You are the Adventurer!

THREE GAMES designed to introduce you to Adventure Gaming

PLUS ★ game buyer’s guide ★ hints on play ★ history of gaming

Science Fiction
The Creatures That Ate New York

Military History
Napoleon at Waterloo
18 June 1815

Fantasy Role-Playing
The Tower of Azann — a Magical Quest

SPI 3871
Dear Gamer:

Since the best way to find out about Adventure Gaming is to actually play games, this booklet has been specifically designed around three games, each of which is typical of its branch of the Adventure Gaming hobby. We suggest that you and your friends get right into playing these introductory games — without worrying about whether you understand everything perfectly. The best way to learn a game is to play it once or twice with the rules in hand.

Just remember that every Adventure Game has one thing in common with every other Adventure Game — it is a re-creation of real or fantastic events in a specific setting — not just a set of arbitrary game rules. Each game tells a story, and if you keep in mind the story's basic theme, it will help you understand the whys-and-wherefores of the rules.

The Creatures that Ate N.Y.

This game is a "spin-off" of the extremely popular Creature that Ate Sheboygan. It is typical of the just-for-fun science fiction games that, tongue-in-cheek, re-create a well-known theme from classic movies and books. The monster movies of the 50's and 60's live on in late-night TV and in our own imaginations.

Napoleon at Waterloo

This game is a classic. It also contains every essential element of mainstream military "simulation" games: a map of the battlefield; historical playing pieces with strength and movement values; and a very direct, two-player format. Military gaming is the father of all Adventure Gaming. It traces its roots back to ancient China and India (in the genesis of chess) right up to the high-powered "think-tank" simulations that direct the course of national defense policy.

The Tower of Azann

Role-playing is perhaps the easiest game format to understand. You are explicitly acting the role of a character in a make-it-up-as-you-go-along story. In one way or another, we've all role-played (remember "pretend" games as a child?). Tower of Azann is designed to be played without a gamesmaster, so you can get right to it.

The Adventure Gaming Library

The games and magazines recommended will give you a comprehensive exposure to the hobby. Most interests develop along very specific subject lines (there are as many types of gamer as there are games!). Buy the simpler games first. Even the simplest Adventure Game can be very rewarding — and demanding! Visit your local Adventure Gaming dealer. He can further guide you in the selection of games for your collection.

We're glad to have you join the hundreds of thousands of Adventure Gamers who, we believe, form one of the most intelligent and remarkable interest groups imaginable. We want you to share your new interest with us and benefit from your opinions. Let us know what you think of this introductory booklet and tell us what kind of Adventure Games you'd like to see next!

An Adventure Gaming Library

30 Recommended Military History, Fantasy & Science Fiction, and Role-Playing Adventure Games


Blue & Gray I

Four Civil War Battles

An excellent introduction to military gaming, this package of four games shares a common set of standard rules, with short exclusive rules for each separate game. One of the most popular head-to-head games, Chickamauga, leads off the package, which also includes three other major Civil War battles: Shiloh, Antietam, and Cemetery Hill (Gettysburg). The relatively simple game system shared by the quad introduces a novice to the basic mechanics of gaming and offers him the first flush of changing the course of history.

Playing time: 3 hours $15.00

Napoleon's Last Battles

The Waterloo Campaign, June 1815

In Napoleon's Last Battles, the system employed in Napoleon at War is refined and expanded upon, and the result is a detailed but playable game encompassing the entire Waterloo Campaign. Each of the four major battles — Ligny, Quatre Bras, Wavre, and La Belle Alliance — is treated separately, with its own map and special rules. The four maps can be linked to form one 34" × 44" map on which the entire campaign can be simulated. The game's command system and the ratings for individual leaders provide fascinating in-sights into the problems inherent in deploying and committing a Napoleonic army to battle.

Playing time: 4 hours (each battle) $15.00

Across Suez

The Battle of Chinese Farm, 15 October 1973

A quick-playing game that captures the drama of the Israeli attack across the Suez Canal, Across Suez combines the simple basics of military gaming with more advanced, yet easily comprehended, aspects, such as combined arms attacks, artillery support, and the surprise of first attack. The fluidity of the situation creates a tight game that is usually not decided until the last move.

Playing time: 2 hours $8.00

SPIES!

The Multi-Player Game of International Intrigue

An unusual game for two to five players, SPIES! is a game of diplomacy and double-cross. A player must send his spies to foreign countries to capture their secrets, while
at the same time using his country's police to sty the opponents' espionage rings. The short version of the game demands quick-wittedness on a player's part — to take advantage of an opponent's mistakes and to parry an unexpected thrust at a closely guarded secret; the longer game adds many optional rules to the basic game.

**Playing time:** 3 hours (short game)  
6 hours (long game)  
$15.00

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**Battles for the Ardennes**  
**The Triumphs and Disasters of the Blitzkrieg: 1940 and 1944**

Containing much more than other games, this package includes four separate games which can be played individually or combined together to create two complete campaign games. The successful German drive through the Ardennes in 1940 contrasts sharply with their last desperate attack during the Battle of the Bulge to stop the advance of the Allies.

Players can concentrate on the actions around St. Vith, Clervaux and Celles in 1944 or around Sedan in 1940, or combine the maps into two separate campaigns. One of the best recreations of the most famous battles of WWII.

**Playing time:**  
3 hours (each separate game)  
25 hours (each campaign game)  
$20.00

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**Empires of the Middle Ages**  
**A Dynamic Simulation of Medieval Europe, 771-1467**

A game that reflects remarkably well the fluid dynamics of power in medieval Europe, *Empires* can be played by one to six players, such factors as the deaths of kings, the plague, invasions by Vikings and Saracens, and the outbreak of heresy all threaten the dynastic realm of a player as he seeks by conquest and diplomacy to expand his kingdom into an empire. A beautiful map and few playing pieces involved at any one time make *Empires* fast to play and exciting to experience. A must-have for every gamer.

**Playing time:**  
2 to 75 hours (depending on scenario)  
$20.00

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**Berlin '85**  
**The Enemy at the Gates**

It would seem an inevitable walkover for the hordes of Warsaw Pact troops surrounding the island city of Berlin to march in and take over. Though greatly outnumbered, the NATO forces defending the city can put up a strong defense, for the more destruction the Warsaw Pact creates the more defensive positions there are for the few NATO forces to defend in. A relatively complex game, *Berlin '85* demands sharp thinking and quick reflexes from each player. The fascinating map of the city almost makes you feel like you were there defending its streets.

**Playing time:**  
6 hours  
$10.00

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**War in Europe**  
**The Struggle Against Germany and Italy, 1939-45**

One of the largest games ever put in a box, there are 46 square feet of game-maps, representing Europe from Gibraltar to the Urals and from Norway to Sicily. Thirty-six hundred playing pieces represent the armies. The most exciting feature of the game is the extensive production system, which allows a player to allocate his economic resources in concert with his strategy. Should the Axis build more tanks or more subs? More fighters or more bombers? WIEH allows a player to run the war the way he thinks best. Despite its size, the game system itself is moderate in complexity, allowing for reasonably quick play. Many smaller scenarios are included and the Campaign Game is well suited for multi-player action.

**Playing time:**  
3 to 1,000 hours (depending on scenario)  
$50.00

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**Pea Ridge**  
**The Gettysburg of the West**

Adapting the award-winning *Terrible Swift Sword* game system, *Pea Ridge* offers those players interested in tactical simulations of the American Civil War a detailed system of play while still remaining playable in one sitting. Not for the beginner, this game has extensive rules for infantry, cavalry and artillery, stressing the benefits and deficits of
The Next War
Modern Combat in Europe
Three big maps and two mini-maps cover Europe from Denmark to Italy. Twenty-four hundred playing pieces represent the armies of the nations of the Warsaw Pact and NATO. The Next War is the most up-to-date and comprehensive simulation of the current military situation in Europe available. The game system takes into account supply, weather, chemical warfare, nuclear weapons, electronic warfare, amphibious landings, naval combat, air combat, the use of helicopters — all the elements of modern warfare. Several short scenarios using only one of the maps, allow the experienced gamer a taste of what may happen if the balloon goes up in Europe, before delving into the full-scale Campaign Game.

Playing time: 1 to 400 hours
$50.00
(depending on scenario)

Air War
Modern Tactical Air Combat
When it was published in 1977, Air War won the Charles Roberts Award as the best modern game. It has since been updated to include 15 new planes, new scenarios and additional rules, and today remains the most complex and complete simulation of modern aerial combat available. Possibly SPI's most complicated game, the 136 pages of rules and data cover attitude maneuvers, radar searches, missile combat, electronic counter-mea-

ures, cannon combat, pilot capability, the effects of the sun, bombing missions...even how to eject! Included are detailed data on 46 currently deployed fighter planes and 28 different air-to-air missiles. The classic modern simulation, and a necessity for any serious wargamer.

Playing time: 1 to 3 hours
$25.00

Fantasy
& Science Fiction
Board Games

The Creature that Ate Sheboygan
Wreak Havoc with the Monster of Your Choice
A great introduction to science fiction/fantasy gaming, Creature is simple in structure and infinitely variable in play. The great 50's monster movies are lovingly recreated as a monster with special talents chosen by the player takes on the police, fire department and National Guard, with a screaming population running for their lives. Lots of action and lots of fun. Creature should belong in every library.

Playing time: 1 hour
$8.00

Citadel of Blood
Fantastic Adventure in the Fortress of Evil
An evil mage controls the terrible Hellgate, which must, at all costs, be destroyed. The

unusual game system of Citadel uses no game-map; instead, chits are drawn to create the labyrinth room by room and corridor by corridor. Monsters lurk in passageways, awaiting the adventurers, and rooms are filled with precious jewels and mysterious magical items. A great solitary game which can be played with up to six players. This game should prove to be a fantasy classic.

Playing time: 2 hours
$8.00

Dragonslayer
A Fantastic Character Action Game Based on the Film
A very clean, very simple game system will introduce new players to adventure gaming in a few minutes and will have them playing this game immediately. Dragonslayer is somewhat unusual in that a player controls a magician-hero out gathering friends, weapons and magic to slay a terrible dragon, while controlling bands of the king's men who try to delay the opponents. A great introductory game, especially for youngsters.

Playing time: 1½ hours
$15.00

War of the Ring
Based on the Works of J.R.R. Tolkien
One of the most popular fantasy games ever, War of the Ring is a loving tribute to Tolkien's masterpiece. Two game systems are contained in one package; in the character game the Fellowship attempts to elude the minions of Sauron and destroy the ring of power, and in the campaign game the armies of Middle Earth clash in the war that brought the end to the Third Age. The map is breathtaking and the best available representation...
SCIENCE FICTION

The Creatures that Ate New York

In this game, you take the part of one of the typical “movie monsters” from the American and Japanese films of the late 50’s and early 60’s. Each of the other players in the game also assumes the role of a monster. The object of the game is to accomplish the mission that you randomly draw at the start of the game.

You have a single playing piece under your control representing the monster that you are — a giant lizard, or a giant ape, or a giant turtle, etc. The two numbers on your playing piece tell you how strong you are (the left hand number) and how many spaces per turn you can move (the right hand number). You move your monster on the playing field which is actually a simplified map of midtown Manhattan (coincidentally enough the very area where SPI has its editorial offices!). When it’s your turn, you first move and then attack with your monster (you can attack other monsters or buildings). The other players do the same in their turns and this cycle repeats itself until one of you has won (or all of you have lost!).

How to Win

At the very start of the game, you and every other player each pick one of the 7 Monster Mission chits. Pick your chit at random and don’t let the other players know what letter is on it. The code letter corresponds to one on the Monster Mission chart that tells you what you must do with your monster in order to win the game. The first monster that performs its mission successfully wins the game (the game ends at that point and all the losing monsters console each other).

How to Start

Lay out the map flat on a table big enough to seat all the players. Place all the monsters in a cup and have each player draw one at random. Place all the Monster Mission chits in a cup and have each player draw one at random (keeping it secret). Turn face down the ten Blond chits, mix them up and place one each on the ten locations on the map. These Blond chits cannot be looked at except by monsters who enter the space containing the chit (see How to Find a Blond).

SAMPLE MONSTERS

<table>
<thead>
<tr>
<th>Strength</th>
<th>Movement</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>846</td>
<td>Flyer</td>
<td>Good</td>
</tr>
<tr>
<td>864</td>
<td>Movement</td>
<td>Evil</td>
</tr>
<tr>
<td>1365</td>
<td>Movement</td>
<td>Good</td>
</tr>
</tbody>
</table>

SAMPLE BLOND (False)

<table>
<thead>
<tr>
<th>Front</th>
<th>False Blond Explanation Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>#4 3 C 1</td>
<td></td>
</tr>
</tbody>
</table>

Determine the order of play (by agreement, or by rolling a die, or flipping coins). The starting position of the first player is determined by the second player; and that of the second player by the third player and the third’s by the fourth. You can play with more than four players by combining two game sets and picking other starting positions. When adding a second set, use only the additional rubble and Mission chits (no additional Blonds or duplicate monsters).

How to Proceed

Your monster has two numbers printed on it. The left hand number is its strength. The right hand number is the maximum per-turn movement in terms of the spaces on the map. Each turn in the game is played in the following sequence:
1. First player moves his monster
2. First player attacks with his monster
3. Next player moves
4. Next player attacks
Each of remaining players move then attack, in turn.

The game continues until one player declares that he’s completed his mission (and can prove it by showing his Mission Chit and the results he’s achieved). Upon this declaration the game ends immediately.

The Monster Mission Chart

A. Find Blond (and carry her off the west edge of the map).
B. Find Blond and devour her (and exit the west edge of map). If you’re a good monster, this gets translated to Mission A: find Blond.
C. Kill one other monster (and exit the south edge west of Fifth Avenue).
D. Inflict at least one point of loss on every other monster (and exit the east edge of the map north of 34th Street).
E. Be first to eat 257 Park Avenue South — the building containing SPI offices — (and exit the north edge west of Eighth Avenue).
F. Destroy the Empire State Building (and exit the west edge of the map). In order to destroy the Empire State you must get two turns of successful attacks against it (just as if it were two separate buildings).
G. Eat Macy’s (and exit the south edge).

Note: If you’re a good monster, you must fulfill the entire mission; if you’re an evil monster, you needn’t exit the map in order to win. Also, if you’re a good monster, Mission B (devour Blond) gets translated to mean the exact same as Mission A (find Blond and exit).
False Blond Explanations:

#1. Your monster bites into one of Con Ed’s main power lines and gets a zap equal to a +7 attack. If you’re the Robot or Saucer, you’re not attacked but instead get a benefit of one point of increased movement ability and two points of strength. Robot also gets an end-of-month computerized statement.

#2. It’s the cops! New York’s finest open up with M-79 grenade launchers,.357 Magnums, and shotguns which equal a +5 attack on your monster. Monster also gets 103 summons for traffic violations.

#3. Rush-hour! Your monster gets blitzed by the crosstown traffic and suffers a +3 attack. Also, if you’re a non-flyer, you’re stuck for the next turn and may not move. You vow to move to Toronto.

#4. WCBS Traffic copter bravely kamikazes into your monster inflicting a +3 attack on all flyers or +1 on non-flyers. Pilot reports heavy traffic at Queens Midtown Tunnel.

#5. You’re all wet, The NYFD unlimbers SuperPumper and knocks you over with high pressure hoses. Suffer a +1 attack (+3 on flyers). Green slime suffers additional follow up attack by Sanitation street machines at +4. Alternate side of the street parking is suspended.

#6. New York’s cabbies have had enough of you, street hog! Hundreds of yellow cabs ram you and all monsters in adjacent street spaces, inflicting +1 attacks on all non-flyers. Cabbies go off duty.

#7. Your monster is hungry and gets distracted by the food aromas wafting from Ninth Avenue. In order to win, you must eat three buildings fronting on Ninth Avenue, in addition to your normal Monster Mission. Robot and Saucer are not affected by this chit. Moth or Flying Lizard is grounded until he finishes this additional mission. Rude gestures are made at you for failing to tip.

#8. Your monster falls through “temporary” street decking and is rammed by IRT subway. Suffers +1 attack and may not move in next turn. Subway fare goes up 25%.

#9. ABC News stops you for a taped interview to demonstrate how buildings are eaten. You may not move next turn (you’re busy doing two-shots and re-takes with Eyewitness reporter). Since you are now a media personality, you must talk contract with CBS, NBC, and ABC as well as Paramount, MGM, Columbia, and Warner. In addition to your assigned mission, you must exit the map to the north of Sixth Avenue within six turns of getting this chit (otherwise everyone has forgotten you and you’re a media has-been).

**COMBAT TABLE**

<table>
<thead>
<tr>
<th>DICE ROLL</th>
<th>7 or fewer</th>
<th>6 or 5 less</th>
<th>4 or 3 less</th>
<th>2 or 1 less</th>
<th>Even</th>
<th>1 or 2 more</th>
<th>3 or 4 more</th>
<th>5 or 6 more</th>
<th>7 or greater</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A3</td>
<td>A3</td>
<td>A3</td>
<td>A3</td>
<td>A2</td>
<td>A2</td>
<td>A2</td>
<td>A2</td>
<td>A2</td>
</tr>
<tr>
<td>2</td>
<td>A3</td>
<td>A2</td>
<td>A2</td>
<td>A2</td>
<td>A2</td>
<td>A1</td>
<td>A1</td>
<td>B1</td>
<td>B1</td>
</tr>
<tr>
<td>3</td>
<td>A2</td>
<td>A2</td>
<td>A1</td>
<td>A1</td>
<td>B1</td>
<td>B1</td>
<td>D1</td>
<td>D1</td>
<td>D2</td>
</tr>
<tr>
<td>4</td>
<td>A2</td>
<td>A2</td>
<td>A1</td>
<td>B1</td>
<td>B1</td>
<td>D1</td>
<td>D1</td>
<td>D2</td>
<td>D2</td>
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<tr>
<td>5</td>
<td>A2</td>
<td>A1</td>
<td>B1</td>
<td>D1</td>
<td>D1</td>
<td>D2</td>
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<td>D3</td>
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<td>6</td>
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<td>B1</td>
<td>B1</td>
<td>D1</td>
<td>D2</td>
<td>D2</td>
<td>D3</td>
<td>D3</td>
<td>D4</td>
</tr>
</tbody>
</table>

Key: f = Number of strength points lost; A = Attacker; D = Defender; B = Both.
How to Move

When it's your turn, you move your monster as much or as little as you wish so long as you don't exceed the number of spaces printed on your monster (or the reduced movement value, if you've suffered damage). When moving you may not move diagonally (through the corner of a space); you may only move straight north, south, east, or west. You may move in different directions in the same turn (for example, one space north, three spaces west, then another space north). If you wish, you can choose to not move at all.

You cannot normally move into or through an intact building space (unless you're a flying monster, in which case all spaces are the same to you). You may move into park and street spaces and buildings which have been reduced to rubble. If you decide to eat a building, you must finish your move on that building space and you must attempt to eat it. If you fail, you instantly move back to the space from which you entered the building space. Similarly, you may not enter or move through a space containing another monster, unless you intend to attack him, in which case you must end your move in the space with the other monster.

How to Attack

You may only attack a monster or a building by ending your move on its space and declaring your intention to attack. Compare your strength with that of the monster or building by subtracting the strength of the building or enemy monster from your strength and reading the appropriate column on the Monster Attack table. Roll the die and cross index the die number with the column. All buildings have a strength of "5."

Example: Your monster has a strength of 13 and it attacks a monster with a strength of 9. You roll the die and read the result on the "3 or 4 more" column. Let's say you rolled a 3, the result would be that the enemy monster loses one point and you get to displace him to the adjacent space of your choice (so long as it's a space he could ordinarily move into).

How to Apply the Results of the Monster Attack Table

There are three possible results: Defender loses the specified number of points; Attacker loses the specified number of points; or both lose one point each.

Defender Loses 1 (or 2 or 3): The other player's monster loses one point and you immediately displace him to the adjacent space of your choice (so long as it's a space he could normally enter).

Attacker Loses 1 (or 2 or 3): Your monster loses the indicated number of points and is displaced into an adjacent space by the enemy player.

Both Lose 1: Both monsters lose one point and stay together in the space. The other player's monster must stay and attack you in his turn.

When Attacking (Eating) a Building:

A building has a strength value of 5. When a "Defender" or "Both" result is obtained, put a Rubble marker on the building space (you've successfully eaten it). You still take damage when obtaining a "Both" result, but you don't have to retreat. If you get a "Attacker loses," you must displace yourself into the space from which you entered the building space (and the building remains intact).

When you lose points: Turn your counter over (to remind yourself you've been weakened) and record the loss on a piece of paper. Each point lost translates to the loss of one strength point or one space of movement (your choice). For example, if you lost three points you could reduce your movement (permanently) by two spaces and reduce your strength (permanently) by one point, or you could take the entire loss in movement or strength exclusively. When both of your values are zero, your monster is dead (you're out of the game).

How to Find a Blond

If a Blond is in an intact building, you must first successfully eat the building (that is, obtain a "Defender loses" result). You may then turn the chit over and examine it. If it isn't the real Blond you must read the keyed paragraph on the False Blond Schedule and take the action indicated, immediately. Once revealed, False Blondes are removed from the map.

If a Blond is in a Park space, you must end your move in that space in order to examine the chit.

Carrying or Devouring the Blond

If you find the real Blond, you may pick her up and carry her off on the turn after you first examined the chit. Carrying the Blond slows you down by one space per turn. If you choose to attack while carrying the Blond, your effective strength is reduced by 2 (unless you choose to put her down and let her escape). If you lose more than one point in the attack while carrying the Blond, the Blond is considered to be accidentally squashed as a result (and is automatically lost from the game).

The Blond may be devoured (whether or not its your mission) simply by finding her, picking her up, and spending that whole move in the same space. You may not conduct an attack in the turn in which you eat the Blond.

Note: You may wish to vary play somewhat by placing the Blond chits in any named locations on the map rather than only in those spaces coded for chits.
[1.0] How to Start

GENERAL RULE:

_Napoleon at Waterloo_ consists of a body of rules, a separate group of cardboard playing pieces and a map.

PROCEDURE:

The components should be spread out on a large table with two Players sitting on either side. The die-cut counters should be carefully punched out and carefully segregated as to national group. The Players should skim through the rules by reading only the bold sentence-headlines in the various rules sections. Then the pieces should be placed in their starting positions (as indicated by the four-digit numbers on the faces of the playing pieces). At this point, the Players should review the Sequence of Play and begin a trial game, referring to the details of the rules when they have a question. Note that it is possible to play an enjoyable solitaire game against oneself simply by assuming the role of either Player in proper sequence. To remove the map from the booklet, gently pry open the staples, remove the map, and close the staples again.

COMMENT:

_Napoleon at Waterloo_ is a simulation of the battle between the French under Napoleon and the Anglo-Allied and Prussian forces in June 1815.

[2.0] Equipment

GENERAL RULE:

The game equipment consists of the rules, charts, map, and playing pieces.

CASES:

[2.1] The game map represents the terrain on which the battle was fought.

An hexagonal grid is superimposed on the terrain of the map to regulate movement and positioning of the playing pieces. To make the map sheet lie flat, one should backfold it against its machine-made folds. Players will note that each hexagon (hereafter called "hex") on the map has its own four digit identity number.

[2.2] The Terrain Effects Chart summarizes how the features on the map affect the movement and combat of the playing pieces.

[2.3] The Combat Results Table is the primary means for resolving combat.

Players will need one die from a set of common six-sided dice in order to play the game, or they may use the six numbered chips to provide random numbers.

[2.4] The playing pieces represent the actual military units that took part in the historical battle.

There are five items of information on the front face of each unit. The Player is told what type of unit it is (infantry, cavalry, or artillery), and what its ‘name’ or military designation is. Additionally, the Player is

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Read This First:

The rules to this game are organized into a set of numbered Sections. Each Section begins with a General Rule (and sometimes a Procedure) followed by a series of specific Cases — usually numbered paragraphs headed by a boldface sentence containing the main thought of that specific rule. Should you have any questions concerning these rules, please write SP1, enclosing a stamped, self-addressed envelope and phrasing your questions so that they may be answered by a simple sentence, word or number. Mark your query to the attention of Napoleon at Waterloo Rules Question Editor.
given the Combat Strength and the Movement Allowance of each unit. The Player is also told which hex the unit starts in or what Game-Turn the unit enters the game as a reinforcement.

SAMPLE Infantry Unit (French)

<table>
<thead>
<tr>
<th>Unit Designation</th>
<th>Combat Strength</th>
<th>Movement Allowance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yng Gd</td>
<td>5-4</td>
<td></td>
</tr>
</tbody>
</table>

SAMPLE Cavalry Unit (Anglo-Allied)

<table>
<thead>
<tr>
<th>Designation</th>
<th>Game-Turn of Entry in Variant Game</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2</td>
<td></td>
</tr>
</tbody>
</table>

SAMPLE Artillery Unit (Prussian)

<table>
<thead>
<tr>
<th>Designation</th>
<th>Game-Turn of Entry in Variant Game</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

[2.5] Combat Strength is the basic power of a unit when attacking or defending.
The Terrain Effects Chart will detail how this number is affected by combat. The Combat Strength value of a unit is deemed to consist of the printed number of Combat Strength Points.

[2.6] Movement Allowance is the unit’s basic ability to move in one Movement Phase.

This ability is expressed in terms of Movement Points. Each hex entered costs a unit one Movement Point.

[3.0] Basic Procedure

The Sequence of Play

The Players take turns moving their units and making attacks. The order in which they take these actions is described in this sequence of play outline. One completion of the sequence of play is called a Game-Turn. Each Game-Turn consists of two Player-Turns. Each Player-Turn consists of two Phases.

THE FRENCH PLAYER-TURN:

Step 1. French Player’s Movement Phase.
The French Player may move his units and bring in reinforcements.
He may move as many or as few as he wishes, one after another, within the limitations of the rules of movement.

Step 2. French Player’s Combat Phase.
The French Player must attack adjacent Enemy units.
He may perform these attacks in any order he wishes, applying the results immediately as each attack is made.

THE ALLIED PLAYER-TURN:

Step 3. Allied Player’s Movement Phase.
The Allied Player may move his units and bring in reinforcements.
He may move as many or as few as he wishes, one after another, within the limitations of the rules of movement.

Step 4. Allied Player’s Combat Phase.
The Allied Player must attack adjacent Enemy units.
He may perform these attacks in any order he wishes, applying the results immediately as each attack is made.

These four steps are repeated ten times. The game is then over and the Players determine the victor according to the rules on How the Game is Won. Note that the game may be ended earlier if only 1 Player achieves his victory conditions.

[4.0] Movement of Units

GENERAL RULE:

Each unit has a Movement Allowance number printed on it which represents the basic number of hexes it may move in a single Movement Phase. Each Player moves only his own units during the Movement Phase of his Player-Turn (as outlined in the Sequence of Play).

PROCEDURE:

Units move one at a time, hex-by-hex, in any direction or combination of directions that the Player desires. The Movement Phase ends when the Player announces that he has moved all of his units that he chooses to (or, as of the time that he begins to make attacks).

CASES:

[4.1] A unit may never exceed its Movement Allowance.

During its Movement Phase, each unit may move as far as its Movement Allowance permits. Basically, each unit spends one Movement Point of its total Allowance for each hex that it enters. Individual units may move less than their Movement Allowance. Units are never forced to move during their Movement Phase. Units may not, however, lend or accumulate unused Movement Points.

[4.2] Units must spend one Movement Point to enter each hex.

Units may only enter or leave woods hexes through hexes crossed by roads (even when advancing or retreating due to combat).

[4.3] A unit may never enter nor pass through a hex containing an Enemy unit.

[4.4] A unit may never end its Movement Phase in the same hex as another Friendly unit.

One or more units may move through a hex containing another Friendly unit, but the moving units may never end the Movement Phase in the same hex as another unit. If this should inadvertently happen, the opposing Player gets to choose which of the illegally placed units are to be destroyed (so that only one unit remains in the hex).

[5.0] Combat Preconditions

Eligibility Requirements for Attacking Units.

GENERAL RULE:

Each unit has a Combat Strength number printed on it which represents its basic power to attack during its Combat Phase and to defend during the Enemy Combat Phase. Whether or not a unit can attack is strictly a matter of how it is positioned with respect to Enemy units. All units that are in Enemy Zones of Control must attack during their Combat Phase; artillery units not in Enemy Zones of Control but that have Enemy units within the range of their guns may execute a special form of attack called bombardment.

PROCEDURE:

The Player examines the positions of his units, determining which are in Enemy Zones of Control and which artillery units have Enemy units within their range. Attacks are conducted using the Combat Results Table, the die, and the procedures detailed in the section on Combat Resolution.

CASES:

[5.1] A unit that is in an Enemy Zone of Control must attack — and every Enemy unit that has a phasing unit in its Zone of Control must be attacked.

[continued on page 13]
Examples of Attacks

In the following examples, the Blue units are the Attackers and the Red units are the Defenders. A circle is drawn around those units (Attacker and Defender) which are involved in combat with each other. Each circled battle situation constitutes an attack and would require the rolling of the die. Note that when several attacking and defending units are adjacent to each other, the attacks may be constituted in more than one way. Artillery attacks are indicated with an arrow when the defending unit being bombarded is not directly adjacent. The odds of each attack are given next to each situation. Anything which can logically be inferred from these examples is tantamount to a rule unless explicitly covered in the written rules.
SOLITAIRE PLAY

The Opponent Who’s Always There

We all suffer from a scarcity of worthy opponents — though growing by leaps and bounds, the wargame population is still thinly spread over this great land of ours. Most veteran gamers have partially solved this problem by playing games solitaire. Although in retrospect it must seem an obvious solution, many new gamers hesitate to play games solitaire, perhaps because they feel they need some special set of rules or procedures to do so. Remember, wargames are complex and that complexity can be intimidating to new players. It’s easy to get the impression that the rules must be followed to the letter of the law and anything that’s not specifically pointed out in the rules is verboten. It is the very complexity of wargames, however, that allows solitaire play without special rules. In most games one can just set up both sides and play them both in proper sequence. Because it’s virtually impossible to

defeated, were still game. Their old Field Marshal Blucher had vowed to come to Wellington’s aid with all he had as soon as humanly possible. Napoleon would have to win quickly if he was to win at all.

The battle began as a skirmish. At 1150 a division over on the French left became involved in an assault on the British Guards-

men holding the walled manor of Hougoumont, which covered approaches to the Allied right. The attack went awry, as the British held tenaciously. Rather than break off, the French became too deeply involved. Instead of screening the position and bombarding it to pieces, the French II Corps fed in more and more troops, while Wellington

sets of alternate orders can be written and randomly chosen so that much of the surprise element is maintained. This can also be done in games that don’t usually require plotting of moves — just write several sets of broadly worded orders for your units and choose one at random.

Of course, some games are more suitable for solitaire play than others. The Games Rating Chart in SeZ T rates the general one-player adaptability of most games. Personally, I find that the operational level games are the most rewarding when played solitaire. Usually the number of moves and counters are manageable and the options broad enough to permit variation in play. But whatever you prefer, a lot of enjoyable gaming can be had simply by exercising the initiative and imagination required to play solitaire…plus, you always win.

—Redmond Simonsen

SYNOPSIS

The Battle of Waterloo 18 June 1815

The dawn, on Sunday, 18 June 1815, was damp and misty in central Belgium. There, amid the rain-soaked, gently rolling hills, nearly 150,000 men were poised to decide the fate of Europe.

It had been a spectacular spring. Napoleon, escaping from Elba, had seized control of France anew, rebuilt her armies in weeks, and set forth northward on the road to conquest. In a lightning four-days campaign, he had succeeded in driving a wedge between the powerful Prussian and Anglo-Allied armies confronting him. The Prussians had been broken in a furious battle at Ligny two days before, and now the victorious French prepared to fall upon the motley host of the Duke of Wellington, defending near the tiny village of Waterloo.

The French, with some 72,000 men — many of them seasoned veterans — and 246 cannon, held a front of about 15,000 yards. Across some hundreds of yards of wet ground were the foe, some 68,000 Britons, Hanoverians, Brunswickers, and Netherlands — regulars and recruits and militiamen mixed together — supported by no more than 156 cannon. The Emperor was confident that such poor troops would never stand before him. But Wellington had a trick or two up his sleeve which might just save the day. Most of his men were posted behind a series of modest ridgelines, while others were in hastily fortified farms and hamlets. Ammunition was plentiful. The muddy ground would hinder the advancing French and minimize the impact of their cannon fire. And, most importantly, the Prussians, though

Napoleon at Waterloo Counters

Images of the counters in this game are provided as an aid to players in reproducing damaged or misplaced pieces.

<table>
<thead>
<tr>
<th>Introduction to Adventure Gaming Counters (100 pieces): Front Counters for Napoleon at Waterloo (60 pieces)</th>
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</thead>
<tbody>
<tr>
<td>1 Br/5 5 Br/Res 3 Br/5 2 Br/I 4 Br/I 6 Br/Res 2 Drk/I 3 Drk/I</td>
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<tr>
<td>4-5 4-5 3-5 3-5 1-5 3-3 3-3 2-3 1-4 4-4</td>
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<td>1109 1407 0711 1707 1207 1409 1316 1110 0914 0543</td>
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<td>SC/I 3C/I 3C/III Guard</td>
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| 20/IV 1313 1316 1016 | 20/IV 1814 1814 2011 | 0514 0514 1015 1015 | 0916 0916 1714 1714 | 1813 1813 1813 1813 | | | | | |
If there are several possible combinations, the player may choose which of his units will attack which Enemy unit — so long as every Enemy unit that is required to be attacked is attacked.

[5.2] No unit may be involved in more than one attack per Combat Phase.

No unit may participate in more than one attack, nor may a given Enemy unit be the object of more than one attack, in a single Combat Phase.

[5.3] More than one unit may participate in a given attack.

As many units as can be brought to bear can participate in the same attack.

[5.4] More than one Enemy unit can be the object of the same attack.

So long as each participating attacking unit could have attacked every one of the defending units separately, then all may attack all the defending units in a single combined attack. [See Case 5.8]

[5.5] A unit’s Combat Strength is indivisible.

Units may not use part of their strength in one attack and part in another, neither may they reserve or withhold part of their strength in an attack or defense.

[5.6] An artillery unit not in an Enemy Zone of Control may make a bombardment attack against an Enemy unit two hexes distant.

The important distinction between bombardment and regular attacking is that bombardment attacks can be made only by artillery units that are not in the Zone of Control of any Enemy unit. This bombardment attack can be used to satisfy the requirement that a given Enemy unit be attacked (because some other Friendly unit happens to be in its Zone of Control) so long as the other Friendly unit can attack another Enemy unit.

[5.7] Except when making an combined attack [see 5.8] bombardment artillery units may attack only a single Enemy-occupied hex.

Even though it may have several Enemy occupied hexes in range, a given artillery unit may bombard only one of them in a single Combat Phase. Note that several artillery units may direct their bombardment at the same hex, in which case their strengths are totalled into one aggregate bombardment attack.

[5.8] An attack may be made which combines the strength of adjacent units with that of bombarding artillery.

The strength of the artillery unit is simply added to that of the adjacent attacking units. Note that if the Enemy is in more than one hex, the contributing bombarding artillery need have only one of the Enemy occupied hexes in range in order to add its strength to the attack. This is the exception to Case 5.4.

[6.0] Combat Resolution

How Attacks are Evaluated and Resolved

GENERAL RULE:

An ‘attack’ is defined as the comparison of the strength of a specific attacking force with that of a specific defending force resolved by the throw of a die in connection with the Combat Results Table. The results may affect either or both the attacking and the defender.

PROCEDURE:

The attacking Player totals the Combat Strength of all of his units that are involved in a given attack and compares the total with the total Combat Strength of the Enemy unit or units being attacked. The resulting comparison is called the Combat Ratio. The Player locates the column heading on the Combat Results Table that corresponds to the Combat Ratio. He rolls the die and cross indexes the die number with the Combat Ratio column and reads the result. The indicated result is applied immediately, before going on to any other attacks. When he has made all of his attacks, the Player announces the end of his Combat Phase.

CASES:

[6.1] The attacking Player must announce which of his units are involved in a given attack against a specific defending unit or group of units.

He must calculate and announce the Combat Ratio, specifying which of his units are participating in the attack, before it is resolved. He may resolve attacks in any order he chooses. Once the die is thrown, he may not change his mind.

[6.2] The calculated Combat Ratio is always determined to represent a specific column of results on the Combat Results Table.

If the Combat Ratio in an attack is higher (or lower) than the highest (or lowest) shown on the table, it is simply treated as the highest (or lowest) column available. Note that the Combat Ratio is always a simplified version of the literal ratio. For example, if eleven Combat Strength Points attack four Combat Strength Points, the Combat Ratio is simplified to 2 to 1. Rations are always rounded off in favor of the defender.

The attacker may deliberately lower the Combat Ratio, if he so desires, simply by announcing the fact before throwing the die. This is sometimes advantageous (see the Combat Results Table).

[6.3] The abbreviations on the Combat Results Table will indicate that units are either retreated or destroyed.

Ae = Attacker eliminated; all units involved in the attack are destroyed (except bombarding artillery). Defending unit has the option to advance after combat.

Af = Attacker retreats; all units involved in the attack (except bombarding artillery) are forced to move one hex away from the defender. Defending unit has the option to advance after combat.

Ee = Equal elimination; the defending force is eliminated and the attacking force must lose a number of Combat Strength Points at least equal to the printed value of the defending force. If any attacking units survive, one of them may advance after combat. Bombarding artillery can never suffer from this result.

Dr = Defender retreats; the defending unit is forced to move one hex away from the attacking unit(s). One of the attacking units may advance after combat.

De = Defender eliminated; the defending unit is destroyed. One of the attacking units may advance after combat.

[6.4] Units may be retreated by their owners only into ‘safe’ hexes.

A ‘safe’ hex is defined as a traversable hex, not in an Enemy Zone of Control. If there is no safe hex available, the unit is destroyed instead. A ‘traversable’ hex is one that the unit could legitimately enter during a Movement Phase.

[6.5] When the only ‘safe’ hex is occupied by a Friendly unit, that unit may be displaced.

The displaced unit must itself have a hex to retreat to (if not, the original unit is destroyed instead of causing displacement). The displaced unit may itself cause a displacement in a sort of chain reaction of retreats.

Note that a retreating unit may not displace an artillery unit that has yet to perform a required bombardment attack. A required bombardment attack is one that is made when some other Friendly unit is in the Zone of Control of the Enemy unit being bombarded and that Friendly unit is attacking still another Enemy unit.

[6.6] When a hex is vacated as a result of combat, a single victorious participating unit may advance into that hex.

Such an advance as a result of combat is an option which must be exercised immediately before going on to resolve any further combat in that Phase. A unit is never forced to advance after combat. A unit may advance into an Enemy controlled hex (even when advancing directly from an Enemy controlled hex).


Retreats and advances are, technically, not considered to be movement.

[6.8] An artillery unit that is not adjacent to the unit that is attacking is not affected by adverse combat results.

When an artillery unit is bombarding or making a combination attack (as described in Case 5.8), it is totally unaffected by combat results. Even in the case of an ‘Ee’ result, the defender is destroyed but the artillery unit is unaffected. Bombarding artillery units may voluntarily retreat after combat when they obtain an ‘Ae,’ ‘Ar,’ or ‘Ee’ result.
Reinforcement

How Additional Units Enter the Game

GENERAL RULE:
In addition to the force with which he starts the game, the Allied Player receives Prussian units during the Movement Phase of Game-Turn Three.

PROCEDURE:
At any time during the specified Movement Phase, newly arriving units may enter the map in non-Woods hexes of hex-column 2300 (i.e., the easternmost hex column).

CAStES:
[7.1] When reinforcements arrive on the map, they behave identically to units already on the map.

When reinforcements are placed in an entry hex, the arriving unit must pay one Movement Point for entering that hex. When more than one unit enters in the same place, they enter singly without regard to which one entered first (i.e., it doesn’t cost subsequent units more to enter the map because they are entering “behind” the first unit). The units move (and they may participate in combat) in the Player-Turn of arrival.

[7.2] Units may never be placed in an entry hex that is Enemy occupied or which is in Enemy Zones of Control.

They may never be placed in an entry hex under conditions which will force a violation of the movement rules (i.e., 100 many units in the hex at the end of the Movement Phase).

[7.3] The entry of reinforcements may be delayed for as long as the Player wishes.

The Player may choose to hold back any reinforcements due him in any given Game-Turn. He should keep a record of any such delayed reinforcements. He need not reschedule their appearance; they may enter during any subsequent Movement Phase. They must enter by means of the proper entry hex. If prevented from entering by French units or their Zones of Control, the Prussians may enter anywhere between 1201 and 2101.

How the Game Is Won

Demoralization and the Conditions of Victory

GENERAL RULE:
It is the object of both Players to destroy forty Enemy Strength Points before losing forty Friendly Strength Points. The French Player has the additional objective of exiting seven units off the north edge of the map (through the hexes indicated on the map).

PROCEDURE:
As losses accumulate during the game, the Players should array the destroyed counters off the map in easily counted groups. Players should be especially alert to losses when the forty Strength Point limit is approached.

CASfES:

If this happens, the game stops immediately and the Allied Player is declared the winner.

[8.2] The Allied Player is demoralized immediately upon losing forty Combat Strength Points.

When demoralized, all Allied attacks (including those made by Prussian units) are reduced by one ratio column (for example a three-to-one becomes a two-to-one).

When demoralized, all French attacks are raised by one ratio column (for example a one-to-two becomes a one-to-one).

If the Allies destroy forty French Strength Points [after losing forty of their own, this does not demoralize the French nor does it benefit the Allies in any way. The only hope for a demoralized Allied Player is to prevent the seven French units from exiting the map (thereby drawing the game).

[8.3] The French Player wins by demoralizing the Allies and exiting seven French units from the map (between hexes 0101 and 0901).

The units must exit from the indicated hexes during one or more French Movement Phases. Units may not exit the map as a result of combat (if forced to do so they are considered destroyed instead). French units that exit the map during their Movement Phase are not considered destroyed. More than seven French units may exit the map and they may do so before and/or after the Allies lose forty Strength Points. Once the minimum French Victory conditions have been achieved the game stops immediately and the French Player is declared the winner.

[8.4] The game is a Draw if neither side fulfills its victory conditions.

If the French destroy forty Allied Strength Points but fail to exit their seven units before the end of the game or if neither Player destroys forty Strength Points, the game is a draw (which is, in historical terms, an Allied moral victory).

If by some freak chance, both armies reach the forty or greater loss level at the same instant of combat (due to an “E” result) then the French Player would win if he had already exited the seven units from the map; otherwise, the Allied Player would be declared the victor.

Napoleon at Waterloo

Design Credits
Game Design: James F. Dunnigan
Graphics and Rules: Redmond A. Simonsen
Editorial and Graphic Production: Bob Ryer, Ted Koller, Michael E. Moore, Manfred F. Milkuhn, Ken Stec

kept the well-fortified garrison supplied with munitions and manpower. Time passed. Napoleon hesitated, concerned over the muddy condition of the ground. A few hours more would permit it to dry, then came an ominous sign. Some hills to the east were taking on a dark coloration, as if masses of troops were gathering. Could the Prussians be coming? An attack was ordered at 1300.

At 1345 four divisions of the French I Corps advanced, swamping outlying Allied positions. An entire Dutch brigade was routed, the Allied front pierced. Wellington threw in his finest division, the 5th. The French wavered and then streamed back to their own positions.

Driving the French before them, British cavalry attacked in turn, only to be routed by the enemy’s heavy horse. Nearly two hours of furious cavalry action followed, as Marshal Ney, Napoleon’s “bravest of the brave,” attempted to smash the Allied front. Each time the troopers charged forward, the steady British infantry formed square and dropped off with a well-directed fire. At 1800 Ney pressed two infantry divisions forward on the heels of the cavalry, only to see them beaten off as well. Within ten minutes the action in the center had fallen off. Both armies had been severely tested, but the Allies had held and the French situation was becoming precarious, for the Prussians had arrived.

The Prussian IV Corps, some 30,000 men, was driving into Napoleon’s right rear near the village of Placenoit. The 10,000 defenders bravely held the enemy to minimal gains, but the threat was enormous. In a desperate move, Napoleon ordered in eight battalions of the Young Guard and two of the veteran Old Guard. At bayonet point, these 5,000 men cleared Placenoit, securing the flank. But final victory could come only in the front. At 1900 Napoleon ordered his Old Guard to prepare an attack.

Meanwhile, fighting along the front had become general. As more Prussians began to come into action, Wellington fed most of his force into reserves. But at last, in a massed French artillery began pounding the Allied troops.

At 1930 the attack began. Some 4,500 of the finest soldiers in the world, Napoleon’s Old Guard, advanced in columns across the fire-swept ground. On the right, two battalions of the Guard smashed the surviving Brunswickers, forced back a British brigade, only to be halted by the Dutch 3rd Division. Two battalions in the center broke into the Allied line, to be beaten off by Wellington’s 1st Guards Brigade in a furious exchange of fire. And on the left, a final battalion scaled the slope behind which the enemy lay, only to be taken in the flank by an entire British brigade. It was over, the beaten Guardsmen streamed back in defeat. In the stunned French ranks the cry went up, “Le Guard recule.” “The Guard breaks!” Panic took hold. Ignoring all discipline, men began to flee. Sensing his moment, Wellington ordered a general advance, throwing in his last fresh troops, to be joined by newly arriving Prussians. Napoleon, shocked and exhausted, tried to rally his men, then gave up and fled in turn, never to trouble the peace of the world again.

—AlNofi
The Tower of Azann

Deep in the rugged wilderness of the Duchy of Anakon, there rises a solitary tower, grim and forlorn. For years there have been terrible rumors concerning the occupant of that bleak edifice, the sorcerer Azann. Whispered tales have circulated throughout the land of children stolen in the dead of night, and frightful ceremonies performed in the name of some dark deity. Now the very son of the Duke has been lost, and all evidence points to the Tower of Azann. Although deeply angered and desperately sorrowful at the heir's disappearance, neither the Duke nor the members of his court nor anyone in all of Anakon is willing to brave the terrors of that sinister abode to rescue the child. What is needed is an adventurer...a stalwart warrior to stake his life on the quest. You are that champion.

Unlike many role-playing games, Tower of Azann does not require the use of a gamemaster to referee character actions. Instead, a programmed system of individual paragraphs leads the character through the adventure, posing problems, calling for decisions, and introducing strokes of fortune — both good and bad (see Using the Paragraphs). Once players are familiar with the game system, a gamemaster may be used, if desired, to expand upon the paragraphs or even introduce new ones to freshen the adventure for repeated play.
How to Win
Your mission is to rescue the young heir and escape the Tower with him. Incidentally, a fabled gem — the Jewel of Dinak — is said to be in Azann's possession, and you may have the opportunity to acquire that treasure as well.

- If you escape the Tower with the child and the Jewel, you win fame and fortune.
- If you escape the Tower with the child only, you win the gratitude of the Duke, but little in the way of wealth.
- If you escape the Tower with the Jewel only, you are a wealthy adventurer, but the vengeanceful Duke will haunt you always.
- If you escape the Tower with nothing, no one will want to talk to you.
- If you die, at least your memory will be respected.

How to Start
The first thing you must do is generate your character. You have 12 Characteristic Points that you can assign among 3 characteristics: Combat Strength, Agility, and Magic Skill. Combat Strength is important when you encounter monsters wandering through the Tower. Agility has several uses, including keeping from harm in tight situations. Magic Skill allows you to take advantage of magic items and spells.

You must assign at least 2 Characteristic Points to each of these characteristics. Write down your starting characteristic values on the Adventure Log. Be sure to write lightly in pencil, because your values will change during the game.

Next, pick two spells from the Magic Spell Summary, and write them down on the Adventure Log. Then, in the space on the Log labelled "Current Level," write 1 (you will be starting on the first floor of the Tower). When you are ready to begin, you can proceed to paragraph 940, and you are on your way.

Using the Paragraphs
The paragraphs are the heart of The Tower of Azann. They provide the characters, descriptions, and events that give the adventure life. It is important that players not read through the paragraphs before playing. While it is intended that characters have some control over what befalls them, the random hazards and benefits that come as surprises in the paragraphs are the very essence of the adventure.

Going Up and Down Stairs. There are six floors in the Tower of Azann, and a character will no doubt want to explore each of them in his search. To go up the central staircase (which is adjacent to virtually every room in the Tower) a player notes what level he is starting from (for instance, level 1) and rolls one die (rolling a 5, by way of example). The player then adds the two numbers together and turns to the paragraph indicated (in this case, 006) and follows the instructions. To go downstairs, the first digit is the floor you wish to descend to, and the second digit is, again, a die roll. Remember, once you arrive on a new level, to change the Current Level on the Adventure Log.

Entering Rooms. Although a character is never far from a staircase, the interior of the Tower is confusing in its construction, and it is easy to become lost, wandering sometimes through the same room repeatedly in search of some object. Whenever a player wishes to enter a room, he notes the level his character occupies (2, for instance) and rolls one die (rolling, say, a 3). The player reads these numbers in sequence and turns to the paragraph indicated (in this case, 22) and follows whatever instructions are there.

Combat. The Tower is infested with all manner of evil monsters, none of which intend a player or character any good. The paragraphs often indicate an encounter or a combat with these wandering creatures. To perform a combat, the player refers to the Monster Values Chart to determine the Combat Strength and Agility of the creature that has been encountered. Then the character attacks (the character always attacks first unless the paragraph specifies otherwise) by subtracting the monster's Agility from the character's Combat Strength. If the result is a negative number, the character must reduce either his Combat Strength or Agility by one point. If the result is zero, roll a die; if the result is greater than the monster's Agility, the monster loses one point; if the same die roll is greater than the character's Combat Strength, the character also loses a point. If the number is positive, the player reduces either the monster's Agility or Combat Strength by one point.

For example, a character with a Combat Strength of 4 and an Agility of 5 encounters a wraith (Combat Strength 2; Agility, 5). Subtracting the wraith's Agility of 5 from the character's Combat Strength of 4 results in -1, so the character must reduce either his Combat Strength or Agility. He chooses to reduce his Combat Strength by 1.

Next, the monster attacks by subtracting the character's Agility from the monster's Combat Strength. In the preceding example, the wraith's Combat Strength is 2 and the character's Agility is 5, for a difference of -3 — the wraith is hit, and the player chooses to reduce the wraith's Agility to 4. Combat proceeds in this manner until either the character or the monster (or monsters) is dead.

When more than one monster attacks, the character takes them on one at a time.

A monster is dead once either its Agility or Combat Strength is reduced to zero. A character is dead when both his Agility and Combat Strength are reduced to zero.

Using Spells. The Summary of Spells gives details on the uses and effects of the various spells that the characters may use. These spells may be used in combat or in movement throughout the Tower at any time.

Discovering Items. Scattered throughout the Tower are various powerful weapons and magic items. The paragraphs direct the character to the locations of these items from time to time, and with a little luck and good sense, a character can accumulate a potent collection of these useful tools. Any time an item is acquired, the player should record it on the Adventure Log. Losses should also be recorded. Note that most items can be found again if they have been lost if the paragraphs direct the character to them again. (Some items, such as the Emerald Rod, are lost permanently, however, and cannot be recovered. If a character is directed to such an item again after having lost it, treat the location as empty.) Any time a character is directed to an item that he currently possesses, the location is treated as empty.

A character may never carry more than 4 items (combined total of magic items and weapons) at one time. Note that a character is considered armed when he enters the Tower, but the weapons he brings with him can never be lost and do not count against the total number of items that can be carried.

Nerve Checks. From time to time in the paragraphs, particularly after a harrowing experience or in an especially unpleasant situation, a character will be required to make a Nerve Check. To do so, the player simply adds together all of the character's current Characteristic Points and rolls a die. If the die roll is greater than the character's total Characteristic Points, the character passes the check. The paragraphs provide instructions as to the effects of failing a Nerve Check.

Ducking Out. There are certain times in the Tower of Azann when discretion is the better part of valor, and a player's character may wish to extricate himself quickly from a room or a situation with the Tower. In such cases, the player rolls one die and compares the die roll with the character's Agility. If the die roll is equal to or greater than the character's Agility, the attempt fails, and the character must deal with whatever it is he would rather avoid. If the die roll is less than the character's Agility, the character may immediately roll for another stairway or room. Whether the attempt succeeds or fails, the character loses one Agility point immediately after resolving the die roll. A character with an Agility of zero may not attempt to duck out.

Escape. To escape the Tower of Azann is no simple matter. To get out, a character must make his way to level 1 and roll for a room that has portion of the paragraph marked for escape. Such a paragraph will indicate range of die rolls. The player rolls a die and, if the die roll falls within the specified range, he follows the instructions for escape in that paragraph. If the die roll falls outside the range indicated, the character is subject to whatever other instructions (other than for escape) are specified in the paragraph.

Two or More Players
The Tower of Azann is designed to be playable by a single player or by several. When more than one player participates, each character may go his own way, making paragraph decisions independently. In combat, only one character may attack each monster. Thus, if several monsters attack several characters, a number of individual combats may occur simultaneously.

Tower of Azann
Creative Credits
Game Design: Bob Ryer, Justin Leites, Gerard C. Klug, Redmond Simonsen
Graphic Design: Redmond Simonsen
Graphic Production: Ted Koller, Manfred F. Mulkahn, Ken Stec
SUMMARY OF SPELLS

Spell of Teleportation
Allows you to instantly remove yourself from any place to a random room. Roll two dice; the first die is the level and the second the room. If you roll an 11, however, you are automatically outside the Tower again. Each time you use this spell, roll a die and reduce your Magic Skill by the amount rolled up to a maximum reduction of 3.

Spell of Resistance
Allows you to subtract 2 from any Nerve Check die roll, or to disregard certain influences mentioned in the paragraphs (these paragraphs specifically state that you can use this spell). Each time you use this spell, reduce your Combat Strength by 1. If your Combat Strength falls below 1, you lose the power to use this spell.

Fireball Spell
This potent enchantment produces an inferno that will instantly incinerate any monsters, no matter how many, that are attacking you. As soon as you have used this spell, your Magic Skill drops to zero, and your Combat Strength is halved (round fractions up).

Spell of Regeneration
Allows you to shuffle your strengths. Thus, you could increase your Combat Strength by 2 reducing your Magic Skill by 1 and your Agility by 1, or increase your Agility by 2 by decreasing your Combat Strength by 2, or re-arranging your current points in any way you like.

SUMMARY OF MAGIC ITEMS

Emerald Rod (078)
Allows you to increase your Agility as much and as often as you wish. For each point of Agility increase, however, decrease your Magic Skill by one point. If, at any time while you possess the Emerald Rod, your Magic Skill reaches zero, you permanently lose the Rod.

Enchanted Sandals (079)
Allows you to teleport at random to any room in the Tower. Roll two dice; the first die is the level and the second the room. Each time you use the Sandals, your Agility is reduced by 2 temporarily, for as long as you are in the room to which you teleport (as soon as you leave that room normally, the Agility points are regained).

Crystal Sphere (080)
Allows you to foresee ambushes. Whenever you are attacked while in possession of the Sphere, you may attack twice before your opponent (your first opponent only, if more than one) attacks you. Each time you take advantage of this magic item, your Magical Skill is reduced by one, and the Sphere cannot be used if your Magic Skill is reduced to zero, although you may still carry it.

Ruby of Kreesh (081)
Allows you to increase your Magic Skill as much and as often as you wish. For each point of Magic Skill increase, however, decrease your Combat Strength by one point. You may not use the Ruby once your Combat Strength reaches zero, although you may continue to carry it.

WEAPON SUMMARY

Silver Dagger (030)
This deadly weapon allows you to attack any opponent (your first opponent in an encounter only, if more than one) twice before he attacks you. Each time you use the Dagger against an opponent, reduce your Agility by one. You can never use the Dagger if your Agility is less than 2, although you may carry it.

Great Bow (037)
When you have combat with more than one opponent at a time, the Bow can be used to attack each (except the first) with a strength of 8. Each time you use the Bow against an opponent, your Combat Strength is reduced by 1, and you can never use the Bow or carry it if your Combat Strength is less than 3.

Great Axe (038)
The solid weight of this weapon is very reassuring. As long as you carry the Axe, you may subtract 2 from each Nerve Check die roll. If your Combat Strength falls below 2, you can no longer carry the Axe.

Spear of Grom (039)
This heavy weapon infuses you with strength, raising your Combat Strength by as many points as you wish. For each point of increased Combat Strength, however, reduce your Agility by 1. If your Agility falls below 2, you cannot carry the Spear.

Players are encouraged to develop their own spells and items for inclusion in the game. Experimentation is an important part of role-playing.

MONSTER VALUES CHART

<table>
<thead>
<tr>
<th>MONSTER</th>
<th>COMBAT STRENGTH</th>
<th>AGILITY</th>
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<tbody>
<tr>
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<td>Goblin</td>
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<tr>
<td>Demon</td>
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Developing Monsters
Any number of insidious creatures and evil characters can be encountered in role-playing games. As with spells and special items, players are encouraged to develop their own monsters or adjust those included. It may take some time to balance monster-character strengths, but the effort can be very rewarding.

ADVENTURE LOG

It is suggested that players copy this log, or a similar one of their own devising, for repeated playing. SPI grants permission to copy this Adventure Log for personal use only.

<table>
<thead>
<tr>
<th>Character Name</th>
<th>Date</th>
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<tbody>
<tr>
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<tr>
<td>Notes:</td>
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</table>
Adventure Paragraphs

The following paragraphs should not be read through in their entirety; players should read individual paragraphs only as directed. Once the instructions of a paragraph have been completed and no other paragraph is indicated, roll for a new room or stairway. The symbol (►) indicates that a new paragraph should be referred to.

001. You dash through the door into the morning sunlight with the child and the Jewel. No one pursues. After resting for a few minutes on the green grass, you head off to the city to collect your just rewards.

002. You reach the next level without mishap.

003. As you progress, cobwebs brush against your face and hands with increasing regularity. Nerve Check. If you fail (►036); if you fail (►088).

004. You reach the next level without mishap.

005. As you progress, an enormous troll wielding a cudgel comes at you. Conduct combat.

006. If your Agility is 3 or more, you ascend (or descend) without mishap. If your Agility is less than 3 (►118).

007. As you progress, the stairs begins to weep and pitch, unbalancing you. If your Agility is 3 or more, you make it back to the level from which you began; if your Agility is less than 3 (►087).

008. As you progress, the air is pierced by a keening wail. Nerve Check. If you fail, you reach the next level without mishap. If you fail (►115).

009. If your Agility is 3 or more, you reach the next level without mishap. If your Agility is less than 3, you have alerted two goblins to your presence, and they attack. Conduct combat.

010. The stairway creaks and groans as you progress. Suddenly, the stairs give way altogether. If your Agility is 2 or more, you manage to reach the level toward which you were ascending (or descending). If your Agility is less than 2 (►089).

011. You have stepped into a demonic vortex of blinding light, howling winds, and terrific cold. If your Magic Skill is 3 or more (►090). If your Magic Skill is less than 3 (►091).

012. Roll a die. On a roll of 4-6, two ogres enter the room. Conduct combat. Otherwise, proceed unmolested.

Escape: 1-3 (►110).

013. Roll a die. On a roll of 5 or 6, you are attacked by two trolls. Conduct combat. Otherwise, proceed without mishap.

Escape: 1-4 (►110).

014. Unless you are trying to escape (►032). Escape: 1-5 (►110).

015. Roll a die. On a roll of 1-3 (►021). On a roll of 4-6 (►022). Escape: 1-3 (►110).

016. Just a small, empty room. Proceed.

Escape: Automatic (►110).

017. You dash through the door into the morning sunlight with the child and the Jewel. Something pursues you, but you cannot see it. Nerve Check. If you fail (►018). If you pass, you have escaped unscathed and won.

018. A huge, ugly troll bears down on you and attacks first. If you manage to finish him off, you have escaped with the child.

019. A huge, ugly brute of a troll catches up with you. Attack and fight it out. If you win, you have managed to escape.

020. You can either throw the Jewel back at your unseen pursuer (►027) or simply try to outrun whatever is chasing you.

021. No sooner do you enter the room than you are savagely attacked by a goblin. Conduct combat immediately.

022. The room, apparently a kitchen at one time, is well lit and contains nothing of interest.

023. An empty room, with nothing of interest in it at all.

024. Roll a die. On a roll of 1-4, nothing occurs and you proceed on your way. On a roll of 5 or 6, two trolls jump you. Conduct combat.

025. Roll a die. On a roll of 5 or 6, nothing occurs and you proceed on your way. On a roll of 1-4 (►079).

026. Roll a die. If the roll is equal to or less than your Magic Skill (►080). If the roll is greater than your Magic Skill, nothing occurs and you continue on your way.

027. There is a deafening explosion that knocks you to the ground. Behind you is the sound of a dying creature. The Jewel comes floating back toward you and, if your Agility is 3 or more, you catch it; otherwise, it disappears over the horizon. In either case, you have escaped.

028. The wraiths are quite anxious to communicate. In fact, they are insistent. For years, they have wanted to do away with Azann, but they too little or no power against him. They are the remains of children he has taken in the past, and their thirst for revenge is unbound. They extract from you an oath that you will kill the wizard and they send you on your way…(►096).

029. You can abandon the child in an effort to make good your escape (►119) or you can turn to face whatever follows (►018).

030. You come across a silver dagger lying on a table. You can leave it alone and proceed or pick it up (►070).

031. The room is pitch black. If your Agility is 4 or more, you avoid falling into the yawning pit at the center of the room. If your Agility is less than 4 you fall in (►057).

032. Roll a die. If the die roll is equal to or less than your Combat Strength (►030). If the die roll is greater than your Combat Strength, nothing occurs and you continue on your way.

033. Nerve Check. If you pass, you may proceed. If you fail (►116).

034. Seemingly from out of the woodwork, two trolls spring to attack. Conduct combat.

035. Roll a die. On a roll of 1-4, two apparently sedate skeletons leap to life and attack you. Conduct combat. On a roll of 5 or 6, you proceed without mishap.

036. It is a nice room, a charming, lovely room. Sit down for a few minutes and regain some strength. Increase your Combat Strength by 1.

037. Groping your way through the gloom, you encounter a great bow. You can leave it alone and proceed on your way, or pick it up (►070).

038. A great axe appears before you, hanging on a wall bracket. You can leave it alone and proceed, or you can pick it up (►070).

039. You suddenly esp difficult Spean of Grom. You can leave it alone and proceed, or you can pick it up (►070).

040. You can go to the front door (►093) or to the back door (►075) if your Agility is 1 or 2 (►076) if your Agility is 3 or 4 (►077) if your Agility is 5 or more.

041. It's a library! You can't make out much of what is written there, but you pick up enough to learn one additional spell of your choice.

042. This is a dim and musty room that reeks of some nectarial presence. You may investigate (►101) or race through as quickly as your legs will carry you (►080).

043. Roll a die. On a roll of 1-4, nothing occurs and you proceed on your way. On a roll of 5, 3 goblins jump you. On a roll of 6 (►011).

044. Roll a die. On a roll of 1-3, nothing occurs and you proceed on your way. On a roll of 4-6 (►037).

045. There is nothing in the room…except an ogre…with an axe…and he's mad. Conduct combat immediately.

046. In this room you find a flask of pure, refreshing water. You take a drink and feel like kicking up your heels. Increase your Agility by 2.

047. The door stands open before you, but is slowly closing. Roll a die. If the die roll is equal to or greater than your Agility (►048). If the die roll is less than your Agility (►010).

048. Nerve Check. If you pass (►108). If you fail (►049).

049. Roll a die. If the roll is greater than your Combat Strength (►111). If the roll is equal to or less than your Combat Strength (►108).

050. Roll a die. On a roll of 1-3 (►088). On a roll of 4 or 5 (►115). On a roll of 6 (►116).

051. Roll a die. If the roll is 1-3, nothing occurs and you continue on your merry way. If the roll is 4-6 (►081).

052. You stroll into the room, minding your own business, and 3 goblins attack you. Conduct combat.

053. Roll a die. On a roll of 1-3, nothing occurs and you proceed. On a roll of 4-6 (►038).

054. You find a mail shirt lying around and try it on. It's enchanted! Roll a die. On a roll of 1-4, your Combat Strength increases by 2. On a roll of 5 or 6, nothing happens.

055. Roll a die. On a roll of 1-3, nothing occurs and you proceed. On a roll of 4-6 (►078).

056. You have a moment to catch your breath in this room, and increase your Agility by 1.

057. Reduce your Agility by 1 and lose any weapon or magic item (your choice of which) you have found in the tower. Then you are attacked by a giant, unpleasant-smelling spider. The spider attacks first! If you survive, roll for ascending stairs as though beginning at level 1.

058. One goblin and one ogre come at you out of the gloom. Conduct combat.

059. Roll a die. On a roll of 1-3, the room is empty and you can proceed. On a roll of 4-6 (►016).

060. The creature is a crazed cave troll, intent on rearranging your flesh in grotesque ways. Your alert attack reduces his Combat Strength by the amount you roll on one die. Conduct combat.

061. Roll a die. On a roll of 1-3 (►039). On a roll of 4-6, you are jumped by 3 goblins. Conduct combat.


063. You enter and, in the gloom, you hear footsteps and the sound of children's voices. Nerve Check. If you fail (►116). If you pass (►092).

064. Fitty. You've stumbled over a dozing troll and awakened his wrath. Conduct combat.

065. Two trolls, swapping grisly stories, are interrupted by your entrance. Conduct combat.

066. Roll a die. On a 1 or 2, nothing happens and
you proceed. On a 3-6, three skeletons arise and do battle. Conduct combat.

087. There is nothing there at all, but the experience of your journey through the hall has been harrowing. Nerve Check. If you pass, proceed without mishap. If you fail (p. 115).

088. Roll a die. On a roll of 1-4, nothing happens. On a roll of 5 or 6 (p. 087).

089. Roll a die. If the die roll is less than your Magic Skill, you can take and use the item. If the die is equal to or greater than your Magic Skill, you fail to recognize the item’s worth and leave it behind as you proceed.

090. Roll a die. If the die roll is less than your Combat Strength, you can take and use the item. If the die is equal to or greater than your Combat Strength, you fail to recognize the item’s worth and leave it behind as you proceed.

091. As you stand dazed, 6 wraiths enter the room. They draw on your Magic Skill to give themselves strength to attack Azann. Conduct combat between Azann and the wraiths (as you stand idly by). If the wraiths kill Azann (p. 102). If Azann wins (p. 103).

092. The goblin commands you to never harm Azann, and then gives you the Jewel of Dinakk, which he had concealed in his armor. He then promptly dies. Proceed.

093. The goblin dies without uttering another word. Proceed.

094. There is a bottle filled with a mysterious-smelling liquid. You can leave it and go on, or try a sip (p. 112).

095. You are in a narrow, dim passage and cannot see anything. You can wait and hope that your eyes adjust (p. 058) or edge slowly forward and hope for the best (p. 059).

096. You are in a narrow, dim passage and can barely see a pair of red, baleful eyes gazing at you. You can attack briskly (p. 060) or proceed with caution along the passage (p. 067).

097. You are in a narrow, dim passage with another passage leading off to your right, and you can see a statue with ruby eyes before you. You can approach the statue (p. 080) or take the right-hand passage (p. 068).

098. You discover an emerald rod embedded in a niche in a wall. You can leave it alone and proceed or pick it up (p. 069).

099. You find a pair of sandals that seem to quiver as you gaze upon them. You can leave them alone or pick them up (p. 069).

100. You stumble across a ruby stone of exceptional brilliance. You can leave it alone and proceed or pick it up (p. 069).

101. You find a crystal sphere, pulsing with unnatural crimson light. You can leave it alone and proceed or pick it up (p. 069).

102. You run through the door into the morning sunlight with the child. Something pursues, but you cannot see it. Nerve Check. If you fail (p. 029).

103. You pass, you have escaped to bring glad tidings to the Duke.

104. You run through the door into the afternoon sunlight with the child. No one pursues. Go see the Duke and collect his undying gratitude.

105. You run through the door into the morning sunlight with the Jewel. Something pursues, but you cannot see it. Nerve Check. If you fail (p. 020).

106. If you pass, you have a life of wealth and comfort ahead of you.

107. You run through the door in the morning sunlight with the Jewel. No one pursues. Congratulations! You are a wealthy adventurer now.

108. Roll a die and subtract your Agility from the die roll. That number of ogres attacks you. Conduct combat. If the result is 0 or less, nothing occurs.

109. You fall back to the level from which you were ascending (or down to the level you were approaching). Roll a die if your Combat Strength is 1 or more, and reduce your Combat Strength by that number. If your Combat Strength is only 0 or 1 to start with, reduce your Agility by 1 instead.

110. Your wits desert you. Immediately forget all the spells you know except one (your choice).

111. You plummet into a room below (roll for a room). Roll another die. If your Agility is more than 2, reduce it to 2 immediately. If your Agility is 2 or less, the fall has no effect (other than the effects of the room you land in).

112. You recognize the whirlwind as a powerful emanation of some sort and tap into it, raising your Magic Skill by the amount of a die roll (up to a total Magic Skill of 7).

113. Roll a die. If the die roll is equal to or greater than your Magic Skill, the whirlwind scarves you half to death and you forget one spell (your choice). If the die roll is less than your Magic Skill, you absorb part of the energy around you and add 1 to your Magic Skill.

114. You are suddenly surrounded by a large number of wraiths. They reach out for you. You can attempt to communicate (p. 028) or conduct combat (in which case, roll a die; the number rolled is the number of wraiths you must kill before the others go away).

115. You are standing before a grand staircase. To your left is a heavy door, slightly ajar. You can go up the stairs or go through the doorway.

116. He dies without a fight (no need for combat), but at the instant of his death, you feel a strange malignant power grooping at your mind. Nerve Check. If you pass, proceed. If you fail (p. 115).

117. He offers to give you the Jewel of Dinakk, which he has concealed, if you swear beforehand to obey his final command. If you agree to the deal (p. 072). If you do not agree (p. 073).

118. The room is large and, for the flickering flame in the center of the room, blanketed in darkness. A tall, dark-robed man stands behind a stone altar, an obsidian dagger clasped in his hands, poised above the chest of a young child. This is Azann, prepared to sacrifice the Duke’s heir to some nameless entity. Nerve Check. If you pass (p. 106). If you fail (p. 097).

119. The evil wizard shouts a word of an unknown tongue and two demons appear. You can engage the demons in combat (p. 104) or duck out of the room (p. 095).

120. A sudden violent jolt of energy courses through your body, and you hear the voices of the child writhings urging you to fury. If you have a Spell of Resistance, you can use it. If you have no such spell (p. 100).

121. If you have the Jewel of Dinakk, you immediately lose all your Combat Strength. If you do not have the Jewel (p. 097).

122. The door slams behind you, trapping you, and Azann engages you in combat. Before conducting the combat, however (p. 120).

123. If you have the Jewel of Dinakk, you immediately lose all your combat strength. You can attempt escape or throw the Jewel at Azann (p. 107). If you do not have the Jewel, conduct combat. If you survive, you can free the child and proceed.

124. You can rush to attack Azann (p. 099), attempt to speak to him (p. 097), or duck out of the room (p. 098).

125. Roll a die and add your Magic Skill. If the total is 9 or more, the Jewel explodes, destroying both itself and the wizard. You can then free the child and proceed. If the total is less than 9, you may try to duck out. If you fail, roll a die. On a 1-3 (p. 071), on a 4-6 (p. 103).

126. If you have the Jewel of Dinakk but not the child (p. 084). If you have the child but not the Jewel (p. 082). If you have both (p. 017). If you have neither, you escape without further hindrance.

127. If you have the Jewel of Dinakk but not the child (p. 085). If you have the child but not the Jewel (p. 083). If you have both (p. 001). If you have neither, you escape without hindrance.

128. You can see the exit clearly before you, but before you reach it, you are attacked by three goblins. Conduct combat. If you survive (p. 047).

129. You can push fiercely at the closing door, exhausting yourself and reducing your Combat Strength to 1, in which case (p. 108), or you can (p. 110).

130. Roll a die. On a 1-4, you find the liquid to be a pleasant imbibation that immediately restores 1 point of your Combat Strength. On a roll of 5 or 6, the liquid is a disgusting substance that reduces your Combat Strength by 1.

131. There is a suit of ancient, yet oddly unarmored, armor that seems to glow dullly in the muck. You can approach it, entering the halo of light the armor sheds (p. 114) or pass it by.

132. Roll a die. On a 1-3, you feel a rush of strength. Increase your Combat Strength by 2. On a 4-6, you feel suddenly sapped by some malignant magic in the glow. If your Magic Skill is 3 or more, you can leave the room without adverse effect. If your Magic Skill is less than 3, lose one point of Combat Strength.

133. Your nerves give way and you feel your strength and wits fail you. Reduce your Combat Strength, Magic Skill, and Agility by 1 each.

134. You panic! Reduce your Magic Skill and Combat Strength by 2 each.

135. This is a comfortably furnished room. You can rest here for a bit, regaining your strength. Roll a die. On a roll of 1-4, you gain 3 points (applied as you wish). On a roll of 5 or 6, you regain 4 points.

136. Roll a die. On a roll of 1-4, a goblin slashes at you before you can duck, reducing your Combat Strength by 1. Conduct combat. On a roll of 5 or 6 (p. 086).

137. The child tugs at you as you try to push him down, and you fall sprawling on the ground, just as a huge appendage emerges from the tower. If your Agility is 2 or less, you are killed outright. If your Agility is more than 3, you have combat. If you win, you escape, but the child has vanished. The Duke will not be pleased.

138. Before your startled eyes, Azann stops advancing on you and makes a dramatic sweeping gesture with his arms, and both he and the child vanish into thin air.
counters in the fantastic future, *TimeTripper* follows one to four American soldiers on their escapades against dinosaurs, Greek hoplites, Nazis and the powerful TimeLords. Though armed with the most powerful contemporary weapons, the time traveller must make friends along the way to accompany him, and pick up stray weapons as the modern weapons run out of ammo—all the time trying to return to the present. Not for the newcomer, this game is great for the intermediary player. Fast, fun and often hilarious.

**Playing time:** 1 hour  
**Cost:** $8.00

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Unexpected alien invaders. A moderately complex game, *The Sword and the Stars* is exciting for the dreamer who would rule the galaxy.

**Playing time:** 2 hours  
(average game)  
50 hours  
(campaign game)  
**Cost:** $12.00

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**Barbarian Kings**  
**Fantasy Empires in Conflict**

This strategic level fantasy game is excellent for introducing relatively new players to a more complex game system, while employing a small (11" x 17") map and few (100) playing pieces. The game is set on the magical continent of Castafon where kings hire heroes and wizards to lead armies of barbarians, elves, orcs and dwarves into battle for ultimate control. Though the rules are relatively simple, the game system offers numerous approaches to play and a multitude of things to do each turn. Simple, but entrancing.

**Playing time:** 4 hours  
**Cost:** $8.00

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**After the Holocaust**  
**The Nuclear Devastation of America: Recovery and Reunification**

An offbeat, but popular, game of economic, political, and military conflict in a United States recovering from total nuclear war. *After the Holocaust* is an in-depth representation of the problems confronting any nation after such total devastation. Though primarily concentrating on the recovery of a national economy, the game offers players a number of options as to the best way to reunify a broken nation—peacefully or militarily. A highly unusual and involved game for the aficionado of “hard” science fiction.

**Playing time:** 7 hours  
**Cost:** $18.00

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**StarForce**  
**Interstellar Conflict in the 25th Century**

SPI's first and most popular science fiction game, *StarForce* is really two systems in one package. The strategic game is set across 40 light-years as ships warp from star to star in a unique three-dimensional stellar display; the tactical game is as delicate as a fencing match as ships dart in to let loose a bolt of energy and dart away from the enemy's fleet. A highly detailed game system that may be the closest thing to real combat in deep space.

**Playing time:** 3 hours  
**Cost:** $12.00

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**Role-Playing Games & Accessories**

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**DragonQuest**  
**An Experience in Heroic Adventure**

*DragonQuest* is a complex game that gives players the feeling of actually living and participating in heroic adventures. Characters are generated with unique personality traits and abilities, and are sent out by the GameMaster to prove their prowess against terrible monsters and dangerous encounters. The new Second Edition contains the three basic books of the game, a complete adventure,
The Palace of Ontoncle
*DragonQuest* Adventure #1
A complete scenario for a fantasy role-playing Gamesmaster, this adventure is set in the *DragonQuest* world and takes a party of adventurers into a ruined palace, now controlled by an evil magician, in an attempt to exorcize him and his henchmen. An exciting adventure that can be refreshed constantly by the GM simply altering the maps and palace descriptions.

**Playing time:** 8–10 hours

$6.00

**Frontiers of Alusia**
*DragonQuest* Adventure Map
A beautiful four-color 22" x 34" map pictures part of the mysterious lands of Alusia, a land of wonders where a Gamesmaster may set up a number of adventures and campaigns. A Travel Guide highlights all the major points of interest where dangers and riches may lurk. Compatible with any fantasy role-playing system.

$5.00

**Universe**
The Role-Playing Game of the Future
Probably the most complete and easiest role-playing game to master, *Universe* allows a Gamesmaster to lead any number of players through the trials and triumphs of adventures on unknown worlds and in deep space. The Gamesmaster Guide explains how to run a role-playing session and the Adventure Guide shows how to set up and run an adventure (one is included with the game). There is a stunning four-color Interstellar Display and an excellent ship-to-ship combat system. A basic set is available with the GM and Adventure guides and map display. Some of the best of role-playing systems available.

**Playing time:** unlimited

$20.00 (boxed)

$10.00 (basic set)

**Enchanted Wood**
*DragonQuest* Adventure #3
A multitude of adventures in one package, this Gamesmaster scenario can be used repeatedly. Just when the adventurers think they have understood the secret of the strange woods, new rumors arise and new adventures become inevitable. A great mystery story with loads of red herrings; good for many playings.

**Playing time:** 12–16 hours

$8.00

**Arcane Wisdom**
*DragonQuest* Magic Supplement
The Fourth Book of *DragonQuest* expands the magic system of the original. New colleges of magic are added as well as an exhaustive list of magical rocks, herbs and possessions. Further extends one of fantasy role-playing's most detailed magic systems.

$8.00

explained and new character generation systems allow players to take the role of an alien character. Also includes new skills, professions, an adventure and an expanded interstellar map portraying the human and interstellar realms.

$25.00

**Commando**
Daring Missions Against Impossible Odds
SPI's first historical role-playing simulation, this game puts you in the role of an elite commando-team leader. Missions are resolved using one of the most detailed man-to-man combat systems in print. The rules cover such things as hand-to-hand and fire combat, panic, mortars, guard dogs, searchlights, electrified wires, flame-throwers, hand-to-hand combat underwater, and climbing trees and buildings. Between missions, the commandos rest and recuperate, practice and improve such skills as sniping, mountain climbing, and demolitions, and replace disabled or dead members of the team. *Commando* also includes a two-player version of the combat system, which can be played without a Gamesmaster.

**Playing time:** unlimited

$25.00

(4 to 6 hours per session)
**STRATEGY & TACTICS**

Continuously published since 1967, Strategy & Tactics, SPI's flagship magazine, has the hobby's largest audience of serious historical gamers. Each bi-monthly issue of S&T features a ready to play military/historical game. A typical game includes a $22" \times 34"$ map of the battlefield, 200 playing pieces representing the units that took part in the battle, and rules booklet.

Two in-depth articles appear in each issue, one explaining the background of the issue game and the other examining another major battle, campaign, or historical period. These articles are data-oriented analyses as contrasted to narrative history. Game and book reviews, "For Your Information" (a survey of historical data and analysis), and the latest hobby news and gossip are major components in S&T accounting for its long-lived popularity.

Strategy & Tactics is highly recommended for all historical gamers and professionals interested in military simulations and analysis.

Single issue price: $6.00
One-year subscription (6 issues): $20.00

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**ARES**

With the boom in popularity for science fiction and fantasy adventure games, it was inevitable that SPI would create a new magazine to address this burgeoning audience. First published in February, 1980, Ares Magazine presents its readers with a complete sf/f issue game, the best in fiction, historical and science fact articles, and reviews. In its two years of existence, Ares has grown to become one of the largest-circulation sf/f gaming magazines.

The serious sf/f fan will find a ready to play game in each bi-monthly issue of Ares. Background material — a short story, a science fact article, a "history" of the conflict simulated — enhances the reality of the game, which usually includes a $22" \times 34"$ map, 200 playing pieces, and rules booklet. Other regular features in Ares are reviews of the latest sf/f games, computer software games, and role-playing adventures; Science for Science Fiction and Facts for Fantasy columns; DragonQuest and Universe role-playing adventures; analyses of play and commentaries on previous Ares issue games; and designer's notes on upcoming SPI sf/f products.

Single issue price: $6.00
One-year subscription (6 issues): $20.00

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**MOVES**

Now entering its tenth year of publication, MOVES Magazine was created to offer specific game analysis and commentary. Drawing most of its material from its avid readership, MOVES provides the serious gamer with criticism and advice on play of the newest and best military simulations by SPI and other game manufacturers.

A typical bi-monthly issue of MOVES contains articles offering optional rules and scenarios for popular games, surveys of all games in an historical period, operational analyses of the best strategies and tactics of play, and in-depth reviews of particular games. The perfect companion to S&T Magazine, MOVES includes an article on the latest S&T issue game. Other popular features are designer's notes on upcoming SPI mili-

Your Local Adventure Game Dealer:
Please help us! The other half of this card carries a questionnaire asking how well you liked this booklet. Your answers are important to our efforts to bring you the best in Adventure Gaming.
Welcome to Adventure Gaming! We hope you will take a minute to help us evaluate how well our *Introduction to Adventure Gaming* is working by checking off your response to the questions on this card and then sending it to SPI. Thanks!

1.) How did you get the *Introduction to Adventure Gaming*?
   1. from a hobby store
   2. from a book store
   3. from some other type of store
   4. from SPI
   5. from someone I know
   6. other

2.) Have you ever played a game similar to any of the three games in the *Introduction*?
   1. yes
   2. no

3.) Which of the three games was the most fun to play?
   1. Creature that Ate New York
   2. Napoleon at Waterloo
   3. Tower of Azann
   4. didn’t like any of them
   5. didn’t play any of them

4.) Were the rules to any of the games difficult to understand or confusing?
   1. Creature that Ate New York
   2. Napoleon at Waterloo
   3. Tower of Azann
   4. none of the rules were difficult to understand
   5. all of the rules were difficult to understand

5.) As a result of your experience with the *Introduction*, do you intend to buy additional Adventure Games?
   1. definitely yes
   2. definitely no
   3. perhaps

If you are interested in receiving announcements of new SPI games as they become available at your local store, write your address below:

Name __________________________
Street __________________________
City __________________________ State ______ Zip ______

Please help us! The other half of this card carries a questionnaire asking how well you liked this booklet. Your answers are important to our efforts to bring you the best in Adventure Gaming.
### Introduction to Adventure Gaming Counters

**Counters for Napoleon at Waterloo (60 pieces)**

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**Counters for The Creatures that Ate New York (40 pieces)**

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**Mission Chips**
