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Jumping Jackalweres! Issue three and still going strong! The Grand Wizard at Penguin has, in his wisdom, ordained that Warlock shall continue, with his blessing. Perhaps he has been influenced by the mountain of letters from readers that pile high in his private chambers . . . or perhaps it was just that Poison Publisher spell we threatened to cast if he didn’t!

In this issue is a new mini-adventure from Steve, The House of Hell, which is set in a haunted house where ghosts, black magicians and zombies will try their best to frighten you to death. And also a Fighting Fantasy game, from Ian, complete with board and counters for you to cut out.

We are trying different types of article in Warlock to find out what you, the readers, like best. Let us know whether you like Fantasy adventures, science-fiction adventures, modern-day adventures (like The House of Hell) or any other type. Tell us which Fantasy Gamebook you like best—or least—and why. Tell us what subjects you would like articles to be written on. Would you like us to include features on Fantasy games? Science-fiction films? Books? You name it; we’ll try our best to twist the Grand Warlock’s arm. He’s happy when we’re publishing things you want.

The winning entry for the Adventure competition of Warlock 1 will be published in the next issue. Until then, may your stamina never fail.

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New Gamebooks

*Warlock* is continually receiving letters from readers wanting to know when the next Gamebooks are coming out and what they will be about. Steve and Ian are trying their hardest to keep the adventures coming but they are particularly concerned about keeping the standards of the adventures high. *The Caverns of the Snow Witch* and *The House of Hell* were originally intended to be the next two Gamebooks, but we decided to give readers a taste of what was to come by publishing shortened versions in the magazine. The full adventures, which are very different from the *Warlock* versions – and twice as long – have been completed.

Ian’s *Caverns of the Snow Witch*, published last month, extends the adventure beyond killing the Snow Witch: in effect there is a new mini-adventure in addition to the original one. Steve’s *House of Hell* is the one in this issue of *Warlock*, but turned inside out. The rooms have been jumbled, there are some cunning secret passages to find and the important clues are in totally different places. Getting through the mini-adventure will not help you at all! *The House of Hell* will be out soon.

Then there are three completely new adventures in the series. *Scorpion Swamp*, which has just been published, takes you into the loathsome mires of Scorpion Swamp, in search of treasure and glory. A new twist in this adventure allows you the option to follow different masters, good, neutral or evil, and each strand carries its own reward!

In a few months’ time, *Talisman of Death* will be published, in which your quest is to find your way back to your own world, carrying the fearsome talisman with you. As you might expect in a conflict with Death itself, your death, if and when it occurs, is not necessarily the end of your adventure!

The following month sees the publication of *The Rings of Kether*, which takes you out to the lawless planets of the Aleph Signi system. You are an undercover narcotics agent, posing as an interstellar travelling salesman with a cargo of exotic off-world fruit, spices and luxuries. Your mission is to stop the alarming flow of the illicit drug Satophil-d and bring the traffickers to justice, with or without the help of the highly suspect Aleph Signi administration!

Still to come are *Assassin*, *Freeway Fighter*, *Temple of Terror*, and many more. News of these in the next issue.
Sorcery!

The Seven Serpents, the third book in Steve Jackson’s epic adventure, recently published, takes you to the awful wilderness of the Kakhabad Baklands. Beyond lies your goal, the dark Mampang Fortress, where the evil Archmage sits plotting the downfall of the neighbouring kingdoms. But your quest to recover the legendary Crown of Kings from the Archmage is in danger even before you begin this part of your adventure. Seven deadly and magical serpents speed ahead of you to warn the Archmage of your coming. Will you be able to catch them in time?

Perhaps you have already caught them and are eagerly waiting for the final and most dramatic part to emerge. The fourth book in the Sorcery epic, The Crown of Kings, will be published in a few months’ time for those brave enough to try it!

Each of the Sorcery books is a complete adventure and can be played on its own as well as part of the four-book epic. Now published by Puffin, all the books contain the spells from the Sorcery Spell Book in the back – which is handy for magic users!

Fighting Fantasy Collectors’ Items

Puffin are planning to release a Fighting Fantasy ‘Adventure Kit’ just before Christmas. This will be a kit containing a pad of Adventure Sheets (so you don’t have to try to find a photocopier any more), a special Fighting Fantasy pencil, two FF dice and a Fighting Fantasy badge.

Puffin are also planning a Monsters Book with colour illustrations of lots of the Fighting Fantasy monsters, drawn by all the FF artists. All the creatures will be fully characterized and readers will be able to have ‘creature combat’ battles. This book should be out later in 1985.

Games Workshop are also producing a Warlock of Firetop Mountain game. For up to six players, adventurers must explore the board, which illustrates the Warlock’s dungeon, fight monsters and find treasures, including the combination of keys needed to open the Warlock’s chest. There is even a maze section which changes each time you play! The Workshop are also doing a range of FF jigsaws, which will feature the most popular covers from the FF series. And more goodies are to come . . .

PuzzleQuest Books

Steve and Ian have been working on a couple of books along slightly different lines. These PuzzleQuest books will be large-format, hardback books published by the Oxford University Press, with full-colour art throughout. Steve’s is called The Tasks of Tantalon and in it you are sent off by an ageing wizard to complete twelve tasks. Each task is a puzzle hidden in the story, and more particularly in the beautiful illustrations by Steven Lavis. When you’ve solved all the tasks, there is yet another puzzle to decide whether you’re correct or not. And if you’re not, you have to start all over again! The Tasks of Tantalon should be out for Easter next year.

Ian’s is a little different, and is so cunning that he won’t give any clues as to what happens! But he did at least let slip the title – Casket of Souls – and hinted that the reader has to save a Kingdom from destruction by the undead Dragonlord. The full-colour artwork is this time by lain McCaig, who is the cover artist of Forest of Doom, City of Thieves, Deathtrap Dungeon and Island of the Lizard King. Current plans are to release it in Autumn 1985.

Software

Two new and stunning adventure games based on The Forest of Doom and The Citadel of Chaos are just about to be published for the ZX Spectrum 48K and the Commodore 64.

Designed by two young programmers, Darryl Mattocks and Simon Ball, both games are based very closely on the books but with fiendish new twists to the adventures, so that old hands won’t be at any more of an advantage than beginners. Excellent graphics and sound, full music, combat sheets, character sheets, notes page, realistic dice throws, slow/fast text modes, and many other superb features make these the most exciting and visually effective adventure games on the market. Not to be missed!
Mike Brunton explains the mysteries behind the original Fantasy Role-playing Game

Mike Brunton is well known in the Fantasy games world. He has won many awards for his fine painted Fantasy miniatures and currently works with TSR(UK) Ltd. In this article, he explains the basics of Fantasy Role-playing Games.

Role-playing Games

Role-playing Games (usually called RPGs) have now been around for ten years or so, and are what the Fighting Fantasy Gamebooks are based on– so playing an RPG should be really easy after reading a Gamebook. But whereas you read a Gamebook on your own to have an adventure, you play an RPG with other people. One person has the job of being the ‘book’: this person is usually called the ‘GamesMaster’ (GM) or ‘DungeonMaster’ (DM). Like the book, this person knows all about the adventure that the players will have – and should know most of the rules of the game as well! The GM doesn’t ‘play’ the game in the same way as the players do. He or she does the jobs that a Gamebook does for a player – working out who won a fight, what happens when a helmet is picked up, or where you end if you go down the long east corridor – etc. The GM has a lot of work to do during the game, but he also has a lot of fun too!

The players have a lot less to do. How many players? It could be any number, but more than about six makes it hard for the GM to hear everybody speak. Each player has a character who has scores in abilities like skill, stamina and luck. The players listen to what the GM tells them – as they would read a section in a Gamebook – and then decide what they want their characters to do.

Remember the sleeping Orc in The Warlock of Firetop Mountain and the choices that you couldn’t make? Well, in an RPG the players can try anything! The GM knows the rules, and can decide according to the rules whether something has worked or not. The players don’t have only two or three choices, but as many as they can think up!

Let’s have a look at how an RPG works – in this case the Dungeons & Dragons game. Four players are sitting around a table. One of them is the DungeonMaster, the others are taking part in the adventure as it is described to them. We’ll call the players Phil, Keith and Tom, and Kim will be the DM.

The characters are lost somewhere in the dungeons beneath a wizard’s tower, and Tom’s character has been wounded.

DM: The corridor ends in a door, made of iron.
Phil: Is there a lock?
DM: No, there doesn’t seem to be one on this side. Do you want to listen to see if there’s anything on the other side?
Keith: I’ll listen – carefully!
Kim, the DM, knows that it doesn’t matter how hard Keith’s character listens, he won’t hear anything behind the door. But she rolls a die anyway, so that Keith doesn’t realize this.
DM: You don’t hear anything.
Keith: Right! I’ll kick the door down, and Tom can be ready to cast a spell when we go in. Phil can use his crossbow . . .

Tom: But I’m wounded! OK, I’ll be ready to cast my Magic Missile spell.

Phil: The crossbow’s loaded, and I’ll prop my sword by the door so that I can use it quickly if I have to.

Keith: OK, I’ll kick the door down.
At this point, he rolls a die to see if the kick works. He rolls a 1, so down goes the door.
DM: And behind the door you see there are three Goblins.

Kim now has to control three Goblins while the players fight them.
DM: Roll to see if you’re surprised by the Goblins.
One of the players rolls a die, and the result is a 3. Kim does the same for the Goblins, and the result is a 1. The Goblins are surprised, and the players get to attack first.

**Tom:** I cast my Magic Missile spell at the Goblin. [According to the rules, a Magic Missile hits its target automatically, but Tom still rolls a die to see how much damage he does.] Six points of damage!

**DM:** The Goblin drops dead.

**Phil:** Now my crossbow. [He rolls a die to see if the shot hits.] A 12 – missed.

**Keith:** I swing at one of them with my mace. [He rolls a die as well, and this time the result is a 15. Keith rolls another die to see how much damage he does, and rolls a 1.] A hit, but only one point of damage.

**DM:** The Goblin looks shaken, but it’s going to attack back.

Kim now rolls dice to see if the Goblins manage to hit their opponents. Fortunately for the characters, the Goblins are having a bad day, and both the survivors miss.

**DM:** The Goblins both miss you. Right, roll for initiative for the next turn. [Kim rolls for the Goblins.] Beat a 3.

We’ll leave the adventurers in their fight with the Goblins, but it does show several important things about the Dungeons & Dragons game and RPGs in general.

The most obvious difference is that Kim, the DM, only offered the players one choice, unlike the Gamebooks that offer choices on every occasion. The rest of the time the players did what they wanted, and the DM told them what happened as the result of their actions. The rules in RPGs don’t tell the DM or players what to do, but they do say what the results might be. Luck sometimes plays a part, through the dice.

And that’s something else: how do you throw a 15 with an ordinary six-sided die? The answer is: you don’t. Like most RPGs, Dungeons & Dragons uses dice that have different shapes – the most common have four, six, eight, ten, twelve or twenty sides. The rules tell you what sort of dice to roll to see if something succeeds (or not), like climbing a wall or trying to hit someone with a sword.

You may have also noticed that not all the adventurers did the same sort of things. Each player controls the actions of a single character, and these characters may have special skills. In Dungeons & Dragons characters are created in much the same way as in a Gamebook, but in much more detail. Characters who are strong can become Fighters, who are good in combat (like the adventurer in *The Warlock of Firetop Mountain*). Characters who have a high Dexterity (one of the abilities that all characters have) can become Thieves, who are good at sneaking about, opening locks, and picking pockets. Characters who are
intelligent can become Magic Users – the wizards and sorcerers of the game. They are poor fighters, but can cast spells that make opponents fall asleep, make the Magic User (and his companions) invisible, allow the Magic User to ‘hear’ thoughts, and many more equally useful things. Tom’s Magic Missile spell was one of these Magic-User spells. There is also a cross between the Magic User and the Fighter called the Cleric. Clerics can fight nearly as well as Fighters, and can use spells like Magic Users. They have a different set of spells – like Cure Light Wounds and Detect Evil. In all, there are seven choices of character class, the others – Elf, Dwarf and Halfling (Hobbit) – are variations on those above.

Once the characters have been created, it’s time for them to go on an adventure, sometimes called a ‘module’ or ‘scenario’. This is where the DM comes in, because only he gets to see the details of the adventure – the players have to find out what is going on by having their characters take part! Usually, modules have some sort of map, and a description of what can be found in the places shown on the map – the monsters, treasures, traps, etc. – and what will happen at certain points during the adventure. You can buy modules for the Dungeons & Dragons game: the basic set contains a small adventure, and White Dwarf and Imagine magazines also publish adventures each month. But despite all the adventures that are already available, most DMs find it fun to make up their own.

But there is one major difference between the Gamebooks and Dungeons & Dragons (or any RPG for that matter) that wasn’t in the example. Once you have finished playing one of the Gamebooks, that’s it. The result has no effect on what happens next time you play. In Dungeons & Dragons, each character gets better as he or she has adventures by collecting Experience Points. These are awarded by the DM for killing monsters, finding treasure or anything else the DM thinks appropriate. Characters who have enough Experience Points get extra spells, can hit opponents in combat more often, are tougher and just generally better than when they started. This improved character then goes on the next adventure, and the one after that, giving an RPG the feel of a series of stories, rather than a one-off adventure.

Although it is the oldest, best-known and most widely played RPG, Dungeons & Dragons isn’t the only one . . .

Other Role-playing Games

RuneQuest is a game that appeared in 1978, and was the first RPG not to use many of the ideas that had appeared in Dungeons & Dragons. Each player still controls the actions of one character, and can have that character try anything, but the ‘mechanics’ that dictate how things will turn out are much more complicated and detailed. In exchange for this added complexity it is a game that can be just what the players want it to be.

A character in RuneQuest doesn’t have a ‘class’, but can learn to do nearly anything, so that instead of having a Fighter who cannot cast spells, you can have a character who fights with a sword, can pick pockets and cast some spells as well! Of course this ‘Jack-of-all-trades’ will probably be the master of none, but it is a very flexible system. Players also have the option of playing characters that are a bit out of the ordinary. How do you fancy the idea of being an intelligent Duck or an Ogre for a change?

If the idea of Fantasy or Swords-and-Sorcery doesn’t appeal, and you see yourself leading the attack on the Death Star (or telling Captain Kirk what to do!), then science-fiction RPGs are for you.
**Traveller** is just about the oldest SF RPG around – for a long time it was the only one! Traveller is a big game; there are lots of rules covering almost everything from combat with a variety of weapons and running a starship to full-scale fleet battles and what to do when your spacesuit gets punctured. There are also lots of ready-made adventures for Traveller GamesMasters, because the designers have created a whole universe, called the Imperium, for players to adventure across. The **Star Frontiers** game is similar to Traveller in many ways, but a bit simpler. The Star Frontiers Alpha Dawn set also includes a good beginner’s guide to play.

But RPGs aren’t just limited to Fantasy or SF. How do you fancy the idea of being a Samurai, or one of the Three Musketeers, or a Superhero like Spiderman? All these and many more are in RPGs.

**How to Get Started**

When you go into a games shop there are a confusingly large number of boxes on the shelves – all of which will cost you money – so how do you get started?

One of the best ways is to find a club. Many shops either have notice-boards where people can advertise, or know of groups who play regularly. Magazines have lists of clubs, and many schools have games clubs as well. It may seem a bit strange at first, but most players are really quite friendly and almost never bite visitors! Once you’ve played a couple of times you’ll be in a much better position to decide what you want to do next.

And just think how impressive a Dragon’s head will look over the mantelpiece!
The DOOM DEMON is the Prince of the Undead and all mankind fears him greatly. He rides a flaming iron chariot, pulled by a huge, two-headed DEVIL DOG, as strong as a cart-horse and utterly loyal to its master. The Doom Demon can only stalk the land at night, when he rides out and roams the Desert of Skulls, southwards from Oyster Bay to the Whitewater River, where his domain ends. It is believed he is tied to the desert in some way – perhaps his mortal form once lived there, many oceans ago. During the day he must lie dormant in his Castle of Black Steel, at the fiery edge of Hell.

The Doom Demon draws his power from the chain of skulls that hangs round his neck. These are the remains of the twelve images of Ciarensia, whose souls he has trapped within their skulls. It is presumed that he also has some links with the element of fire, for flames stream from his hair and clothes, as well as his chariot. Wherever he goes he leaves a trail of fire, setting alight anything inflammable, scorching a path of fiery destruction across the countryside. His symbol of power is his whip, made from the hair of a hag who attempted to curse him. He kills swiftly and ruthlessly, first hypnotizing his victim with his hollow eyes, then, with a single lash of the whip, destroying the helpless victim’s soul, at which point the Devil Dog moves in to feed. The Doom Demon wears a flaming black cape, which sustains his incorporeal, undead form. Only when this is destroyed can the Doom Demon be defeated.

To destroy the Demon would require the following: first, to kill the Devil Dog in the usual way.

Second, to evade the Doom Demon’s hypnotic stare by using a mirror to reflect his gaze back on to himself.

Third, to rip the cape from his shoulders while he is trapped by his own gaze, and then to cast Holy Water into his eyes. This will bring him back from the dead, making him vulnerable to ordinary weapons. Then he can be fought and defeated in hand-to-hand combat.

DOOM DEMON  SKILL 9  STAMINA 12

Apparently only three people have lived after seeing the Doom Demon, all of them Dwarfs who were fishing on the north bank of the Whitewater River as he passed them on the other side. They are believed to live in a small village somewhere on the Pagan Plain.

SHADOW MONSTER  
by Simon Wood

This peculiar creature is not alive in the ordinary sense of the word but is a product of evil sorcery. Shadow Monsters are generally used by powerful and malevolent sorcerers and necromancers such as Zanbar Bone of the Black Tower as guardians of their seats of power, but not everywhere, as the spell works only in places where the sun’s rays fall.

The sorcerer casts an invisible pattern of magic runes on to an area of wall on which the sun shines. When any rash adventurer passes by, he or she throws a shadow on the pattern, activating the
SHADOW MONSTER. The shadow comes to life and, stepping from the wall, attacks its 'double', and with the same skill. It has a definite physical form and can be harmed by ordinary weapons. If the monster is 'slain' the activating spell is likewise destroyed, otherwise, it continues to function every time an adventurer passes by, but only once a week.

SHADOW MONSTER SKILL special STAMINA 20

CAVE VAMPIRE

by Bruce Newsom

This vicious beast is the largest type of vampire bat known to man. Some five to six feet in length, including its two-foot tail (when fully grown), the CAVE VAMPIRE is found only in the deepest, darkest caverns, mostly in mountainous regions where local geology provides caverns large enough to house it.

The Cave Vampire differs in several respects from the common bat other than by its size. It has very large and bulging light-sensitive eyes which it uses instead of sonar waves. It also has a very keen sense of smell, and when in its own cave can pick up the scent of its quarry from up to a kilometre away. It is particularly voracious and will attack and feed on any living thing. Although it is not intelligent it does have natural cunning and will not attack anything that looks difficult to kill. It will always fly away if faced with overwhelming odds. Cave Vampires usually live in caverns large enough to provide food and rarely venture into the open, although some have been known to forage in the open at night, attacking livestock and human beings.

It attacks with its claws (three on each wing and two clawed feet) and teeth, and sports two large canines. Its usual tactic is to wrap its wings round the victim and sink its teeth into the neck. It is incredibly strong and an average human would find it extremely difficult to break free. Any adventurer so caught must Test his or her Luck, subtracting one from the die roll for each pointed object carried.

Its one weakness is its eyesight. Because it is so sensitive to light it is put off by anything bright and doesn't like to see its own reflection. Warriors in shining plate armour can usually avoid attack from these creatures. It pays to keep your armour clean!
Dear Warlock,

Thank you for an excellent first issue. Having never come across Fighting Fantasy Gamebooks before, I am now addicted! I even tried to cheat by buying The Warlock of Firetop Mountain before issue two of Warlock came out so I could finish my adventure. You fiendish Half-orcs! You changed it round so I couldn't reach the Warlock's treasure!

Anyway, I have a suggestion to make. Why don't you start a Fighting Fantasy Club? I, for one, would like to join.

Yours enthusiastically,
Harvey Lawrence,
Bushey, Herts.

Hey, that's not a bad idea! Would other readers be interested in a Fighting Fantasy Club? Members could get a membership card, badge, regular newsletter on what's happening in Fighting Fantasy and maybe even a special subscription rate to Warlock magazine if we can twist the arm of the Grand Wizard to start a 'Gamebook Club' and advertise it in Warlock.

We are sure this would attract many people.

Yours hopefully,
Patricia Baughan and Rupert Degas,
Carshalton, Surrey

Dear Warlock,

First of all may I commend you and Puffin Books for the excellence of your seven Fighting Fantasy Gamebooks. I am lost for words to describe their superb layout and planning. (I agree – Ed.) Secondly, I have some questions about them:

1. Do the specific instructions (in some books) of the type 'add 3/1 etc. SKILL / STAMINA; LUCK points' allow you to exceed your Initial scores?
2. Can the STAMINA obtained from a meal (4 points) be allowed to exceed your Initial score?
3. Can you leave behind a Gold Piece in exchange for a shield etc. if you are ordered to 'discard one piece of equipment'?
4. Can you use 'The Eye of Cyclops' and 'The Giver of Sleep', etc., more than once?
5. Could you explain how to 'battle two creatures as one'?

Yours quizzically,

Jason Rayner,
Luton, Beds.

You are not allowed to exceed your Initial SKILL, STAMINA or LUCK scores unless specifically instructed at a reference. By 'specifically instructed' we mean a message such as: 'You may increase your Initial LUCK score by one point and restore your LUCK to this level.' So the answer to your first two questions is no. You are not allowed to leave behind a Gold Piece – or, for that matter, any Provisions – if you are told to leave one item of Equipment behind. Equipment is listed in the 'Equipment' box on your Adventure Sheet; Gold and Provisions have separate boxes. Thus the answer to 3 is no. But the answer to 4 is yes. You can use both these artefacts more than once if you are given the opportunity. In answer to question 5, all you have to do is pretend you are fighting only one creature, instead of two or more. In WoFTM, for example, you are told to fight the Piranhas as a single creature (SKILL 5, STAMINA 5). When you fight them, just enter 'SKILL 5, STAMINA 5' in the Monster Encounter Box and play as if you were fighting one huge Piranha. Or would readers prefer to roll dice against 150 individual Piranhas, each with, for example, a SKILL of 3 and a STAMINA of 2...? – Ed.

Dear Warlock,

My friend and I have been writing short adventure stories, similar to the Fighting Fantasy Gamebooks, for sometime. We have thought of some excellent ideas, and we would like to know how we should go about getting them published.

We also have a suggestion. As well as having a magazine, Warlock – which we think is very good – perhaps you could start a 'Gamebook Club' and advertise it in Warlock. We are sure this would attract many people.

Yours hopefully,

Patrick Baughan and Rupert Degas,
Carshalton, Surrey

Dear Warlock,

I have only one question. How do you get out of the Maze of Zagor? The number of times I have been stuck, lost, disappeared, reappeared... I can't stand it! And those four dorks are sick of the sight of me! Help!

Yours helplessly,

Charles Boundy,
Basingstoke, Hants.

Nyah, hah, hah. Everyone gets lost in the Maze of Zagor! Good; I hope you stay there till you rot... – Ed.

Each issue we will be publishing a selection of letters sent in from Warlock readers. The Warlock's Quill is a forum for suggestions, discussions, queries and comments on Fighting Fantasy Gamebooks. Readers should address their letters to: The Warlock's Quill, Warlock Magazine, Penguin Books, 536 King's Road, London SW10 OUH.
Fighting Fantasy Rules

If you have never played a Fighting Fantasy adventure before, you will notice just by glancing through the following pages that it is not like a story, nor quite like a game: Fighting Fantasy adventures are a little of both. YOU are the hero of the story, but in order to survive your adventure you must learn the simple game rules given below. These rules are used in conjunction with the Adventure Sheet given on pages 16–17. Your Adventure Sheet is your own record of your adventure. You are advised to fill in the Adventure Sheet in pencil so that you can rub out previous scores when you start a new adventure.

How to Survive the House of Hell

The House of Hell is a little different from previous Fighting Fantasy adventures. For the sake of those players who are already familiar with the standard Fighting Fantasy rules, the box below highlights the new rules particular to The House of Hell.

Skill, Stamina and Luck

These scores are determined and used in the normal ways. The only exception is that you begin the adventure 

<table>
<thead>
<tr>
<th>Skill, Stamina and Luck</th>
<th>Fighting Fantasy Rules</th>
</tr>
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<tbody>
<tr>
<td>These scores are determined and used in the normal ways. The only exception is that you begin the adventure unarmed. You have no weapon. Until you find a Weapon (which will be indicated with capital letters) in the adventure, you must deduct 3 points from your Skill score, as rolled at the start. When you find a Weapon, the text will tell you what Skill bonus you may add for it. Your Initial Skill is used to set the maximum Skill score you can have, and also is the Skill score you roll against if asked to roll against your Skill.</td>
<td></td>
</tr>
<tr>
<td>Fear</td>
<td>As well as surviving your adventure by ensuring that your Stamina never drops to zero, in The House of Hell you must also avoid being frightened to death. Before you begin your adventure, roll one die and add 6 to the result. This total will give you the maximum Fear score you can bear. Your Fear score is the number of points you can take before being frightened to death. During your adventure, you will come across situations where you must, for example, &quot;Add one (or two, etc.) Fear points.&quot; Your Fear score starts at zero and you must add Fear points as instructed in the text. If your Fear Score reaches the maximum (as rolled initially – see above), then you are frightened to death and must end your adventure. Note that Fear works in the opposite way to normal Skill, Stamina and Luck scores; you start with zero and increase your Fear score towards your maximum, rather than subtracting, as you do with the other scores.</td>
</tr>
<tr>
<td>Provisions and Potions</td>
<td>You start with no Provisions or Potions.</td>
</tr>
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</table>

Battles

You will often come across pages in the book which instruct you to fight a creature of some sort. An option to flee may be given, but if not – or if you choose to attack the creature anyway – you must resolve the battle as described below.

First record the creature’s Skill and Stamina scores in the first vacant Monster Encounter Box on your Adventure Sheet. The scores for each creature are given in the book each time you have an encounter.

The sequence of combat is then:

1. Roll the two dice once for the creature. Add its Skill score. This total is the creature’s Attack Strength.
2. Roll the two dice once for yourself. Add the number rolled to your current Skill score. This total is your Attack Strength.
3. If your Attack Strength is higher than that of the creature, you have wounded it. Proceed to step 4. If the creature’s Attack Strength is higher than yours, it has wounded you. Proceed to step 5. If both Attack Strength totals are the same, you have avoided each other’s blows-start the next Attack Round from step 1 above.
4. You have wounded the creature, so subtract 2 points from its Stamina score. You may use your Luck here to do additional damage (see next page).
5. The creature has wounded you, so subtract 2 points from your own Stamina score. Again you may use Luck at this stage (see next page).
6. Make the appropriate adjustments to either the creature’s or your own Stamina scores (end your Luck score if you used Luck – see next page).
7. Begin the next Attack Round (repeat steps 1-6). This sequence continues until the Stamina score of either you or the creature you are fighting has been reduced to zero (death).

Fighting More Than One Creature

If you come across more than one creature in a particular encounter, you must fight the first creature. If you defeat it, you then attack the second creature.
Weapons

You begin The House of Hell adventure with no weapon. As with other Fighting Fantasy adventures, your SKILL score reflects your combat ability with a weapon. So, before you start off on your adventure, deduct 3 points from your SKILL score and note this 'starting SKILL'. Do not, however, change your Initial SKILL as this is still used to determine the maximum SKILL you have, and is also used if you must make rolls against your SKILL. If you find a WEAPON (which will be identified with capital letters) during the adventure, the text will tell you how many SKILL points the WEAPON allows you to add. These points are added to your 'starting SKILL', not your Initial SKILL.

Using Luck in Battles

On certain pages of the book you will be told to Test your Luck and will be told the consequences of your being Lucky or Unlucky. However, in battles, you always have the option of using your LUCK either to inflict a more serious wound on a creature you have just wounded, or to minimize the effects of a wound the creature has just inflicted on you.

If you have just wounded the creature, you may Test your Luck as described above. If you are Lucky, you have inflicted a severe wound and may subtract an extra 2 points from the creature's STAMINA score. However, if you are Unlucky, the wound was a mere graze and you must restore 1 point to the creature's STAMINA (i.e. instead of scoring the normal 2 points of damage, you have now scored only 1).

If the creature has just wounded you, you may Test your Luck to try to minimize the wound. If you are Lucky, you have managed to avoid the full damage of the blow. Restore 1 point of STAMINA (i.e. instead of doing 2 points of damage it has done only 1). If you are Unlucky, you have taken a more serious blow. Subtract 1 extra STAMINA point.

Remember that you must subtract 1 point from your own LUCK score each time you Test your Luck.

Restoring Skill, Stamina, Luck and Fear

Your SKILL, STAMINA and LUCK scores may change during your adventure. Your SKILL will increase (from 'starting SKILL') if you find a WEAPON. Your STAMINA will drain as you fight creatures, and may be restored by eating or resting as instructed by the text. Your LUCK will run out, as you must deduct one LUCK point each time you Test your Luck. Occasionally a particularly lucky find or encounter may restore some of your LUCK. Your FEAR score is built up as you go through the adventure; each time you get frightened, you will add to your FEAR score. Occasionally, when you get the opportunity to relax, the text may instruct you to deduct points from your FEAR.

Note that any bonuses you are awarded can never be used to exceed your Initial SKILL, STAMINA and LUCK scores, nor make your FEAR score a minus number.

Luck

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

The procedure for using your LUCK is as follows: roll two dice. If the number rolled is equal to or less than your current LUCK score, you have been Lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been Unlucky and you will be penalized.

This procedure is known as Testing your Luck. Each time you Test your Luck, you must subtract one point from your current LUCK score. Thus you will soon realize that the more you rely on your LUCK, the more risky this will become.
# Adventure Sheet

<table>
<thead>
<tr>
<th>Skill</th>
<th>Stamina</th>
<th>Luck</th>
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<tbody>
<tr>
<td>Initial Skill = Starting Skill = (Initial Skill - 3)</td>
<td>Initial Stamina =</td>
<td>Initial Luck =</td>
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<table>
<thead>
<tr>
<th>Items of Equipment Carried</th>
<th>Fear</th>
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<tbody>
<tr>
<td></td>
<td>Maximum Fear = Current Fear (Starts at zero):</td>
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| Notes |
### EVIL ENCOUNTER BOXES

<table>
<thead>
<tr>
<th>Skill</th>
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</table>
The rain spatters the windscreen relentlessly. You can see no more than a watery gloom as you strain forward over the steering-wheel to see the road ahead. Although the wipers flap valiantly, they are fighting a losing battle, as the rain drives harder and harder. Your foot eases off the accelerator; the headlights struggle to light up the road.

Damn! You curse the white-haired old man who sent you off along this bumpy track. Probably he meant the second turning on the left – or even a right turning. The old fool. Perhaps this is his idea of a joke. After all, didn't you notice a mischievous glint in his eye? Something vaguely sinister?

But what sort of nonsense is this? So you've taken a wrong turn and got caught in a downpour in the night. The rain will ease off soon – it can't possibly keep up this deluge for long – and then you'll be able to . . . WATCH OUT!!!

You spin the wheel frantically to the left to avoid the figure which, from nowhere, shows up in the headlights. The car bumps and jolts as it bounces over the rocky roadside and thumps into a ditch.

You collect your thoughts. You are unhurt, but shaken. Then you remember what has happened. The body! You must have hit the figure which appeared; there was no way you could have avoided him. You spring out of the car, praying that he is still alive.

Your clothes soak up the rain as you hobble back to the road. In the darkness it is difficult to see anything. But there is no sign of a body! You consider the situation. Are you certain that it was someone and not a trick of the light? Yes. You can remember the arms held up in fright as the car collided, and the look of anguish on his face. His face! There was something familiar about that face. A man you recognize.

An old man, with white hair . . .

Your heart leaps: No, impossible! With a shiver of fear you race back to the car, jump inside, force the key into the ignition and twist it violently! The starter coughs, splutters and dies. Again you hit the key but this time a single shudder is all the engine can manage. You grasp the wheel with your hands and shake it desperately as if to force some life into the car. But the battery is dead. Your car is certainly not budging from the ditch that night.

Your situation is hopeless. But now the plight of your car is paramount. Where can you get help? You passed a garage at Mingleford, but that was some twenty miles away.

As if in answer, a light appears in the distance. Someone has switched on a bedroom light. What a stroke of luck! It was at least fifteen miles since you passed the last house and you happen to have broken down just a short distance from someone's home.

You take your bag from the back seat, button up your coat and open the door. From outside the car, you can see the building more clearly. Just ahead, a drive winds up to the left, leading up to a large house. It is a good five minutes' walk away. And by the time you reach it, you will be drenched. But how else can you call the garage? You can't afford to miss tomorrow's appointment. No; go you must. Anyway, you'll probably be able to dry off inside after phoning the garage.

You slam the door, turn up your collar and set off for the house. A crack of lightning lights it up clearly for you but, in your preoccupation with the rain, the warning from above is wasted on you. The house is old – very old – and in a shocking state of repair. The light in the window is flickering. Most likely an oil lamp – certainly not electric. And you don't notice a fact that may have turned you away anyway: there is no telephone line to the house.

As you climb the steps to the front door, little do you realize what fate has in store for you that night. Tonight is going to be a night to remember . . .
1 You climb the creaking steps up to the front door and pause to shake the rain from your clothes. You are drenched, and feeling decidedly uncomfortable. There are no signs of life from inside the house; in fact the whole place looks completely deserted. This thought dawns on you and you step back once more into the rain to look up at the lit bedroom window which attracted your attention earlier. Nothing. No lights. Perhaps whoever it was has gone to sleep. Yes, of course, you think. Its five minutes to midnight. Everyone will be asleep by now. And they won’t be too happy about being disturbed by a soaking wet stranger in the middle of the night! But you have no choice. You step up to the front door. An elaborate brass knocker hangs in the middle of the door. There is also a bell-pull hanging down beside the door. Will you pull the cord (turn to 150) or rap the door with the knocker (turn to 175)?

2 Do you have any garlic with you? If so, turn to 59. If you have a gold ring edged with rubies, turn to 180. If you have both of these, you may choose to use either. If you have neither, choose another weapon and turn to 36.

3 The wine is impeccable: a fine vintage. Soup follows, and then you may choose either lamb (turn to 31) or duck (turn to 112) for your main course. Or will you tell your host that you have already eaten and you are not hungry (turn to 57)?

4 In the nick of time, you spring aside as the chair speeds past you and crashes into the wall behind. You escape injury, but you must add a FEAR point. If you can, you had better leave the room before the POLTERGEIST inside does you some real damage! Turn to 120.

5 This hallway is short and only a single door leads off it. A sign on the door reads 'The Lucretia Room'. If you wish to enter this room, turn to 21. If you would prefer to turn back and head straight on down the passage, turn to 105.

6 You taste the liquid. It is red wine! You drink some more down and it warms you; you start to feel dizzy. A pain stabs in your stomach, and you double over. But there is no relief from this pain. For you have drunk a bottle of poisoned wine! In a few moments you will lose consciousness and in five minutes you will be dead. You will never make tomorrow’s appointment after all . . .

7 With a superhuman effort, you beat down the hypnotic power of the eye and slam the book shut. Replacing it on the shelf, you rub your eyes. Although a little dazed, you are safe. But you decide to leave this room without delay. Turn to 46.

8 Are you using the Kris knife? If not, your blow has not harmed the Earl. He cannot be harmed by any weapons but the Kris knife. Without this weapon you will struggle in vain against him until he eventually takes your life. But if you have this weapon, you may continue the fight. Return to 155 and finish the battle. If you win, remember to turn to 185.

9 The room you enter is a drawing-room. A table with six chairs stands in the centre of the room. Atone end is an enormous painting of a country scene, perhaps portraying the area many years ago. On the opposite wall, stretching from the floor to the ceiling, is a full-length mirror. Velvet curtains line the wall opposite the door. You step up to admire the painting, then turn to face the mirror. A shock is in store: it casts no reflection of you! Add 1 FEAR point. You walk closer to the mirror but still no reflection appears, although you can see the table and the wall behind you clearly. You walk right up to it and feel its surface. Your hand passes right through the glass! Pulling back quickly, you consider the situation. Will you leave the room (turn to 169), step into the mirror to see what is hidden behind it (turn to 18) or investigate the room further (turn to 24)?

10 The footsteps get louder and then stop. You cannot see anything! By the sound of the footsteps, whoever was coming should be standing right in front of you. You start to sweat, and must add 1 FEAR point. A pain in your chest grips you and starts to grow. It is as if an invisible enemy is grabbing your heart and squeezing! But you still cannot see anything. You fight the pain and resounding laughter echoes in your ears. Something is standing there! You struggle to escape. Fight this INVISIBLE ENEMY. Although you will do him no harm, his STAMINA score reflects the grip which he has on you; if you reduce his STAMINA to zero, you will break free and can escape by running down the hallway and turning right. Turn to 178 if you escape.

11 You grip the handle, turn it and slowly pull the door open. The noise of the storm raging outside becomes louder. You start to walk through the doorway, but stop and gasp, your eyes frozen wide open! Before you, standing in the doorway, is a hooded figure! But its face is not human. Instead, the head is that of a goat and its mouth is red with blood, which drips on to the ground. Its dead eyes stare vacantly upwards. The sight is terrifying, and you must add 3 FEAR points. You slam the door in its face and race back upstairs as fast as you can. Turn to 88.

12 The pitch increases as the onlookers join hands and circle the altar. The priest raises his knife into the air and lets out a frenzied scream as he drives the dagger through the girl's heart. You force yourself to look away as the woman dies and, as you do so, you notice another passageway leading off from the room. You look back at the gathering. They are all busying themselves with the sacrifice, smearing the unfortunate victim's blood all over themselves. You seize your opportunity and run for the passage. Test your Luck. If you are Lucky, turn to 127. If you are Unlucky, turn to 95.

13 The box rattles. There is something solid inside. You undo the catch and open the lid. Inside the box are two keys. You try one of the keys in the door. It fits and turns. You may now leave the room. The other key has the number 114 cast in it. The passageway runs a little further along and then turns to the left. You follow it round. Turn to 55.

continued on p.33
HAVE YOU DESIGNED A MULTI-PLAYER FIGHTING FANTASY ADVENTURE?

£100 in prizes to be won!

In Fighting Fantasy, the role-playing game, two scenarios are described. In the role of GamesMaster, readers can send their friends off on Fighting Fantasy adventures in The Wishing Well and Shaggradd’s Hives of Peril. Suggestions are given at the end of the book for designing your own FF adventures. And now Penguin are offering cash prizes for the best scenarios sent in by readers!

HOW TO ENTER

Using the rules system described in Fighting Fantasy, design your own fantasy adventure. It could be based in a dungeon, a wilderness, a temple, or anywhere else you like. Follow the presentation used in Fighting Fantasy to draw a map, and describe each room or ‘encounter area’. Descriptions of each area should be laid out as in the book itself, with an underlined section for any descriptions to be read out to the adventurers, and a key map in the top right corner. Actual drawings of each area are not necessary.

FIRST PRIZE £50  FIVE RUNNERS UP PRIZES OF £10 EACH

RULES

1. All entries must be accompanied by the official entry token. Name, full address and age must also be given.
2. All entries must consist of a complete adventure of not less than twenty rooms or encounter areas. The games system described in Fighting Fantasy should be used.
3. Entries should be neatly presented, preferably typed, on A4 paper, double-spaced, on one side of the paper only and with wide margins. Neat handwritten entries are acceptable.
4. Winning entries will be judged on the basis of inventiveness and originality. If, in the judges' opinion, none of the entries is of a sufficiently high standard, the first prize will not be awarded. The judges' decision is final and no correspondence will be entered into.

5. No employee of Penguin Books Ltd may enter this competition.
6. The closing date for this competition is 31 January 1985. Overseas entries will be accepted until 31 May 1985.
7. Prizewinners will be contacted by post no later than 30 April 1985. A full list of prizewinners will be available from Penguin Books Ltd, 536 King’s Road, London SW10 OJH after that date. (Overseas: 31 August 1985.)
8. Entries are not returnable, so entrants are strongly advised to keep a copy of their entries.
9. It is a condition of entry that all entrants agree to abide by the rules.
10. Entries should be sent to: Warlock Competition Penguin Books Ltd 536 King’s Road London SW10 OJH England

FIGHTING FANTASY BOARD GAME

Designed by Ian Livingstone, Market Mayhem is the first Fighting Fantasy board game and can be played by three to fifteen garners. All you need to do is to pull out the board sheet and the card sheet from the centre of the magazine and stick them firmly on to thin card. Make sure that the card sheet is glued all over, otherwise the counters and their backing cards might part company! To avoid losing vital pieces, try to keep the cards and counters in envelopes in between games. Write and let us know how you get on!
This adventure is designed to give several players the opportunity to take part in a fast action Fighting Fantasy Role-playing Game, using unfamiliar characters with unusual objectives. In Market Mayhem many natural enemies are brought together in the marketplace of Port Blacksand—the dreaded City of Thieves. One of the players must volunteer to act as GamesMaster (referee) in order to control the game and direct the Non-Player Characters. The game will inevitably evolve into a multi-player brawl, of which the ultimate survivor will be declared the winner. While counters are provided, the game would be visually enhanced by the use of 25mm scale miniature figures like those produced by Citadel Miniatures. In order to play Market Mayhem, players should be familiar with the rules of the Fighting Fantasy Gamebooks. Additional rules relevant to Market Mayhem are given below. These should be read by both the GamesMaster and players.

**Equipment**

Game Board  
Counter Sheet  
Character Card Sheet

**Rules**

The Game Board portrays the area on which the combat is to be fought. A square grid has been superimposed over the terrain features printed on the Game Board in order to regularize movement and combat.

The Counters represent the various Player Characters and Non-Player Characters. The number printed on each counter is purely for identification of the Player and Non-Player Characters.

The individual Character Cards should be first cut out from the sheet provided using scissors or a sharp knife. Each card gives the full abilities and objectives of all the Player and Non-Player Characters.

Market Mayhem is designed for 3–14 players, each in control of a Player Character. The GamesMaster controls the Non-Player Characters. Having read the scenario, the GamesMaster should deal out one Player Character card to each player. The GamesMaster then places the Non-Player counters (or figures) on the Game Board. In some instances, cards which are not drawn as a Character must be included in the game as Non-Player Characters. These Player Character cards are marked with an asterisk.

An outline physical description should be given by the GamesMaster of all the Player and Non-Player Characters involved in the combat. Mention should be made of any visible armour and weapons, race, sex and mode of dress. (The task will be greatly simplified with the use of 25mm scale miniature figures in the place of counters.) Having read their objectives, players begin to place their counters (or figures) on the Game Board, at their designated starting-points.

A Game Turn consists of a Movement Phase followed by a Combat Phase. After the GamesMaster has moved some or all of the Non-Player Characters, the players take it in turn (clockwise around the table) to move their Characters.

If any Characters or Non-Player Characters are in adjacent squares during any part of the Movement Phase, a confrontation takes place. This might simply be a conversation between the two players or may result in combat. A player whose Character has not moved during a Game Turn may not move that Character if he or she is to engage in combat as a result of a confrontation caused by the movement of another player’s Character.

A Combat Phase is equivalent to an Attack Round in the rules of Fighting Fantasy. At the end of the Combat Phase, the next Movement Phase takes place, except where players engaged in combat elect to continue combat.

If a Character is not close enough to another Character to engage in combat, a weapon may be hurled if it has already been picked up; for instance, during a previous Movement Phase a Character may have moved to a square adjacent to where the missile was situated and stated that he or she is picking it up. To decide whether or not a hurled weapon hits its target (assuming it is in range), roll two dice. If the total is the same or less than the Character’s SKILL, the target will be hit. If the total is higher, the target will be missed. However, add 1 to the total rolled for each square away the Character stands from his or her target. The hurling of a missile counts as a Combat Phase.

<table>
<thead>
<tr>
<th>Missiles</th>
<th>Maximum Range (in squares)</th>
<th>Damage (reduction in target’s STAMINA)</th>
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<tr>
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<tr>
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</tr>
<tr>
<td>Dagger/Knife/Dart</td>
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<td>2</td>
</tr>
<tr>
<td>Arrow</td>
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</tbody>
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If a Character is able to use magic, a spell may be cast during a Game Turn at any time, in addition to Movement or Combat. However, Magic Items and Spells can only be used once during the game.
FIGHTING FANTASY BOARD GAME

PULL OUT
FIGHTING FANTASY BOARD GAME

PULL OUT
## Dorig
**Name:** Dorig  
**Skill:** 8  
**Stamina:** 18  
**Race:** Half-orc  
**Movement:** 4  
**Weapons:** Club  
**Magic Items:** None  
**Spells:** None  
**Mission:** Your mentality is really sick. The more intense the suffering of humans, the more you enjoy life. You regularly visit the market in the hope that somebody is in the pillory. You are always one of the first to pelt the victim with rotten food. You treat most creatures with contempt, but really loathe humans and dwarves.  
**Start At:** E6

## Karlos
**Name:** Karlos  
**Skill:** 9  
**Stamina:** 15  
**Race:** Human  
**Movement:** 4  
**Weapons:** Short bow with four arrows and a shortsword  
**Magic Items:** None  
**Spells:** None  
**Mission:** You are on the trail of a slave-trader who deals exclusively in beautiful girls. You have been paid by an eastern noble to retrieve a blond, brown-eyed girl missing from his harem called Keshi. You distrust all non-humans.  
**Start At:** E17

## Kazanelle
**Name:** Kazanelle  
**Skill:** 6  
**Stamina:** 14  
**Race:** Human  
**Movement:** 3  
**Weapons:** Shortsword  
**Magic Items:** None  
**Spells:** None  
**Mission:** You are in possession of a large number of stolen goods, the bulk of which are silver statuettes, six inches in height. You keep a poisonous snake (Skill 4, Stamina 3) in a wicker basket behind your stall (K7) as protection. You are ugly and you like it that way, but are jealous of pretty girls.  
**Start At:** K6

---

### Characters

<table>
<thead>
<tr>
<th>Bruno</th>
<th>Denzil</th>
<th>Deraco</th>
<th>Dorig</th>
<th>Karlos</th>
<th>Kazanelle</th>
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<td>Zeno</td>
<td>Old Sam</td>
<td>Kazill</td>
<td>Kazill's Bear</td>
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<td>Loriella</td>
<td>Carig</td>
<td>Dagma</td>
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### Game Board

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**Name:** Zeno  
**Skill:** 7  
**Stamina:** 16  
**Race:** Elf  
**Movement:** 4  
**Weapons:** Three darts, sword  
**Magic Items:** None  
**Spells:** Entangle (This will stop any person moving for two Movement Phases).  
**Mission:** You are here to pick some holly from the trees in the market-square. You hate the abuse of animals.  
**Start At:** G3
FIGHTING FANTASY BOARD GAME

PULL OUT
Background
While players are becoming acquainted with their Player Characters, the following description should be read out aloud by the GamesMaster:

You are walking round the market of Port Blacksand, the notorious City of Thieves on the west coast of Allansia. Many of you have arrived for a specific purpose; others are just passing through.

Today there are many side-shows in the market-square besides the usual stalls. It is early morning and the market is not yet crowded.

The Game Board represents the market-square. It is a stone-cobbled area formed by various buildings backing on to one another. There are two entrance points; one at the north end and one at the south end of the market. There are two sets of stairs leading to two wooden balconies eight feet above ground level on which the guard watches the proceedings of the day. There is ivy climbing up the northern end of the eastern wall.

There are two trees at either end of the market which can be climbed instead of normal movement. Down the central passage of the market, from south to north, is the platform for public speeches, a pillory and a water-well.

Location of Non-Player Characters’ Counters
Old Sam: D1
Kazill: I15 (and bear: J15)
Borrn: B1
Darrion: H13 and Liza: J13
Zoe: A10
Gaffin: A6
Kessy: A4
Elly: K4
Argus: C18
Loriella: F9
Carig: C15 (Dagma: B15; Keshi: B14)
Tomron: FI4
Market Guard: A14

Location of Item Counters
Clogs: 3 at B4 and 3 at B3
Pots/Pans: 3 at J3 and 3 at J4
Buckets: 1 at A7, 1 at D18 and 1 at B10
Statuettes: 3 at J6 and 3 at J7
Logs: 3 at C17
Bottles: 4 at J9 and 4 at J10
Spade: 1 at A9

Description of Non-Player Characters
All NPCs have a movement rate of 3 squares.

Old Sam the Beggar (SKILL 4, STAMINA 5). He is very jealous of his begging-patch and spits at other traders who encroach on his area.

Kazill (SKILL 6, STAMINA 9). He is the master of a muzzled black bear (SKILL 10, STAMINA 18) which is tethered by a chain to the wall. He will dance when asked by Kazill for 1 Gold Piece.

Borrn (SKILL 6, STAMINA 8). He is a fire-eater and will perform all day.

Darrion (SKILL 7, STAMINA 9). He is a knife-thrower and will have between one and six daggers in his possession at any one moment. The remaining daggers will be pinned around Liza, a neutral female (SKILL 5, STAMINA 7), who is his wife and target.

Zoe (SKILL 6, STAMINA 8). She is a market-trader selling fruit and vegetables.

Gaffin (SKILL 8, STAMINA 9). He is a market-trader selling meat and fish. He holds a meat cleaver.

Kessy (SKILL 5, STAMINA 8). She is a market-trader selling clothes and wooden clogs.

Elly (SKILL 5, STAMINA 8). She is a market-trader selling kitchen utensils.

Argus (SKILL 7, STAMINA 6). He is a wandering street-trader selling roast chestnuts.

Loriella (SKILL 6, STAMINA 8). She is the twin sister of Meriella (one of the Player Characters). She was kidnapped by pirates, managed to escape, but was put in the pillory for stealing food. She will recognize the pirate Deraco.

Carig (SKILL 8, STAMINA 10). He is wearing leather armour. He deals in beautiful young girls and is selling two called Dagma and Keshi (each SKILL 7, STAMINA 6).

Tomron (SKILL 8, STAMINA 8). He is the local poor people’s hero who tries to prevent exploitation. He is usually found on the speakers’ platform gaining support.

Market Guard (SKILL 8, STAMINA 11). He is wearing leather armour and holds a short sword. His duty is to keep order in the market, and he watches the proceedings from one of the balconies.
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'Is that so?' he asks. 'Then why are you here?' Will you tell him that you are an outsider, trying to escape from the house (turn to 104) or will you pretend to be a servant of the Earl of Drumer (turn to 167)?

You step into the room and close the door behind you. The room is empty and you breathe a sigh of relief, falling back against the door to catch your breath. Will you rest in the room (turn to 38) or try the window for a means of escape (turn to 172)?

The butler brings in a plate of cheese and a steaming pot of coffee. He cuts you a portion of cheese and pours your coffee into a china cup. The conversation continues. Turn to 43.

You grab the door handle and twist it. The door is locked! The voice laughs at your futile attempt to escape. 'No, my friend,' it chuckles, 'you cannot escape from this room. The only escape you are going to make now is from life itself!' Add 1 FEAR point and turn to 132.

Behind the mirror is a small chamber with a door leading onwards. The door is strong and is firmly locked. Some carvings on the door may hold the secret of how it may be opened, but you cannot decipher them. In the room behind you, sounds of people can be heard. You decide to stay where you are until the room goes quiet, then you step back through the mirror and leave the drawing-room. Turn to 169.

The little man stares once more into the room, shrugs his shoulders and leaves, closing the door behind him. You are alone again. After waiting a few minutes, you decide to leave the room. Turn to 93.

You fling your garlic at the Vampire and dash for the door. He shrieks as he tries to avoid it, but this will at least keep him occupied for a few moments more. However, your luck is out. The door is locked! And the Vampire is now striding towards you, his eyes firmly fixed on yours. Do you have a gold ring edged with rubies? If so, turn to 180. Otherwise, turn to 48.

You enter a bedroom which is lit by a single candle, burning by the bedside. A heavy, musty odour hangs in the air, although this could be from the many plants which are arranged in pots on the mantelpiece, bedside table, dresser and shelves. Whoever used this room certainly liked plants! But another sight catches your attention, and this one stops you in your tracks. Asleep in the bed is an old woman! It seems that she has not heard you, for she has not moved since you entered the room. Do you wish to leave her in peace (turn to 105), walk over and wake her (turn to 176), or will you instead spring over and attack her before she can wake (turn to 163)?
The underside of the table is a closed box, and this arouses your suspicions. Why should this be so? You knock on it. It is hollow. Perhaps it is a secret compartment? You feel around the underside and, sure enough, your fingers find a small catch which releases a hidden drawer. Inside this drawer is a leather box. But wait! What is that noise outside? You can hear footsteps outside the door. You will have to hide quickly. Will you grab the case and take it with you (turn to 41) or leave it behind and close the drawer (turn to 147)?

A plaque beneath the painting reads ‘Lady Margaret of Danvers: 1802–34’. You cannot but admire her beauty and wonder why she died so young. As you are staring at her face, you suddenly blink and look again. Didn’t you make out its message. You lean forward and put your ear to the lips. A soft woman’s voice is speaking to you: ‘Stranger, beware this place, for it is cursed! Many have succumbed to its power, myself included. The evil Lord Kelnor will already be plotting your death. Drink not his red wine. Or if you can, begone. Escape while you may!’ You step back, aghast! What sort of place is this? A creepy, run-down old building filled with priceless antiques—and paintings which are doomed to an eternal life of agony trapped within the pupil of the Hypnotic Eye. Perhaps it is a secret compartment? You feel around the underside and, sure enough, your fingers find a small catch which releases a hidden drawer. Inside this drawer is a leather box. But wait! What is that noise outside? You can hear footsteps outside the door. You will have to hide quickly. Will you grab the case and take it with you (turn to 41) or leave it behind and close the drawer (turn to 147)?

You leap into the centre of the ceremony with a loud war-cry. The young woman looks up at you hopefully. Your daring rescue is commendable in its bravery, but unbelievably stupid. For how can you hope to stand your ground against forty opponents? They surround you, grab you and the priest cuts your throat with his knife. You deserved to die!

You enter looks well lived in. It is a bedroom, and a large bed covered with a yellow bedspread dominates the room. Clothes are strewn about the floor and a tap is running in a wash-basin in the corner. The clothes suggest it is a woman’s room, but no one is about. Will you call out, to announce yourself in case anyone is in the room (turn to 53), search around to see what you can find (turn to 85) or leave the room (turn to 120)?

The door opens into a small room which is pitch-black. There seems to be no exit from the room, but you feel around the walls. Eventually your hand touches a small button in one corner and you press this. A panel in front of you slides aside and lets you out into a hallway. There are two doors: one on the left and one on the right, opposite each other. There is no other way through. Will you try the door on the left (turn to 9) or the door on the right (turn to 78)?

A rack of lamb is brought in on a silver platter. The smell is delicious! You both start to eat. Lose 2 stamina points and add 2 fear points. If you are still alive you pick yourself up quickly and the curtain slides to one side. A human figure steps out. It is a woman who has just lost). But who, or what, was pulling the sheet? You decide not to wait to find out. Leave the room by turning to 139.

You put up a good fight, but the sheer numbers of the devil-worshippers overwhelm you. You are captured and will remain so until you feel the priest’s knife on the sacrificial altar – for you will be the next victim.
36
You draw your weapon and advance. The man jumps back at the sight of it, but you stride in closer. As you prepare to strike, a sly smile spreads across his face. Turn to 48.

37
You nip quickly into a small storeroom and close the door behind you. There are shelves on the left and right walls, on which are stored various household objects. In front of you, on the wall facing the door, is another door. What do you want to do? Will you search through the things on the shelves (turn to 177), try the door opposite (turn to 110), or do you feel that you shouldn’t be prowling round someone else’s house and you’d better go and announce yourself (turn to 68)?

38
You sit on the bed and consider. How will you escape from this place? The room you are now in seems safe enough and you may add 2 stamina points as you rest. But a few moments later, the wind whistling through the curtains catches your attention. You glance over towards the window. Turn to 76.

39
You open the door quickly and step out on to the landing. To the left, the corridor bends round to the right. To the right, the passage-way passes a small door in the right-hand wall, and ends at a large door. Will you turn left (turn to 115) or right (turn to 56) out of the room?

40
The door bursts open! Two white-robed men enter. At least, you presume they are men, but their faces are hidden behind masks made out of the heads of dead goats! They carry knives and leap forward to attack; one attacking you and the other attacking your comrade. Resolve your own fight first:

DEVIL-WORSHIPPER  SKILL 8  STAMINA 7

If you defeat him, turn to 50.

41
Where will you hide? Will you nip behind the curtains (turn to 153) or quickly go through the mirror (turn to 54)?

42
You glance at the bed and an idea dawns on you. Perhaps you could hide under the bedclothes – there is nowhere else in the room to hide. If you wish to try this, turn to 82. Otherwise turn to 52.

43
You finish off your meal. The Earl rises to his feet, saying: ‘Our conversation has been most enjoyable, but now you must be very tired.
whether we can help. Franklins, tell the cook
to prepare some food for our visitor,’ You
protest that you do not wish to be any trouble,
but your host ignores you and leads you into a
drawing-room where a fire is burning. You
take off your coat and sit down. The heat of
the fire makes you feel comfortable once
more. Franklins returns with two glasses of
sherry Will you relax, drink the sherry and ask
the Earl for the use of his telephone (turn to
160) or will you wait to see what he asks you
(turn to 117)?

45
Were you Lucky or Unlucky? If you were
Lucky, you managed to escape the splintering
glass without harm. If you were Unlucky,
the glass cut your wrist for 2
STAMINA points of
damage. Turn now to 89.

46
Outside the study you listen to make sure you
have not woken anyone up. There is no
sound. Will you try the front door to your left
(turn to 11) or go back upstairs instead (turn to
88)?

47
You still find no signs of any traps. Ring for
the butler by turning to 155.

48
The tall man spreads his cloak. He is staring
directly into your eyes and his dark pupils
seem to pierce your mind. At the last minute
you panic and try to break his gaze, but it is no
use. You are under his control. He covers you
with his cape and your last memory is a sharp
stab as his teeth sink into your neck.

49
You race across to the door and twist the
handle. Aaaaaah! You stifle a scream and
release the handle immediately as an electric
shock runs up your arm. Lose 2 STAMINA
points and turn to 44.

50
You immediately turn to aid your comrade,
but you are too late. A thrust from the
Devil-Worshipper’s knife pierces his chest.
You slam your fist into the back of the man’s
neck and he slumps to the floor. But you have
lost your ally and must leave the room without
him. Turn to 124.

51
You pull out a heavy book with a large eye
embossed on the spine. The cover has no title
and you flick the book open. The frontispiece
is an elaborately detailed drawing of a sym-

colic eye. You cannot help but stare at the
illustration and, as you do so, the dark pupil
seems to glint as if it were made of glass.
Shapes start to appear and faint sounds reach
your ears. The sounds are screams of agony!
The shapes in the eye are contorted human
faces wracked with pain! You shiver with
fright as you look at the poor wretches, and
you must add 2 FEAR points. Realizing what
is happening, you try to close the book, but
something is compelling you to keep on
staring at the eye. Roll two dice and compare
the total with your SKILL score. If your roll
exceeds your SKILL, turn to 27. Otherwise
turn to 7.

52
You watch the door-handle cautiously, pre-
paring yourself for whoever or whatever
should appear. The handle turns . . .and then
is released. The shuffling noise disappears
down the passageway. Your visitor has de-
cided to leave this room alone! Breathing a
sigh of relief, you sit down on the bed. But
what will your next plan be? Would you like
to take a short nap, perhaps to gain some
stamina (turn to 82) or would you rather leave
the room and try the door opposite (turn to
151)?

53
You clear your throat and call out softly; you
certainly don’t want to disturb anyone else in
the house. There is no reply. You step
forward, stumble over a chamber pot and
crash to the floor. That’s strange, you think:
surely you would have seen it right in front of
you. You rise to your feet and wince. You have
banged your knee badly. Deduct 2
STAMINA points and turn to 135.

54
You grab the box and walk up to the mirror.
Again you feel through it and pull out your
hand. It seems safe enough. You step through
. . . just in the nick of time, for as you disappear
into the mirror, you hear the door open
behind you. You are in a small room. You
decide to open the leather box. Inside is a
jewelled dagger with a wavy blade; a Kris
knife. It has a sharp blade and will make an
excellent WEAPON: if you use this in a
fight, you may add 3 SKILL points. Now turn
to 18.

55
The passageway comes to a dead end in front
of you. But at the end, and facing each other
across the hallway, are two doors. The one on
the left is ‘The Astor Room’ while the one on
the right is ‘The Master Suite’. Do you wish to
enter the Astor Room (turn to 128) or the
Master Suite (turn to 151)?

56
At the end of the corridor ahead of you is a
stout wooden door. You consider whether or
not to try this room. But as you stand in the
hallway, a noise behind you puts you on your
guard. You turn round, only to find that the
wind has rustled the curtains; there is nothing
to be afraid of. You turn back, and are startled
by a faint, white figure which has appeared in
front of you! This apparition is a young
woman, in her early twenties, with long
flowing hair. She is dressed in a white bridal
dress which has seen better days; it is ripped
and torn. ‘Oh, thank God I have found you in
time!’ she says. ‘I must talk to you immedi-
ately! Come, let us go into this room.’ Will you
follow her into the room (turn to 67) or do you
suspect a trap and want to turn back (turn to
102)? Whichever you choose, you must add 1
FEAR point for your encounter.

57
The Earl is outraged! How could you allow
him to go to all the trouble of preparing a meal
and then refuse to eat it? Will you reconsider,
apologize and take the duck (turn to 112) or
the lamb (turn to 31), or will you apologize for
the inconvenience but still refuse to eat (turn
to 159)?

58
You explain that you have no wish to kill him
and he steps back, puzzled. ‘Do you mean
you’re not one of the coven? You’re an
outsider?’ You nod. An elated expression
spreads across his face. Turn to 104.

59
You pull the garlic out of your pocket and
hold it up before the man. His expression
changes from one of confidence to a look of
fright. As you suspected, this VAMPIRE cannot bear to be near raw garlic. Sweat breaks out on his forehead and he backs off towards the bed. He is heading for one of the other doors in the room. You nip across to prevent him. But you cannot stay in this room for ever. Will you try the door on the left (turn to 134), the door on the right, which he was heading for (turn to 141), or will you turn round and dash quickly for the door you came in through (turn to 20)?

60
Slowly and quietly you walk up to the curtain. There is no movement from it. You grab the left-hand curtain and fling it open! There is a full-length window behind, which is barred on the outside. But nothing is hiding behind it. You take hold of the other curtain. But before you can move it, the bulges you had noticed come to life! Turn to 32.

61
You cough lightly and step forward. The man turns towards you and jumps back, startled. You apologize for frightening him and explain your situation. He eyes you suspiciously and calms down, saying: 'Of course we'll help you! Er, ahem . . . follow me.' As he turns and walks through the door you can see that he is not bent over double, but has a hunched back. You follow him from the room. Turn to 158.

62
A door opens and a tall figure steps out into the hallway. The man is dressed in a black suit with long tails. He is startled to see you – about as startled as you are to see him! Turn to 96.

63
What food did you take? Bread and cakes will restore 2 STAMINA points each; dried meat, dried fish and cheese will restore 1 STAMINA point each; fruit and wine will not restore any. Wine will lose you 1 SKILL point, but if you drank wine you may deduct 2 FEAR points (Dutch courage!). If you ate cheese or red wine, turn to 94. If you ate neither of these, but ate dried fish or white wine, turn to 143. If you ate none of these, turn to 74.

64
You draw back the curtains and peer outside. The light in the room makes it difficult to see, so you pull the curtains behind you. With your face pressed against the bars, you look through the window. The rain is still beating down and makes it difficult to see anything. A crack of lightning sears down from the sky and lights up a sight which makes you cry out loud! Outside your window, dripping wet and swaying in the wind, is a ghastly face! A long-dead figure, hanging on a noose, is staring at you with lifeless eyes. You step back and fling the curtains shut to hide the horrendous sight. The face is familiar. The old man in the village! You must add 3 FEAR points. What will you do now? Will you dive into bed and sleep through the night (turn to 161) or run out on to the landing (turn to 39)?

65
You try the doorknob. It will not move! You are locked in the room. A shiver of anxiety comes over you. Add 1 FEAR point. Unless you can find a way out, you are trapped. Perhaps there is a clue in the box on the mantelpiece. Turn to 13.

66
You hold up your pentacle before them and command them to step back to allow you to pass. Gasps come up from the crowd as they see the pentacle. But its power cannot be denied. They watch powerless as you back down the other passageway and open the door at the end. Turn to 30.

67
To enter the room, she passes right through the door! You, of course, must use more traditional methods; you turn the handle and walk in. Inside is an elegant bedroom. Fine drapes hang from the ceiling along one wall. An enormous bed, with lace coverings, is against another. A beautiful dressing-table with a huge mirror is opposite the bed. The woman hovers in the centre of the room and bids you to sit down on the bed. 'Your coming here has been no accident,' she starts. 'And I must warn you of the terrible dangers you will face in this house. This house is ruled by The Master, a powerful Black Priest of the Night named Kelnor. I would guess that you are to be offered to the Demons of Hellfire, if you survive that long. Yesterday it was a girl, a pretty young district nurse who happened to call. But they trapped her and she is to be offered tonight. I cannot let this devilry continue. There must be some way it can be stopped! If you can find the Kris knife, you might defeat Kelnor, for this weapon is his only weakness. Please help me! You will probably find it in . . . No!!! Quick! We are discovered. I can hear the Hounds. Go! Leave this room!' You stand up. She was right! You can hear barking getting rapidly closer. She motions to you, pointing at the door. You run to the door and peer outside. Nothing. The barking gets louder and you turn back towards the ghost, who seems to be struggling with something. She is involved in a fight with two huge ghostly Great Danes which are snarling and clawing at her. You take a step forwards, but it is hopeless. You cannot help if you are unable even to touch the beasts. And your help would have surely been welcome, for the dogs are much too powerful for her. She is weakening and, as she does so, her image fades. Moments later she disappears completely. Satisfied that their job has been done, the two Great Danes disappear also. You are alone. Now what will you do? Do you want to help her as she asked (turn to 178), or would you rather just escape from the house (turn to 156)?
As you pull the door open and step outside, you gulp as you bump into the figure of a tall man dressed in a dark suit who is standing right outside! He grabs you by the collar and marches you back downstairs. Turn to 96.

The door opens slowly. A small, stocky man steps into the room. He appears to be bent double and as he peers into the room, you leap on him to attack. Turn to 122 to resolve the battle, but since you leapt on him straight away, you may cause him 2 STAMINA points of damage immediately for your surprise attack.

Another section of books is concerned with medieval portraits. You pull a large one down from the shelf. A book next to it falls over and reveals a small button set in the back of the bookcase. Do you wish to press this button? If so, turn to 109. If not, you may look at the book you have chosen by turning to 174.

How will you attack the man? Will you use a weapon (turn to 36) or do you have anything else to use (turn to 2)?

You walk over into a corner where you can watch everything and catch your breath. You may add 4 STAMINA points for the rest. Now turn to 107.

You may either hide behind the door, ready to pounce on anything that may come through (turn to 52) or you may try to hide from your visitor (turn to 22).

You may now leave the food store. Will you try the door opposite (turn to 23) or retrace your steps along the passageway (turn to 124)?

The dining-room is tastefully decorated. A long table stretches between two fine chairs and is laid out magnificently with silver cutlery. A rich red wallpaper covers the walls and the room is lit by a sparkling chandelier, bristling with candles, which hangs from the ceiling. You take your seat and the butler moves behind you to offer you wine. Will you take white wine (turn to 3) or red (turn to 101)?

A soft voice is calling your name! You leap back against a wall, while across the room a strange shape is forming. Passing through the very wall itself, a human figure is entering. At least, the figure is almost human, but its head is missing. As it materializes before you, the voice becomes clearer. It comes from a head that is carried, not on the apparition's shoulders, but in its hand which hangs down at its side! The sight is horrible, and ghostly blood drips on to the carpet from the severed head. You must add 2 FEAR points. Will you stay to see what the ghost has to say to you (turn to 106) or run from the room (turn to 83)?

Your groping hand touches a piece of wood. You feel it and find that it is a length of branch about the size of a baseball bat. If you use this in a fight, it will count as a WEAPON (add 3 SKILL points). Now you must return to the matter of your visitor. Will you attack as soon as the door opens (turn to 69) or will you keep the stick hidden and first see what comes through the door (turn to 181)?
You sit down in a solid, carved chair and take

The door is locked and you will not be able to

You climb into the bed and lie still. You can

The passage is narrow and only the faintest
glow lights your way. After a short distance
you come to a stairway which leads down-
wards. You take a few steps down, trying
desperately to see the stairs before you.
Suddenly, your foot slips! You lose your
balance and tumble down the stairs. Lose 4
ST AMINA points as you roll down and land in
a heap at the bottom. Turn to 142.

The hallway itself is uninteresting, although
the wood-panelled walls give the place a mark
of elegance which you would not have
expected from the run-down exterior. The
animal heads are all of dangerous beasts – a
bear, a wolf, a tiger and a serval. As you are
looking at them, you hear a growling noise
which makes the hairs on your neck bristle.

What was that? Suddenly, you hear footsteps.
Someone is coming! You panic and must
quickly decide what to do next. Add 1 FEAR
point for the fright and choose. Will you wait
to see who is coming and explain the
situation (turn to 62) or will you nip quickly
upstairs (turn to 26)?

At the top of the stairs you consider your
options. To the left, along the landing is a
passage you have already travelled along. So
you turn right and meet another corridor
which runs across, where you can turn either
to the left (turn to 5) or the right (turn to 105)
here.

You cut yourself free and massage your wrists
to get the circulation moving again. Then
you walk over to the door to try it. It is not locked!
You turn the handle, open it a little and look
outside. The door opens into a hallway. To
your right, the passageway continues for a
short distance and ends at a door. To your
left, the hallway passes another door and then
turns to the right. A squeaking noise comes
from this direction, so you decide to investi-
gate the other way. Turn to 56.

You search the room, while the old woman
threatens you. You recognize some of the
plants, though most are common house
plants. Garlic is hanging from the ceiling
around the window, and a pot contains a
cutting of belladonna, a deadly poison. You
may take either or both of these with you and
can now leave the room. Turn to 105.

Your struggles are wasted. You cannot free
yourself from the sheets and the pillow, which
are wrapping themselves around your body
and face. Eventually, you drop back into the
bed. You have fallen victim to the evil that is
the House of Drumer.

You try to spring aside, but the chair is too
quick for you. It smacks into your shin,
caus ing you to howl in pain. Take 2 ST AMINA
points of damage, and also add 1 FEAR point
for the unnerving experience. If you can you
had better leave the room before the POL-
TERGEIST injures you more seriously! Turn to 120.

The door is locked! If you have a numbered
key, you can try it in the lock by turning to the
reference with the same number as the key. If
you do not have a key, you can either try the
doors opposite (turn to 9) or search the hall for
another exit (turn to 138).

The door is locked and you will not be able to
enter without waking the whole house up.
Will you instead try the door opposite (turn to
99), the front door (turn to 11), or will you go
back upstairs (turn to 88)?

You sit down in a solid, carved chair and take
in the house. The reception hall is certainly
not what you would have expected from the
outside. It is elegantly decorated with rich
tapestries and fine oak panels. A number of
portraits line the walls. A sturdy sixteenth-
century table is set against one wall. Will you
try the door opposite (turn to 99) or will you
try the door across the hall (turn to 9)?

You are 80 points away.

You are 90 points away.

81

‘What business of yours is this house?’ she
screams. ‘If you won’t go of your own accord,
then my hounds will see you off. And if they
cannot, I will do it myself!’ With these words,
a black-and-white photograph has been thrown on to the
coals. Do you wish to check the contents of
the boxes (turn to 140) or pick up the
photograph to look at it (turn to 168)?

You walk over to the mantelpiece and study
the trinkets scattered along it. A couple of
lacquer boxes and a picture frame (with no
picture) flank a large plant pot with a broad-
bladed plant growing inside. In the grate
below are several lumps of coal resting on a
bed of paper: a fire all ready to light. But
something else is in the grate. A black-and-
white photograph has been thrown on to the
coals. Do you wish to check the contents of
the boxes (turn to 140) or pick up the
photograph to look at it (turn to 168)?

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bear, a wolf, a tiger and a serval. As you are
looking at them, you hear a growling noise
which makes the hairs on your neck bristle.
The passage outside leads to a door on the left. Listening at the door you can hear low mutterings. Someone is in the room. But you decide to head on along the passage. Turn to 116.

Caution should have ruled over your appetite. For in the House of Drumer, cheese and red wine are not recommended. They are not recommended for the simple reason that anyone who eats cheese or drinks red wine will pay the penalty. They are poisoned! This is the end of your adventure.

You tiptoe quietly along the wall towards the other passageway. Keeping your eyes on the ceremony to make sure you are not noticed, you edge along the wall until you reach the passage and nip smartly along it. You have escaped! At the end of the passage is a door which is unlocked. You open it. Turn to 30.

'And what do we have here?' asks the tall man. 'An intruder? Have you come to rob us? If so, you will find much more than you bargained for in this house!' You explain that your car has broken down and when you pulled the bell on the front door you fell down a pit into the cellar. The man seems to believe you. 'I am Franklins,' he says, 'personal valet to the Earl of Drumer, master of this house. I must inform the Earl of your predicament. Follow me.' He leads you round a passageway into another reception hall. You sit down in a chair and wait as he leaves you. You look curiously around the hall and are about to get up to look at some paintings, when you hear a noise. Turn to 44.

There is no telephone in the hall and you feel uneasy about venturing into any of the rooms. While you are pondering the situation, you hear a noise coming from behind one of the doors. You quickly sit back in the chair and wait. Turn to 44.

You step inside and close the door quietly behind you. A soft click comes from the lock. As you step forward, a voice greets you. You look around but can see no one! The voice continues: 'So! Our visitor is inquisitive, eh? Or are you trying to leave the house. Perhaps our hospitality is not to your liking. Maybe you would like to see some more – shall we say – amusements?' The eerie voice makes you nervous. Add 1 FEAR point. Do you wish to stay and talk to the voice (turn to 132) or will you make a hasty exit back through the door (turn to 17)?

The room is a study. Old leather-bound books line the walls and the only source of light comes from a single candle burning on the desk. The desk itself is a beautiful wooden antique with brass-handled drawers. You step up to examine it. A piece of paper rests on the blotter. As you look at it, you are suddenly aware that something strange is happening. A large brown letter B is forming in the top left-hand corner! You gasp as the word 'Beware' appears in a child's handwriting across the top of the paper. For this you must add 1 FEAR point. Slowly the complete message forms: 'Beware the astorbed.' Who or what are the 'astorbed'? You pick up the paper and move round the desk to see it more clearly in the light. But as quickly as it appeared, the message disappears. Do you wish to look over the collection of books (turn to 152) or leave the room (turn to 46)?

You force yourself free from the pillow and leap out of bed, gasping. Was it just your imagination, or were the bedclothes really trying to suffocate you? In any case, you decide that you are definitely not welcome in this room. You get dressed and walk back on to the landing. Turn to 39.

The wine is rich and fruity; obviously a very expensive vintage. But there is a puzzling undertaste which you cannot place. Perhaps there is a little sediment in the decanter. No, the taste is more like . . . like aspirin! Too late, you realise that the wine has been drugged. You start to raise yourself from the table, but the effects are already taking hold. You stumble, fall back and crash to the floor. Consciousness fades. Turn to 149.

You turn to the other way, but stop at the sound of definite footsteps coming along the corridor towards you. You must decide quickly what to do. Will you turn back and go into the room at the end of the corridor (turn to 67) or will you take your chances and wait to see who is coming (turn to 10)?

Two men snatch the box from you. One of them opens it and pulls out a jewelled dagger with a wavy blade. He snarls and lunges at you with it. Although you leap out of the way, you are suddenly aware that something strange is happening. A large brown letter B is forming in the top left-hand corner! You gasp as the word 'Beware' appears in a child's handwriting across the top of the paper. For this you must add 1 FEAR point. Slowly the complete message forms: 'Beware the astorbed.' Who or what are the 'astorbed'? You pick up the paper and move round the desk to see it more clearly in the light. But as quickly as it appeared, the message disappears. Do you wish to look over the collection of books (turn to 152) or leave the room (turn to 46)?

THE MASTER'S SERVANT

S K I L L 8
S T A M I N A 9

If you defeat him, you may leave the room. Turn to 169.

'I don't believe it!' he exclaims. 'Have my prayers been answered? Can I join you? Please, you must allow me to come with you. I can be of great help to you.' You tell him he is certainly welcome to help in your escape, and ask him how he came to be in this hidden area. 'Do you know about the sacrifices?' he asks. 'Well, I am to be saved for the next ceremony. I was part of the Master's coven but my conscience will no longer allow me to live with the evil it entails. But the coven cannot allow defectors. I was sentenced to death . . . Death by sacrifice! Together we must destroy Kelnor, "the Master". I know how it can be done! Kelnor can only be killed with the Kris dagger, which is hidden somewhere in the house. And he must be summoned in a red room. Let us agree to rid the world of this human monster and his evil
sect! You would be foolish to refuse the help, and agree. And you may add 1 LUCK point for this information. But a noise outside cuts the conversation short. Someone is coming! Turn to 40.

105
Two doors are set in the left-hand wall. The first is 'The Gordelia Room', while the second is unmarked; its name-plate has been removed. Do you wish to enter the Gordelia Room (turn to 29) or the unmarked room (turn to 131)?

106
The disembodied head speaks: 'Prepare yourself for death, miserable mortal!' it gloats. 'For the evil that is this place cannot be escaped. The House of Drumer has drawn you here for one purpose. Before the night is out you will join me and my companions in the netherworld. Our fate will be yours. You will forever haunt the place that has caused your death!' With these words, a mocking laughter fills the room. The apparition turns back through the wall and, as it does so, the laughter fades. But the fright will give you 2 FEAR points. Add these to your total and leave the room. Turn to 83.

107
You keep a suspicious eye on the room while you consider your next move. Suddenly, one of the sheets flaps. Was this the wind? No, you think, the air is perfectly still. You watch the sheet. Slowly, it rises into the air as if being pulled up on a rope! Add 1 FEAR point and decide quickly what you will do. Will you grab the sheet (turn to 34) or leave the room and slam the door firmly behind you (turn to 139)?

108
The door slowly opens and you hold yourself close to the wall. The man who enters is short and stocky and appears to be bent over double. He is not armed. He peers into the room and scratches his head. Evidently he has heard something and is perplexed at finding nothing in the room. Will you step forward and announce yourself (turn to 61) or keep hidden and hope he leaves (turn to 19)?

109
You press the button. It clicks, and you can hear a rumbling from behind the bookcase. In front of you, the bookcase slides aside to reveal a passageway behind it. If you wish to go down the passage, turn to 146. If you would rather not risk what may be down the passage, leave the study by turning to 46.

110
You open the door, cautiously at first, but then, as you see blackness behind the door, you swing it open. Aaahieee! You scream out loud as a body tumbles forward on top of you! The body is that of an old man and, judging by the expression on his face, his death was not a pleasant one. You must add 3 FEAR points. You panic, and turn towards the entrance grabbing the handle to escape. Turn to 68.

111
Three portraits are particularly interesting. Will you look at a beautiful young woman wearing a tiara (turn to 25), a middle-aged, portly gentleman wearing half-moon glasses (turn to 133) or an elderly woman with grey hair and a cold expression (turn to 165)?

112
Your mouth waters as a roast duck is laid before you. The Earl is having the same, and you both chat as you eat. He wants to know how you came to be driving along this road in
the middle of the night, and you tell him of the old man’s directions. You ask him about himself and his family. Turn to 184.

113

A voice comes from the old woman, yet her lips do not move. ‘Stranger, how dare you invade the private bed-chamber of the woman of the house?’ she asks. You stammer an apology. She orders you: ‘Begone, intruder. Leave an old woman to die in peace!’ Will you leave her as she wishes (turn to 105) or ask her for information about the house (turn to 81)?

114

The key turns and the door opens. You step into the dining-room. The long table is set for two. On top of it there is a sparkling chandelier, festooned with candles, lights the room. The walls are lined with a plush red wallpaper. Full-length drapes are closed along one of the walls. You are prepared for your battle. A rope hangs down by the drapes. You may pull this, if you wish, to ring for the butler (turn to 155). Otherwise you can check round the room for signs of traps (turn to 84).

115

You turn left and follow the corridor around to the right. Suddenly you stop. One of the doors ahead is opening! You turn and retrace your steps quickly, passing the door of ‘The Fortesque Room’. Turn to 56.

116

The passageway widens into a small chamber and, on the far side of this room, are steps leading upwards. But as you step into the chamber, a twittering noise puts you on your guard. Suddenly you feel something land on your head and dig sharp claws into your scalp! You gasp and swat it away. Your hand touches a small, leathery body that flaps a pair of small wings and leaves your head. That’s a bat! A number of them are flapping around your head, darting and scratching with their claws. You cover your head and run for the staircase, climbing up away from the creatures. You have escaped, but you must take 1 FEAR point for the shock. Turn to 126.

117

Your host is a little annoyed at your obvious nervousness. ‘Come, come,’ he says. ‘There’s no need to be afraid. Has your little accident caused you to lose your nerve? Drink your sherry. You’ll soon forget your fears.’ As you watch him, your mind begins to play tricks on you. Is his expression one of genuine concern for your welfare, or is there a hint of something secretive in his eyes and smile? You shiver, and your fear of the situation is evident. Take 1 FEAR point. A short while later, Franklins appears. ‘Your meal is served, sir,’ he says to the Earl. You both rise and go through to the dining-room. Turn to 75.

118

‘Come on, then’ he says cheerfully. ‘Let’s go. I’m ready.’ You are not sure whether to play along with this or not. You ask him whether he’s sure he knows where he’s going. ‘Oh, that I do, that I do,’ he laughs, walking up to you. ‘But sure as heaven I’m not going there without a fight!’ And with those words he pulls a knife from his gown and attacks you. Resolve this battle:

MAN IN WHITE SKILL 7 STAMINA 9

If you wish to spare his life, you may turn to 58 when you have reduced him to 2 STAMINA points. If instead you finish him off, leave the room and turn to 124.

119

The two men are as startled as you are by this encounter. But you are ready to attack and leap forward. Resolve this battle (fight the men one at a time):

First MAN SKILL 7 STAMINA 8
Second MAN SKILL 8 STAMINA 9

If you wish to escape at any time during the battle after the first four Attack Rounds, you may only do so by throwing yourself through the mirror while they are not looking (turn to 18). If you defeat the two men, turn to 130.

120

Do you wish to enter the unmarked room a little further down the passage (turn to 131) or go past it and follow the passageway around to the left (turn to 55)?

121

You descend the stairs cautiously, watching all directions. There is no one about. In the hallway below you may try either a door on the left (turn to 99) or a door on the right (turn to 79), or you may walk up to the front door to open it (turn to 11).

122

As the fight starts, you can see that he was not bent double at all – he is a HUNCHBACK. Now resolve your battle with him:

HUNCHBACK SKILL 7 STAMINA 7

If you defeat the Hunchback, you may leave the room by turning to 93.

123

You try the door-handle. It will not turn, the door is locked! A rush of anxiety comes across you. How will you leave this room? Add 1 FEAR point. Again you try the door-knob, but it will not budge. A noise comes from behind you and you swing round. Was that rustling sound from the window? You step over to investigate. Turn to 32.

124

As you can get no further, you must retrace your steps along the passageway and up the stairs into the study. The study is quiet and you leave it quietly. Turn to 46.

125

You feel around on the floor, but come across only earth and straw. A shuffling at the door reminds you of the visitor approaching. Turn to 181.

126

You climb the staircase and open the door at the top. It is a solid, wooden door which opens out into a hallway. In the hallway, a number of animal heads are mounted on the walls and, at the far end, a staircase leads up to a first-floor balcony. Will you explore the hallway (turn to 87) or climb the stairs (turn to 26)?
As you creep along the wall, a cry comes out from the group. Someone has noticed you! All eyes turn towards you and the unholy gathering advances to surround you. You are trapped. Will you attempt to fight your way out (turn to 35), or do you have something else you can use? If so, use it.

You enter a dimly lit bedroom and close the door behind you. The room is empty apart from a dressing-table and a large bed, but, somewhere, music is playing. Do you wish to search the room to make sure it’s safe (turn to 148) or leave straight away and try the other door (turn to 151)?

The sheets do, in fact, cover up furniture and boxes. There are several easy chairs and a stylish chaise-longue, and the boxes contain crockery and cutlery. One box contains ornamental crockery wrapped up in newspaper. There is nothing unusual about any of this. Turn to 107.

In front of you is a high-backed armchair facing the fire and with its back towards you. A figure raises itself from the chair and turns towards you. The man is tall and pale-faced, with jet-black hair. He wears a long black cape, fastened across the neck with a gold clasp. ‘Yes,’ he says, ‘so far you have fared well against the occupants of the house. But I believe you will find that your run of luck has come to an end. Step forward so I can see you.’ Will you step forward as he says (turn to 48) or prepare to attack the man (turn to 71)?

You collect your thoughts. The box! What was this. Turn to 169.

The room you have entered is bare. A pin-striped wallpaper lines the walls. A hearth is set in the centre of one wall and on the mantelpiece is a small wooden box. Curtains are pulled to along another wall, but they hang awkwardly, bulging at unnatural places. Do you wish to:

Investigate the bulging curtains? Turn to 60
Open the box on the mantelpiece? Turn to 162
Leave the room? Turn to 123

You hurl the garlic at the Vampire and dash for the door. He shrieks, trying to brush off the garlic, as you fling it open. It opens into a cupboard – but a rather unusual one. The back wall has slid aside, revealing a secret passageway. The Vampire is rising to his feet again, so you decide to risk what lies ahead and step through into the passageway, slamming both doors behind you. Turn to 86.

Franklins brings them to you and you finish off your meal. Well, my friend,” says the Earl. ‘You must be quite tired now; it is well past midnight. Franklins will show you to your room.’ You thank him and follow the butler out of the dining-room. ‘This way, if you please,’ he says, as he leads you up a magnificent wide staircase with carved wooden banisters. A landing at the top leads to various different rooms, each with a name-plaque on the door. He takes you to one which reads ‘The Fortesque Room’ and opens the door, wishing you a good night’s sleep. Turn to 154.

You study the portrait of ‘The Duke of Brewster: 1763–1828’. A rather elegant sort of chap, you think as you stare at him. But suddenly you jump back! You could swear you saw his eyes move! A moment later, your suspicions are confirmed. His eyes are definitely moving, directing your attention towards one of the doors in the hall. How can this be? Your car breaks down and suddenly you are in an elegantly decorated derelict house, with moving portraits! What is going on? Will you sit back in the chair and wait for your host to return (turn to 44) or try the handle on the door the portrait is looking at (turn to 49)?

You hear a rustling from the curtains and straighten up to look towards the window. You shudder with fright as they open before you! Just as quickly, they shut again. Then there is silence. You walk slowly over and grab them! But they are perfectly ordinary curtains! You must add 1 FEAR point for your shock, If you are still alive you must choose: do you leave the room (turn to 120) or will you try to work out the mystery of the curtains (turn to 183)?

You take a book off the shelf entitled Mystical Symbols and Their Part in Magic Rituals. You open the cover and something drops out of the book on to the floor. You bend down to pick it up. It is a pentacle, fashioned in metal and hanging on a long chain. The book itself is hollowed out to take the charm and a piece of paper accompanies it. The paper describes the pentacle as having powers over devil-worshippers. Cast into the pentacle is the number 66. If you wish to take the pentacle, you may use it at any appropriate time by turning to reference number 66. Add 2 LUCK points for your find. Do you now wish to look for other interesting books (turn to 70) or leave the room (turn to 46)?

There seems to be no other way out of the hallway. Even the panel through which you entered has now closed up. A bell-push is set in the wall and, hoping for this to reveal some exit, you push it. Turn to 157.
A little further along the landing, you arrive at a staircase going down to the left. If you wish to go downstairs, turn to 121. Alternatively, you may continue until a passage runs across, and turn either left (turn to 5) or right (turn to 105).

The boxes contain jewellery. Most of it is quite gaudy, like costume jewellery, but one ring in particular looks as though it may be valuable. It is a gold ring with a string of rubies set around the band. You bend over and hold it to a candle to try to read an inscription running around the inside rim. It reads: 'To dearest Margaret from George: 1834'. You may slip this into your pocket if you wish. Then turn to 135.

The Vampire’s eyes light up as you open the door. Although you didn’t know it, this was just what he was hoping for! As the light from the room falls on to the faces of two of the Vampire’s undead slaves, their eyes open and they step out of the cupboard towards you. Tills hideous grey-green, decaying faces of two ZOMBIES follow you as you step away from them. ‘Attack! Attack!’ yells the Vampire. They obey. Resolve your combat with them, one at a time:

First ZOMBIE  SKILL 7  STAMINA 6
Second ZOMBIE  SKILL 6  STAMINA 6

If you defeat the Zombies, turn to 164.

There is nothing special about this food and drink. Turn to 74.
144
Your foot steps on a loose stair and a loud
creaking resounds through the hall. A door in
the hall opens and a tall man dressed in a dark
suit, with long tails, steps out. He looks up at
you and gasps: an intruder in the house! You
decide to play it safe and come down the
stairs to explain the situation. Turn to 96.

145
You enter the room and study its contents. It
seems that this room is used very little and is
perhaps a storeroom. White sheets cover the
furniture and several large, square shapes,
which no doubt are boxes. Do you wish to rest
here (turn to 72) or will you look under the
sheets to see what they are hiding (turn to
129)?

146
You follow the dark passageway. It narrows
to little more than the width of your body and
you reach a stairway going down underneath
the house. You follow the stairway and the
passageway continues at the bottom until you
reach a dead end. Facing each other on
opposite sides of the wall at the end of the
passage are two doors. Will you enter the
door on the left (turn to 23), the door on the
right (turn to 171) or will you turn round and
head back for the study (turn to 124)?

147
You shut the secret compartment and nip
quickly behind the curtains. Moments later
the door opens and footsteps enter the room.
Two men enter in the middle of a heated
discussion. Although you can hear only part
of the conversation, they are talking about a
‘ceremony’ which involves another human
sacrifice! You swallow hard and hope that
you are not likely to get involved in it; but add
1 FEAR point for the thought. You keep
motionless behind the curtains. Sure enough,
the men walk up to the table. You hear a faint
click and a drawer slides open. Then the men
turn and leave the room. When it is safe, you
come out of your hiding-place and check the
compartment. They have taken the leather
box with them. Will you now leave through the
door (turn to 169) or through the mirror (turn
to 18)?

148
There are no hiding-places in the room. The
bed is solid and reaches down to the floor.
You appear to be safe. But suddenly your ears
prick up as you hear a shuffling outside.
Footsteps are approaching along the pas-
segeway outside! With ears peeled, you
listen. The shuffling stops outside your door!
Will you wait to see who is there (turn to 52)
or make other plans (turn to 73)?

149
You open your eyes. Your head is spinning
from the drug in your meal and it takes some
time before you are fully aware of the fact that
your hands and feet are bound. The room you
are in is empty, but you formulate your plan.
You will hop over to the window, break the
glass, and use it to cut yourself free. Pulling
yourself to your feet is awkward, but you
manage it and with a mixture of hops and
shuffles you arrive at the window. Outside,
the wind is blowing the rain against the
window panes. Will you go ahead and smash
the window with your hands- something of a
risky business – or will you instead Test your
Luck? If you want to Test your Luck, turn to
45. If you do not wish to use your Luck here,
turn to 182.

150
You grasp the rope and pull. Suddenly
your heart lurches as the mat beneath you dis-
appears and you drop downwards through
the porch! Down you fall for several metres
until you finally land in a heap on something
soft. Take 1 FEAR point for the shock. Also
Test your Luck. If you are Lucky, you are
unhurt. If you are Unlucky, you have twisted
your wrist-deduct 1 SKILL point. You pick
yourself up and verify that there is no serious
damage. You have landed on a mound of
earth and hay in a cellar underneath the
house. The room you are in is fairly small, with
one door, and outside you can hear shuffling
coming closer. Will you spring behind the
door to surprise whatever it is that isapproaching (turn to 108) or will you quickly
search the room for a weapon in case you
need to defend yourself (turn to 170)?

151
You open the door and look around inside.
The room is a large, elegantly decorated
bedroom. A large, four-poster bed is in one
corner, while a three-piece suite is in the
centre of the room, facing a fireplace in which
a fire is smouldering. The room appears to be
empty, and two doors lead from it on the far
side of the room. Do you wish to enter (turn to
98) or will you instead close the door and try
the door across the hallway (turn to 128)?

152
The collection contains many invaluable first
editions and obscure works in strange lan-
guages. The Earl of Drumer has a somewhat
oversized collection of books on black magic
and many volumes on hypnotism. Do you
want to look at any of them? If so, will you look
at a book on black magic (turn to 137) or a
book on hypnotism (turn to 51)? Otherwise
you can ignore the books and leave the room
(turn to 46).

153
You hide behind the curtains clutching your
box and wait for your visitors to leave. The
door opens and you can hear two voices
talking. They are discussing the ‘ceremony’.
You hear a click and a moment later the
voices start shouting. They have discovered
that the box is missing! Two pairs of angry
footsteps stomp about the room and your
mouth dries as you wait anxiously to see
whether you will be discovered. Suddenly the
curtains are flung apart! Sheepishly you
stand there holding your box while two men,
wild-haired and furious, glare at you. Will you
apologize and offer them their box back (turn
to 103) or leap forward and attack them (turn
to 119)?

154
You step into the room. It is a stylish
bed-chamber, tastefully decorated. But one
thing disturbs you immediately. The windows
are barred. Perhaps, being so far from
anywhere, these are designed to keep intrud-
ers out, rather than to keep guests in! In the
centre of the room is a four-poster bed. You
walk over and test the mattress. It’s comfort-
able, and you are tired. Will you undress and
climb into the bed (turn to 161) or walk over
to the window to take a look outside (turn to
64)?

155
A few moments later, the butler enters the
dining-room. He is startled to see you. You
demand to talk to the master of the house and
he agrees to pass on your request. Ten
minutes later, the Earl of Drumer comes
storming angrily into the room. ‘Why have I
been disturbed in the middle of the night?’ he
demands. You tell him that you know of the
evil that goes on in the house and that you are
determined to destroy it. You must now fight
the Earl of Drumer:

THE EARL OF DRUMER

SKILL 9 STAMINA 10

When you have inflicted your first hit, turn
to 8.
Your only way is back down the corridor and right. But will you proceed cautiously, ready to nip into the rooms you pass if anyone should come (turn to 178) or will you race for the staircase and run back downstairs (turn to 121)?

The bell-push does not open a hidden panel, nor reveal any other means of escape. As you touch it, a loud bell starts ringing throughout the house! You bury your head in your hands.

As you leave the room, the Hunchback limps along, muttering to himself. 'So that's why the Master has had the table laid,' he mumbles. 'He didn't say he was having a guest to dinner.'

The Earl rings for his butler, who appears in a few moments. You may either try the other door (turn to 134) or head back for the entrance (turn to 20).

Apparently this is a portrait of 'The Duchess of Brewster: 1777–1845'. She looks a mean old fish; the sort of host you could do without in a place like this. How did she ever find herself a husband? Moments later you hear footsteps. Your host is returning. Turn to 44.

You walk up to the mantelpiece and pick up the box. A catch holds it shut. You shake it gently and something rattles inside. But before you open the box, a rustling from the window attracts your attention. Something is happening! You place the box back on the mantelpiece and walk over to the curtains. Turn to 32.

On the landing at the top of the stairs, you can see a number of doors, presumably leading into bedrooms. You turn left and wander along the landing, keeping a careful eye out for any danger. Each of the rooms is named and, as you read the names, you hear the sound of a door opening downstairs. Will you go back downstairs to meet whoever is coming out into the hallway (turn to 62) or quickly open the nearest door and hide (turn to 37)?

As his slaves fall dead to the floor, the Vampire rises to his feet, ready to finish you off. You quickly hold up the garlic and he stands his ground. But what can you do now? You may either try the other door (turn to 134) or head back for the entrance (turn to 20).

The fire and the sherry warm you and you begin to feel more relaxed. You may deduct 1 FEAR point if you have any. You explain to the Earl what happened on the road and that you would like to use his telephone to call the local garage. 'I'm afraid our telephone line came down tonight in the storm,' he replies. 'We will have it repaired tomorrow morning. In any case, the garage would not come out here at this hour. But not to worry. You are perfectly welcome to spend the night here; I am glad of the company. Tomorrow Franklin will take you into town. Ah! Here is Franklin now.'

You may either try the other door (turn to 134) or head back for the entrance (turn to 20).

If your Skill score is 91 or more, you may deduct 1 point from your FEAR score and continue by turning to 116.
'One of the Earl's servants?' he asks. 'But the Earl has no servants, apart from Franklins and the old hunchback. I don't believe you. Who are you? Will you admit that you are an impostor (turn to 104) or become angry and switch your story, pushing him out towards the door (turn to 118)?

You sit on your haunches and reach for the photograph. As you pick it up, you feel a heavy thud on the top of your head! You slump to the floor dazed and the plant pot, which has come crashing down on your head, smashes on the floor. You must lose 3 STAMINA points for this accident. Now turn to 135.

You leave the room cautiously and look around in the hallway. There is no one around. You try the door opposite, but it is locked! Do you have a key which will fit it? If you have the right key, you will have noticed a number cast into it and you may open the door by turning to the reference with that same number. If you do not have a key, turn to 138.

You grope around in the blackness and find nothing. If you wish, you may Test your Luck: if you are Lucky turn to 77; if you are Unlucky turn to 125. Otherwise you can wait to see whether the shuffling indicates someone or something that could help you (turn to 181).

The door is not locked. You open it cautiously and poke your head inside. You have found a food store of some kind, as the room is lined with shelves and various different foodstuffs fill the shelves. Bread, dried meat, cheese, fruit, dried fish, wine (red and white) and cakes occupy the shelves. If you need to restore some of your STAMINA, you may choose any of these to eat. Note which you will take, then turn to 63. If you would rather not risk any of them, turn to 74.

You walk over to the curtains and part them slowly. Outside, the storm is still raging. Thunder rolls across the sky and rain rattles the window. The window itself is barred. There is no way out here. Turn to 76.

You decide it is high time to leave the room (turn to 65).

The book contains a collection of portraits of the nobility many centuries ago. It is undoubtedly worth a small fortune. You may take it with you if you wish, then leave the study by turning to 46.

You rap the knocker firmly on the door. A hollow noise echoes inside. Perhaps the place is deserted after all. You try again. A creaking from within makes you prickle up your ears. The doorknob turns slowly and the door opens. Standing in the doorway is a tall man dressed in a dark suit with long tails. His long face is solemn. 'Yes?' he asks, indignantly. You smile nervously and explain your situation. Your car has broken down, you need to reach a telephone and you are soaked to the skin. The man's face remains expressionless. 'Come in,' he orders. 'The Master is expecting you. Follow me.' He leads you into a reception hall and tells you to sit down while he informs his 'master' of your arrival. Turn to 80.

You step over to the bed and shake the old woman gently. But as soon as you touch her withered skin, you jump back in horror. She is stone cold! Dead! Add 2 FEAR points for the shock. As you stand by the bed, shivering, a
You look around the chamber. Another passageway leads from the chamber. If you enter the latter, turn to 110. If you would like to leave the room, turn to 68.

177
Various items of crockery and cutlery are kept in the storeroom, including a sharp meat-knife, which you may like to hide under your coat to use as a WEAPON if necessary (add 3 SKILL points). There is also an unlabelled bottle of red liquid on one of the shelves. If you wish to drink the liquid, turn to 6. If you would now like to open the door at the back of the storeroom, turn to 110. If you would like to leave the room, turn to 68.

178
As you go back down the corridor, you consider what to do. You turn right along the landing and there are two doors on your left. The first is 'The Albemarle Room', while the one a little further up is 'The Rousseau Room'. If you wish to enter the former, turn to 15. To enter the latter, turn to 145. If you would rather continue along the landing, turn to 139.

179
You look around the chamber. Another passageway leads from the chamber. If you choose your moment carefully, you may be able to reach it without being noticed. Will you move quietly along the wall towards it (turn to 127) or will you instead watch the proceedings (turn to 12)?

180
You place the ring on your finger. As you do so, the man starts to smile. 'Well,' he says, that should certainly make my job a good deal easier! Come over here.' You shiver as you realize that you have done the wrong thing! Your fingers desperately try to reach the ring to pull it off your finger, but your mind will not allow them. The ring has brought you directly under the control of your host's will. Turn to 48.

181
You step into a corner of the room and wait. The door opens slowly and a small, stocky man enters. His face is dumpy and dirty and he appears to be bent over double. He squints into the room. Will you step forward and greet the man (turn to 61) or leap across the room and attack (turn to 122)?

182
You grit your teeth and shove your bound hands against the window pane, rope first. Your first blow is not hard enough to break the glass, so you try again. This time the glass shatters, and some large pieces fall on to the floor. But your desperate action does not leave you unhurt. You receive a nasty gash on your left wrist. Deduct 2 STAMINA points and turn to 89.

183
As you are puzzling over the curtains, you reach out to lean on the bed. But as you rest your weight on the bedpost, the whole bed shifts aside and you crash down on to the floor! This is all very strange – and a little scary. Add 1 FEAR point and take 1 STAMINA point of damage. If you are still alive you will hear a rumbling from the opposite side of the room, which will break you out of your thoughts. Sliding over the carpet towards you, and accelerating rapidly, is one of the chairs! Test your Luck. If you are Lucky, turn to 4. If you are Unlucky, turn to 92.

184
The Earl of Drumer is the last survivor of his family. His estate stretches for miles around the house. At one time the estate was prosperous, with many tenant farmers cultivating his land and providing a healthy income for his family. But things started to change. His sister died at the age of thirty-two under mysterious circumstances. She was found naked in a clearing in the woods with strange marks on her neck. News travelled fast, and the ignorant peasants started muttering about witchcraft and black magic. In their eyes, the house was cursed. Pure superstitious nonsense, of course, but gradually the farmers moved to new pastures, avoiding the estate.

By now you have finished your meal. Franklins returns to offer you fruit, cheese, coffee and brandy. Will you take:

Fruit, coffee and brandy? Turn to 136
Cheese, coffee and brandy? Turn to 43
Just cheese and coffee? Turn to 16

185
The Earl howls in pain as you strike the final blow. He falls forward on to the table in the centre of the room, his arm smashing into the chandelier, scattering candles onto the floor. One of the candles rolls across to the heavy drapes over the window and within moments the fire is spreading rapidly. You must escape quickly! You grab a chair and hurl it at the drapes. It crashes through the window behind, leaving a hole which you can dive through. You take a run and spring through the window, landing on the lawn outside and rolling over.

Walking back down the drive, you glance back to see the fire making rapid progress through the ground floor. Flames are licking through the wooden structure of the house and, in an hour or so, the place will be beyond rescue. From a safe distance, you watch the fire destroy the house.

A fitting end, you think. The scene before you is ironic. What end could be more appropriate for a house of hell?
Sent in by Martin Codack of Formby, Lancs.

**Prize**: £10 for the first correct solution drawn out of the hat on 10 November 1984. All entries must be accompanied by the official entry token. Name, full address and age must also be given. The solution will be published in *Warlock 4*.

Overseas entries will be drawn on 10 April 1985.

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**Across**

1. Red-haired peak? (7, 8)
2. Southern Allansia (2)
3. Japanese game (2)
4. Where you’re going when you leave the Outpost Settlement (2, 3, 5)
5. Put this in a trap (4)
6. Nicodemus lives — Port Blacksand (2)
7. (and 44 Across) You’re captain of this vessel (8, 9)
8. Where Penguin Books live in the USA (2)
9. A set of beliefs (5)
10. Icefinger Mountains lie — of the River Kok (5)
11. The one in question (4)
12. Institute of Contemporary Arts (abbrev.) (3)
13. Black — a Raven (2)
14. What you do to a PC if you want to know the time (3)
15. Darkwood’s *alter ego* (6, 2, 4)
16. Dungeon designer (11)
17. The Troll lives in this (3)
18. Thank you! (2)
19. If you can’t get through one way, you’ll have to try this (5)
20. Automobile Association (abbrev.) (2)
21. Food in a computer? (5)
22. See 16 Across
23. The old (2)
24. Gamebook epic (7)

**Down**

1. Swords and sorcery battle (8, 7)
2. Your quest is over (3)
3. If you meet two Hobgoblins in Deathtrap Dungeon, you may attack, slip by, — to them (2, 4)
4. What the little kitten has lost (6)
5. A computer operator (4)
6. They live in Port Blacksand (7)
7. Lizard King’s kingdom (6)
8. Foul, vicious and dangerous (5)
9. Lantern fuel (3)
10. Two sixes (4)
11. To — or not to be (2)
12. State of affairs in the citadel (5)
13. Italian Provisions? (7)
14. King of Fire Island (3, 6)
15. Channel three (3)
16. A Gold Piece (4)
17. American Forces Network (abbrev.) (3)
18. The Son of Jack? (5)
19. What to do when you read: ‘Rest ye here, weary traveller’ (3)
20. Dorian Gremlin (abbrev.) (2)
21. Around a castle (4)
22. German eight (4)
23. You’ll need a Ring of Green Metal for this (3)
24. Where Kilroy was (4)
25. You took Provisions (3)
26. Hello! (2)
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