri 40 4 4 4

Kingdom of Albion

Erskine 12 2 1 5	Trmpin 12 3 2 3	Sprgan 12 2 2 4	Malckin 12 1 4 3	Crwylin 12 2 2 2	Crwylin 12 2 2 2	Crwylin 12 2 2 2	Crwylin 12 2 2 2	Crwylin 12 2 2 2	Crwylin 12 2 2 2
Bkdw 12 14	Thrsten 12 8	Bodmin 12 6	Lyme's Hammer 11	Crwylin 12 8	Crwylin 12 6	Crwylin 12 6	Crwylin 12 4	Crwylin 12 4	Crwylin 12 2

The Gnomes of Curwyllan

Kingdom of Gwynedd

Arwan 14 5 3 4	Midhri 14 4 3 5	Branw 14 2 5 2	Gwedd 14 2 4 4	Gwedd 14 2 4 4	Gwedd 14 2 4 4	Gwedd 14 2 4 4	Gwedd 14 2 4 4	Gerfaw 16 2 6 0	Danari 18 3 6 3
Callan 14 6	Cader 14 6	Emlyn 14 2	Rade 14 4	Emstar 36 4	Mmstar 40 3	Swchic 36 3	Gwedd 14 4	Misha 16 3 5 0	Worm 10 6 5 0

Nonaligned Persons

Imric 12 6 2 6	Brgest 14 4 3 0	Ruth 12 6 0 2	Gairch 12 5 2 3	Moray 12 2	Moray 12 2	Moray 12 2	Moray 12 2	Moray 12 2	Moray 12 2
Mllirk 12 4	Crmdy 12 4	Maben 12 8	Kippen 12 6	Moray 12 6	Oakhri 30 4	Rdooth 30 4	Sirmw 30 3	Windri 36 2	Fifoot 36 2

Clan Moray

Kingdom of Leinster

Dapla 14 5 3 5	MacOg 14 3 2 4	Ogme 18 6 4 1	Brigi 18 2 4 1	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2
Tara 14 6	NaBoine 14 4	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2	Leinster 14 2

Clan Ocht

Glwyn 12 5 1 4	Bgan 12 5 0 3	Ochl 12 2	Ochl 12 2	Ochl 12 4	Gullfow 36 2	Gung 12 6 0 3	Caught 12 2	Cruth 12 2	Cruth 12 2
Arloch 12 6	Sobay 12 6	Ochl 12 2	Ochl 12 2	Msonp 30 3	Reefri 36 2	Wyis 12 6	Bhufsh 30 4	Seating 30 3	Irdooth 30 3

Clan's Ommunial

Artifacts

01 Book of Glamours	02 The Book of Gyres	03 Bran's Curse	04 Coh Play	05 Dana's Torque	MacIver 12 4 0 4	Camud 10 6	Mipath 10 2	Game Turn	Scadri 40 3
06 Finn's Rale	07 Gerdin's Staff	08 G'Tann's Malicoat	09 Nuada's Helm	10 The Red Cleaver	Seaska 36 3	Borders 10 2	Bwdes 10 4	Trollbane 40 3	Seawolf 40 3

Kingdom of the Borders Kingdom of Uster

Clan Cinnroek of Strathclyde

Grogan 12 5 0 4	Callach 12 2 3 0	Sirrhld 12 2	Sirrhld 12 2	Magog 12 6 2 3	Gogma 12 2	Balo 12 6 0 5	Munier 12 2	Munier 12 2	Munier 12 2
Wilig 12 4	Cmreck 12 4	Sirrhld 12 2	Sirrhld 12 2	Kirkel 12 4	Gogma 12 2	Ennis 12 6	Banfey 12 4	Fairwand 36 2	Pelican 36 3

Clan Gogna-Eastmarch

Clan Mear's sons of Munster

RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS
RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS	RUINS

Men of the Eastmarch

Ainsel 12 4 0 4	BranOg 12 5 0 1	Dobie 14 3 3 0	Estmch 10 2	Cvma 12 5 0 4	Sean 14 3 4 4	Dando 12 6 0 3	Weald 10 2	Weald 10 2	Weald 10 2
Ycombe 10 6	Redhill 10 2	Estmch 10 2	Estmch 10 2	Mendp 10 6	Hammel 10 6	Hodden 10 2	Weald 10 4	Miwkr 36 1	Seasong 36 1

Men of the West

	Refit	Refit	Refit	Refit	Refit				
	Refit	Refit	Refit	Refit	Refit				

3639 	3737 	Estmeh 10 	Estmeh 10 	2340 	3145 	2941 	Weald 10 	Mistkr 30 	Seasong 30
Ainsel 14 4 0 4	Brand 16 5 0 1	Spryng Glass 20 	Estmeh 10 	Cornac 14 5 0 4	Herb's King 16 	Dando 16 6 0 3	Weald 10 	Weald 10 	Weald 10

					Seawolf 30 2	Borders 10 1	Borders 10 3		Seawolf 36 2
Glamours 	Gyres 				Mackler 16 4 0 4	3218 	3291 	Scadrier 36 2	

2521 	2020 	Sirrhild 12 1	Sirrhild 12 1	3438 	Gogina 12 1	1026 	0327 	Fairwind 30 1	Pelican 30 2
Grogan 14 5 0 4	Waff 12 3 4 0	Sirrhild 12 1	Sirrhild 12 1	Magog 16 6 2 3	Gogina 12 1	Balo 16 6 0 5	Munster 12 1	Munster 12 1	Munster 12 1

1426 	1525 	Leinster 14 1	Leinster 14 1	Leinster 14 1	Usher 14 1	Usher 14 1	Usher 14 1	Usher 14 1	Surewit 36 1
Dagda 18 5 3 5	MacOs 18 3 2 4	Dane's Axe 19 	Brig's Dish 13 	Leinster 14 1	Fwarrar 16 4 4 4	Morog 16 4 3 3	Citrican 16 5 3 2	1922 	1318

3118 	3314 	Ochil 12 1	Ochil 12 1	Moonin 26 2	Reclridr 30 1	3421 	Blufish 24 2	Seating 24 2	Irishwah 24 2
Glaswyn 14 5 1 4	Bogan 14 5 0 3	Ochil 12 1	Ochil 12 1	Ochil 12 3	Gullfoot 30 1	Gomun 16 6 0 3	Cnight 12 1	Cnight 12 1	Cnight 12 1

1836 	2030 	2630 	2437 	Fvornat 30 2	Mmrar 36 2	Swawich 36 2	Gwedd 14 3	Maha's Rod 17 	Dragon Jeth 23
Arwan 16 5 3 4	Midher 18 4 3 5	Bransw 18 2 5 2	Gwedd 14 1	Gwedd 14 1	Gwedd 14 1	Gwedd 14 1	Gwedd 14 1	Orlay's Ward 14 	Staff of Donats 21

2714 	2810 	3012 	3105 	Moray 12 5	Orther 26 2	Rdowth 26 2	Sirmew 26 2	Windridr 30 1	Fiffoe 30 1
Inric 14 6 2 6	Mazy Crystal 18 	Rarik 16 6 0 2	Gairlich 14 5 2 3	Moray 12 1	Moray 12 1	Moray 12 1	Moray 12 1	Moray 12 1	Moray 12 1

Albion 14 1	Albion 14 1	Albion 14 1	Albion 14 1	Silverk 36 2	Swecat 36 2	Fmider 40 1	Ctkks 36 2	Galetop 36 3	Stouhrt 36 2
Auberon 16 2 5 6	Colleran 18 5 1 3	Edric 18 4 3 4	Eldor 18 5 2 3	Sword Repeater 22 	CaitSih 20 6 5 0	3034 	2339 	3429 	3140

1740 	2240 	1241 		Crwylin 12 7	Crwylin 12 5	Crwylin 12 5	Crwylin 12 3	Crwylin 12 3	Crwylin 12 1
Erskine 14 2 1 5	Trmpin 16 3 2 3	Sprgan 16 2 2 4	Hand of Torbyn 15 	Crwylin 12 1	Crwylin 12 1	Crwylin 12 1	Crwylin 12 1	Crwylin 12 1	Crwylin 12 1

Albion, Land of Faerie Counter Section Nr. 1 (200 pieces): Back

ALBION: Land of Faerie

1	2	3	4	5	6	7	8	9	10
Beltane II Mana Level: 4 Begin 22.0, 23.0	Hoorn I Mana Level: 5	Hoorn II Mana Level: 5 End 22.0	Arllith I Mana Level: 5	Arllith II Mana Level: 5	Gobis I Mana Level: 6	Gobis II Mana Level: 6	Kithin I Mana Level: 5	Kithin II Mana Level: 5	Mobius I Mana Level: 5 23.0

[12.6] TERRAIN EFFECTS CHART

TERRAIN TYPE	MOVEMENT COST	BATTLE EFFECT	NOTES
Clear Hex	2 2 2 2	D - D	Enemy pieces may be overrun.
Marsh Hex	5 6 4 4	- - - D	-
Woods Hex	3 4 4 2	- - - D	Enemy pieces may be overrun.
Forest Hex	4 5 4 3	- - - T	Printer's error has transposed the sample hexes of Forest and Woods on this Terrain Chart.
Rough Hex	4 3 3 4	- - - D	Enemy pieces may be overrun.
Mountain Hex	5 4 3 5	- D - T	-
Sea Hex	P P P P	- - - -	Only ships, passengers, and persons who can swim or fly may enter.
Knowe	- - - -	H D H T	Intrinsic Defense Strength of 1 (see 17.4)
Delving	- - - -	- - - T	Intrinsic Defense Strength of 1 (see 17.4)
Broch	- - - -	- D - D	Intrinsic Defense Strength of 1 (see 17.4)
Stockade	- - - -	- D - D	Intrinsic Defense Strength of 1 (see 17.4)
Dermot's Dyke	6 6 6 1	H H H T	Pieces stacked with elves pay elf MP cost.
Place of Power	- - - -	- - - -	Persons may teleport into/out of hex.
Trail	1 1 1 1	- - - -	Negates other terrain for movement purposes.
Faerie Road	2 2 2 1	- - - -	Negates other terrain for movement purposes. Pieces stacked with elves pay elf MP cost.
Minor River Hexside	3 + 4 + 2 + 3 +	- - - -	-
Major River/Lake	P P P P	- - - -	Treat as sea. Ships may enter freely.
Ferry Hexside	- - - -	- - - -	-
Fjord Hexside	2 + 3 + 1 + 2 +	- - - -	Pieces stacked with elves pay elf MP cost. Other pieces treat as Minor River hexside.
Ford Hexside	2 + 3 + 1 + 2 +	- - - -	-
Bridge Hexside	- - - -	- - - -	Pieces stacked with elves pay elf MP cost. Other pieces treat as Minor River hexside.
Mountain Hexside	P P P P	- - - -	Persons who can fly may ignore hexside. Others may not cross.
Tunnel Hexside	P P P P	- - - -	Pieces stacked with elves pay elf MP cost. Other pieces treat as Mountain Hexside.
Pass Hexside	1 + 1 + 1 + 1 +	- - - -	-
Border Hexside	- - - -	- - - -	Crossing borders into inactive enemy countries causes them to become active. Faerie attrition.
Mundane Aspect	- - - -	- - - -	Mundane attrition.
Enchanted Aspect	- - - -	- - - -	-
Wild Magic Hex	- - - -	- - - -	All pieces suffer attrition.

SUMMARY OF PERSON SYMBOLS

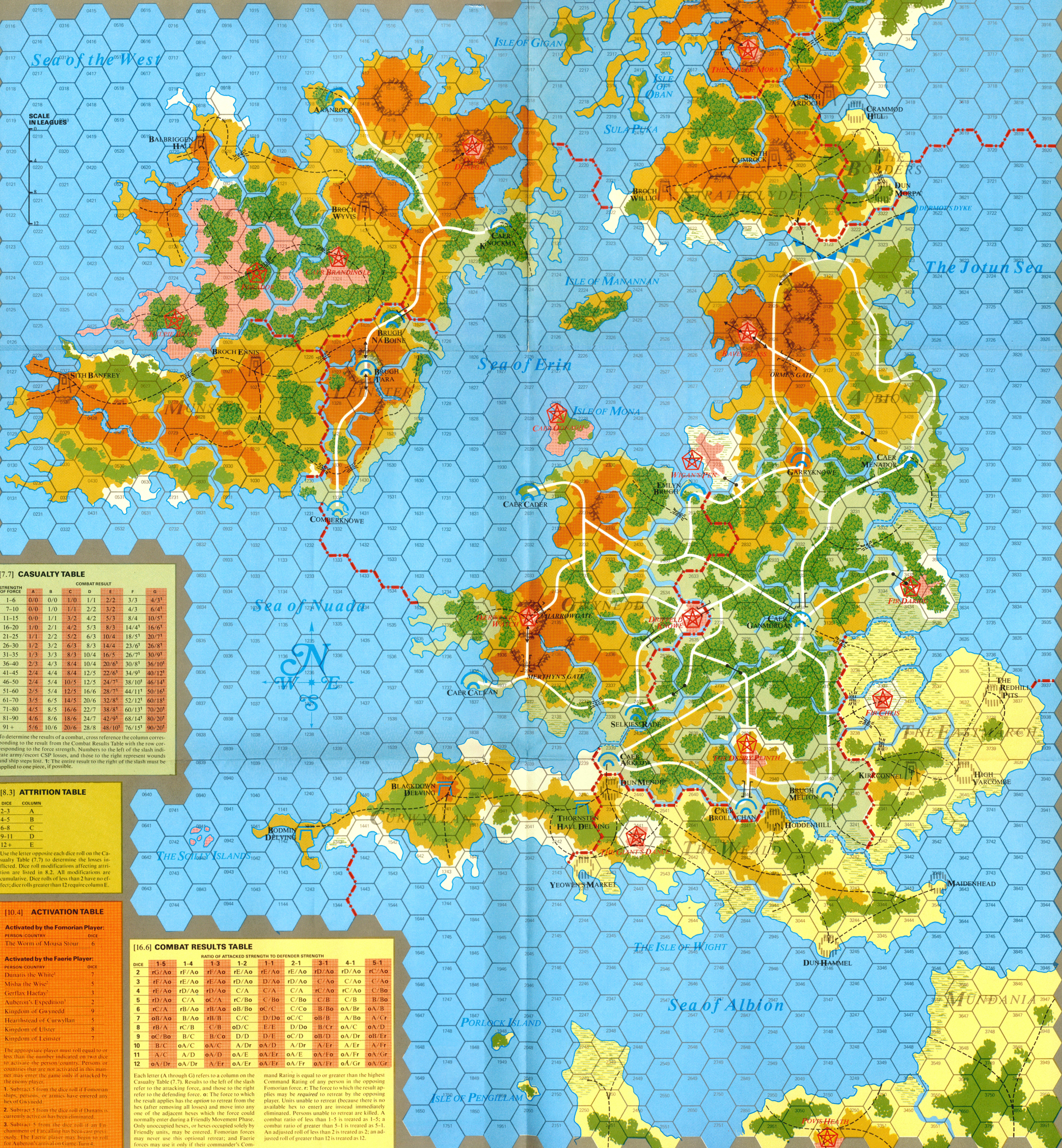
King	King/Enchanter	King/Hero
Marshal	Marshal/Enchanter	Marshal/Hero
Captain	Captain/Enchanter	Captain/Hero
Flyer	Enchanter	Hero

[12.7] DISCOVERY TABLE

HEX	MODIFIED SEARCH POINTS IN HEX	SEARCH POINTS IN HEX
Forador (1023)	2-5 6-8 9-12	C3 C2 C1 10 - - - 10 09 05 10 10 09 05
Caer Brandingle (1323)	2-3 4-8 9-12	C4 C3 C2 01 C2 C1 01 02 01 01 02 02
Caer Oonagh (2128)	2-3 4-8 9-12	C2 C2 C1 C1 C1 C1 C1 08 08 08 08 08
Wigan's Pen (2629)	2-8 9-12	- - - - 04 04 04
Driffield Knowe (2634)	2-5 6-8 9-12	06 06 06 06 06 06 06 06 06 07
The Mousa Stour (3705)	2-7 8-12	C5 C4 C3 C3 03 03 03 03

C12.3.4: The active player must remove from among the persons participating in the artifact search a number of CSP's equal to the indicated number. This represents the effects of a curse guarding the artifact. **F**: Persons searching the hex discover the artifact represented by the number (see 20.0 for details). **-**: No effect; the search reveals nothing. A new search, requiring additional expenditure of Movement Points, may be initiated immediately. **Note**: Dice rolls of less than 2 are treated as 2. Dice rolls of greater than 12 are treated as 12.

M: Mundane. **G**: Gnome. **T**: Troll. **E**: Elf. Numbers under Movement Cost indicate number of Movement Points that must be expended to enter hex of that terrain type; some hexes require the expenditure of additional (+) Movement Points. Letters under Battle Effect indicate whether a race's Combat Strength is halved (H), doubled (D), tripled (T), or unchanged in terrain types. **P**: Prohibited, (-): No effect; other terrain in the hex determines Movement Costs and Battle Effects. **Note**: A hex containing only an Aspect color, but no terrain type, is considered clear terrain.



SCALE IN LEAGUES

0	1	2	3	4	5	6	7	8	9	10	11	12
---	---	---	---	---	---	---	---	---	---	----	----	----

[7.7] CASUALTY TABLE

STRENGTH OF FORCE	A	B	C	D	E	F	G
1-6	0/0	0/0	1/0	1/1	2/2	3/3	4/3
7-10	0/0	1/0	1/1	2/2	3/2	4/3	6/4
11-15	0/0	1/1	3/2	4/2	5/3	8/4	10/5
16-20	1/0	2/1	4/2	5/3	8/3	14/4	16/6
21-25	1/1	2/2	5/2	6/3	10/4	18/5	20/7
26-30	1/2	3/2	6/3	8/3	14/4	23/6	26/8
31-35	1/3	3/3	8/3	10/4	16/5	26/7	30/9
36-40	2/3	4/3	8/4	10/4	20/6	30/8	36/10
41-45	2/4	4/4	8/4	12/5	22/6	34/9	40/12
46-50	2/4	5/4	10/5	12/5	24/7	38/10	46/14
51-60	2/5	5/4	12/5	16/6	28/7	44/11	50/16
61-70	3/5	6/5	14/5	20/6	32/8	52/12	60/18
71-80	4/5	8/5	16/6	22/7	38/8	60/13	70/20
81-90	4/6	8/6	18/6	24/7	42/9	68/14	80/20
91+	5/6	10/6	20/6	28/8	48/10	76/15	90/20

[8.3] ATTRITION TABLE

DICE	COLUMN
2-3	A
4-5	B
6-8	C
9-11	D
12+	E

[10.4] ACTIVATION TABLE

Activated by the Fomorion Player: PERSON COUNTRY DICE

The Worm of Mousa Stour 6

Activated by the Faerie Player: PERSON COUNTRY DICE

Dunatis the White 7

Misha the Wise 5

Gerrfax Haefay 3

Auberon's Expedition 2

Kingdom of Gwynedd 9

Heartstead of Curwyllan 5

Kingdom of Ulster 8

Kingdom of Teister 7

The appropriate player must roll equal to or less than the number indicated on two dice to activate the person/country. Persons or countries that are not activated in this manner may enter the game only if attacked by the enemy player.

1. Subtract 5 from the dice roll if Fomorion ships, persons, or armies have entered any hex of Gwynedd.

2. Subtract 5 from the dice roll if Dunatis is currently active or has been eliminated.

3. Subtract 3 from the dice roll if an Enchanter of Gwynedd has been activated. The Faerie player may begin roll for Auberon's Arrival on Cam's Turn 4.

[16.6] COMBAT RESULTS TABLE

DICE	1-5	1-4	1-3	1-2	1-1	2-1	3-1	4-1	5-1
2	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
3	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
4	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
5	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
6	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
7	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
8	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
9	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
10	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
11	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao
12	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao	r/Ao

Each letter (A through G) refers to a column on the Casualty Table (7.7). Results to the left of the slash refer to the attacking force, and those to the right refer to the defending force. **r**: The force to which the result applies may be required to retreat by the opposing player. Units unable to retreat (because there is no available hex to enter) are instead immediately eliminated. Persons unable to retreat are killed. A combat ratio of less than 1-5 is treated as 1-5; a combat ratio of greater than 5-1 is treated as 5-1. An adjusted roll of less than 2 is treated as 2; an adjusted roll of greater than 12 is treated as 12.