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Editorial

A pathetic fire burned feebly in the swirling mists that shrouded the desolate moors. Two creatures that bore some resemblance to black warhorses looked disconsolately at the ground, while two black-robed humanoids sat nearby.

"Why does this always happen every time we arrange a committee meeting?" Death scowled at the fire, which promptly went out. Pestilence shrugged and continued idly to pull his fingernails out. At last, another horseman emerged from the mist.

"You're late," snapped Death.

"Busy time of year," shrugged War.

"Where's Famine?"

"He says he isn't feeling too well." War glanced at Pestilence, who was curiously examining a growing puddle of slime that was dripping from somewhere under his robes.

"Do you suppose we could start now," Death began testily. Then he noticed the recumbent form lying on the back of War's horse. "What's that?"

"I brought Apathy with me..."

Despite the best efforts of Apathy, a few things finally made their way into my possession. They were mostly rather late, and written by the committee (we did warn you). So if any of you think this is any good, you'd better get writing, otherwise there won't be another...

Committee:

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Dave Eagles (Artwork), Matt Johns (Additional Typing), Simon James (Proofreading), all the committee and article contributors, Cornucopia, Vendepac coffee machines and the little man down the User Area who rescued me when this blasted Macintosh creature refused to paste my scrapbook. The typing errors are probably all my (Vice President's) fault. Mustn't forget Steve Deas (Editor) of course. May you always make your saving rolls...

Contributions can be either in written or human readable form and should be submitted to any member of the committee. Computer readable files should if possible be in a form readable by MacWrite and use a bare minimum of formatting. (Any tabs, page breaks, font changes etc. will probably be stripped out and replaced.) ©CUD&DSoc

Book Review: Playing With Fire

J. Weldon, J. Bjornstad

"Maybe you play.
 Maybe what you're playing is more than a game.
 Maybe you're...PLAYING WITH FIRE."

John Weldon and James Bjornstad think so. The merrily dancing flames on the cover of their book (**Playing With Fire**, published by The Moody Bible Institute) give a fairly good indication of the fate the authors foresee for those of us foolhardy enough to meddle with Fantasy Role-Playing Games. Nor are they alone: they claim, effectively, to speak for all right thinking Christians, not to mention concerned American community groups such as BADD (Bothered about Dungeons and Dragons), when they assert that "D&D teaches sorcery and voodoo, and is a demonic, occult, pagan, witch-loving game of the Devil."

This conclusion is no mere hysterical assertion, but arrived at (albeit far from reluctantly) after exhaustive research: John and James have obviously read lots of books written about D&D by their concerned compatriots and even, at great risk to their spiritual health, the **Player's Handbook!** Even more impressive, however, is the sheer amount of imagination that has gone into this book, particularly in the bits that scream 'evidence': a word used by their authors with great frequency, and even greater poetic licence. Their reference to surveying "a cross section of our population" sounds like sense: they didn't carry out any such mundane activity, but assure the reader that if one *is* carried out, the opinions gathered "will *probably* be *similar to at least some of* the following" ... some of the following including "Dungeons and what?" and "It killed our son."

The last comment would presumably be from the parents of Lee Pulling II, who sued **TSR Hobbies** after their son came home from school and shot himself. He was, according to them, "following precise instructions given in the **Player's Handbook**", and offering himself as a human sacrifice in order to remove a curse placed on his D&D character (having calculated that "if this was done by a certain time, he would have a 97% chance of resurrection"). I couldn't find these 'instructions' anywhere in my copy of the **Player's Handbook**, though I did come across a useful little thing called a 'remove curse spell', involving no firearms whatsoever... Neither could I find what appears to be a new character class: the 'rapist', to which the book frequently refers, as in "Are thieves, rapists, assassins and occultists (magic users) of the moral sort that others... should be encouraged to admire?" Presumably not, but then I don't recall even Gary 'Antichrist' Gygax suggesting that there were. No mention is made of 'overidentification' with other classes, say, the paladin; in fact I get the distinct impression that rampaging around demanding that the forces of Evil be put to the sword would be labelled good clean fun and right up the author's street.

Another 'case' described in gory detail is that of James Dallas Egbert III, whose mysterious disappearance from the University of Michigan was rumoured to be connected with "some bizarre D&D plot." This interesting theory was extremely popular with the media and **TSR** sales figures hit the roof in consequence, which seems to have been the only actual connection with D&D.

Chapter 3 is ominously titled "The Theology of Fantasy Role-Playing Games" and it was during this section that I finally abandoned my original assumption that John and James live on the same planet as the rest of us. Anyone who asks seriously "do FRP games have a theology one should believe in and commit his life to?" has a *big* fiction/reality problem.

By the time they reach "The Occult Connection" the authors have given up their initial pseudo-scientific tone and are practically foaming at the mouth. "If one's mind is centred on the 'imaginative' use of occult power... who can guarantee that the demonic will not respond?" (hands up anyone who ever rolled 00% after mentioning Asm...s (Who? You mean *Asmodeus* - VP). Demons are lurking over your shoulder every time you pick up the dice. For "There is always the danger of actual contact with the Powers of Darkness!" This sort of assertion prompts the reader to ask not "Should I be playing these games?" so much as "What are these guys on, and where do I get some?"

Still, can't blame them for trying; as our revered vice president (Who? me? - VP) pointed out, until Gygax came along, the Evangelists had the fantasy market sewn up. I'll leave you, therefore, with their final chilling warning:

"Satan can make something look desirable and provide fun and excitement - he can use a game that encourages fantasy and role-playing - if it will attract someone to become involved with him."

See you in hell guys!

...Asemath

* * * *

Now My Boys

(Or: Cavaliers can be fun)

The cavalier, it seems, becomes stereotyped in one of two ways. Firstly, the moron in the tin can who charges everything in sight, predictable, unplayable, and unenjoyable, or else secondly what may appear the only alternative which is fun to play, namely the comic version: something akin to the knights who say "Ni", or the likes of Don Quixote. But in fact the cavalier offers, in my view, the best opportunity for role-play character development and entertainment value of any class. Why be one of those boring sods in a pointy hat with moons and stars when you can have your courage go down in song?

Cavaliers and alignment: Personally I am not convinced that player character cavaliers should be neutral or chaotic - these should be NPCs and rarities. PC cavaliers ought to be in the service of some cause via an order or organisation under a higher lord (at lower levels at least, at higher levels the cavalier may well become the boss himself), which is a rather lawful concept, and besides, the milieu into which the cavalier is assumed to naturally fit is the feudal system, again lawful.

The player of the cavalier has the advantage of a wealth of medieval literature available for use in developing his character. The paradigm of the good knight is exemplified by the *Queste del Saint Graal*, essential reading for players of the good cavalier. Role models for evil cavaliers are not so easily found, as they have never been popular as heroes in literature, but I feel that in many ways, the behaviour of the evil knight will be similar to that of the good, but will have different motives. The good cavalier will drink alcohol sparingly, or even abstain, but does this mean that the evil cavalier will get drunk? Never! The cavalier may well find himself involved in a duel at any time, and becoming inebriated is not such a good idea. Do evil cavaliers rescue beautiful dragons, and slay ravening princesses? No! The evil cavalier should treat noble born women with (nearly) as much respect as the good. The evil cavalier will also undertake to slay dragons as eagerly as the good, for the honour thus obtained. They are unlikely to cooperate with nasty evil creatures, regarding all non-humanoids as needful of immediate extermination. They may form a force of lesser evil creatures such as orcs, but will regard them as beneath contempt and manipulate them. The evil cavalier would not cooperate with evil magic users (they are battle-shy, and use foul magicks) unless necessary or expedient.

Good and evil cavaliers both equally seek war, but for their different reasons. The evil cavalier will seek to dominate all, but the good cavalier always fights in the name of his own code of justice. The sanctimonious holier-than-thou good cavalier will make war on neighbouring states if he perceives the rulers to be ever so slightly less saintly, believing he is working in the cause of good, whilst the evil cavalier will not need a cause, echoing the Nietzschean sentiment: 'Ihr sagt, die gute Sache sei es, die sogar den Krieg heilige? Ich sage euch: der gute Krieg ist es, der jede Sache heiligt.' Of course, good and evil cavaliers will have totally opposite ideas in some areas. For example, whilst V. the Virtuous would be solicitous for the welfare of the peasants, D. the Dastard wouldn't care how many plebs drop, so long as that castle is built on time.

Cavaliers and combat: Combat will take the following form:

- (i) The opponents hurl insults and threats at each other.
- (ii) Attack with the lance.
- (iii) Attack with sword on horseback. Note, however that if an opponent knight is dismounted, honour demands the other should dismount also.
- (iv) Opponents may demand surrender unless it has been agreed beforehand that it is to the death.
- (v) Death blow, capture, or surrender.
- (vi) Victor boasts and insults the vanquished (or in some circumstances they praise a particularly courageous enemy).

i) and vi) present excellent opportunities for some good role-playing in composing battle speeches. One of the best sources for inspiration is the **Chanson de Roland**; other useful pieces include Shakespeare's **Henry IV, Henry V, Richard II, Richard III**, and Marlowe's **Tamburlaine** from which comes the following example:

But now, my boys, leave off and list to me
That mean to teach you the rudiments of war.
I'll have you learn to sleep upon the ground,
March in your armour through watery fens,
Sustain the scorching heat and freezing cold,
Hunger and thirst, right adjuncts of the war.
And after this to scale a castle wall,
Besiege a fort, undermine a town,
And make whole cities caper in the air.

Such can add immensely to the entertainment of the game.

Cavaliers and honour: Certain magazines have published articles giving 'honour systems' for cavaliers, with a scale of honour points. Such a system can only be useful if the honour point total is promotional or detrimental to the character. But if I have 27 honour points, what does this mean? How am I any different from having 127 honour points? The easiest way of having an honour system would be a straight xp gain or loss - then the character has an incentive to perform honourable acts, and avoid the dishonourable. The type of acts for which xp is gained or lost should perhaps include a base set for all cavaliers, plus some extra depending on the cavalier's chosen cause. The cavalier's individual code of honour should be worked out with the DM, who will then award or subtract xp accordingly as his behaviour fits, or not, that code.

Possible areas for honour gain/loss include repaying an insult (gain) to oneself or one's lady, or letting one go 'unrewarded' (loss); Championing a lady; winning/losing a duel; undertaking a quest; succeeding/failing in a quest; making/breaking a vow, etc. The cavalier may be allowed to gain honour for each non-gratuitous battle in which he becomes involved, losing honour for breaking off battle (unless the day is obviously lost), surrendering or being captured, or losing his battle standard, and maybe even a gain for composing rousing battle speeches.

Any xp given in reward should be given on balance with the risk involved. The cavalier may gain honour for, say, simply undertaking a quest, but this should be calculated to make things difficult for the cavalier, not just getting xp for free. Firstly, any cavalier may only undertake one quest at a time, and loss if the quest is failed/broken off must considerably outweigh the initial gain (or maybe even far outweigh it). The cavalier may gain honour by championing a lady, but will then be obliged to serve her, which will embroil the character into difficulty if she is dishonoured by the Black Knight (27th level), as he will then be obliged to duel with him.

Further examples of the literature:

Mallory: *Le Morte D'Arthur*.

Geoffrey of Monmouth: *Historia Regum Britanniae*.

Chrétien de Troyes: Le Roman de Perceval, Yvain, Lancelot, etc.
 Wolfram von Eschenbach: Parzival, Willehalm
 Gottfried von Straßburg: Tristan.
 Capellanus: The Art of Courtly Love.
 Das Nibelungenlied.
 Layamon: Brut.
 Monti Python ik den Holie Grailen Bok.

...Roland

* * * *

Ye Compleat Plette

This is an alphabetical list of sources (mainly books) which I have found useful as providers of ideas for adventures. I hope you find some of them helpful and/or original.

ANDERSON, Poul

Three Hearts and Three Lions, if you can find it, includes classic Troll and Werewolf adventures. Most of what you will find by him in shops is less useful, but still a source of strange cultures which are easily translated from Science Fiction to Fantasy.

BEOWULF, (Anon)

Don't be afraid to use famous stories in adventures; the chances are the players will have forgotten the details and will enjoy the chance to take part in an epic.

CEASAR, Julius

De Bello Gallica. A nice little war between a ruthless imperium and a bunch of barbarians just waiting for insertion into a campaign. Other Roman authors are useful; Suetonius' **Life of the Ceasars** and most books by Tacitus giving convoluted backstabbing plots suitable for players of a devious nature.

CAMBRIDGE ATLAS OF THE PLANETS

An excellent source of bits of physical geography for campaign worlds! Just add water! The results are suitably exotic, and no player can complain about the realism. This should be in college libraries.

DICTIONARY

If you have some element of plot that needs changing, but can't see how, a finger stuck randomly in the dictionary (or any other book for that matter) never fails to help. An example: In **Pendragon**, players are challenged frequently to joust by mysterious knights. How can we make such an encounter unusual? My finger landed on Calico (noun, cotton, cloth). Perhaps the enemy knight is dressed in long flowing cloth robes with no armour. Is he so good that he needs none? Do the robes conceal some horrible deformity? Is there anything corporeal in there at all?

DONALDSON, Stephen

The Chronicles of Thomas Covenant have rather heavy and not particularly portable plots, but the locations and creatures are superb.

EDDINGS, David

The Belgariad is notable for the way in which its nations behave, one stereotype each. There is a Robin Hood nation, a thieves nation, a viking nation and so on. This may not be very realistic, but it gives each nation a strong identity, and is well worth copying for that reason.

FRAZER

The Golden Bough is an old and studious compendium of the superstitions and magics of primitive peoples, very useful both in Fantasy games and **Call of Cthulhu**. Find it in the sociology sections of college libraries.

HOWARD, R. E.

The **Conan** stories, continued less successfully by other authors contain all the standard fantasy themes that no campaign should be without. They are also an excellent break from Quantum Physics!

THE INDEPENDENT

And any other newspaper for that matter, can provide plots in vast numbers, with a little imagination. An example; "Union and CUSU to merge": Perhaps the Assassins guild are linking up with the Thieves guild due to lean times or a particularly zealous leader. Together they may be invincible, but do they trust each other, and will their interests mesh?

LIEBER, Fritz

The **Swords** series, now re-released, are some of the best fantasy stories around, with some wonderfully detailed and atmospheric locations, and a great sense of humour. A good source, especially for more realistic RPGs such as **Runequest**.

LOVECRAFT, H. P.

Not just for **Call of Cthulhu**! This must be the best way of dealing with fantasy demons and evil gods.

MALORY, Sir Thomas

Le Morte d'Arthur is rather heavy reading, but contains more plots per page than any other source book I know (except perhaps the dictionary). Are your paladins bored? Then open it anywhere and you'll soon find a suitable quest, encounter or battle.

MODULES

I find that commercial modules take so much reading and modifying that you are better off designing your own, unless you are following a linked campaign. They can be very good for background and stats, and a few are so excellent that they make you wonder how you could ever make anything half as good. Personal Favourites: **Twilight's Peak (Traveller)** **Griffin Mountain (Runequest)** and the **Pendragon** campaign.

ROHAN, Michael Scott

The Winter of The World series, as yet not completed, is highly original and very entertaining. Read them, and go away and invent smithcraft skills or the Smith character class.

TOLKIEN, J. R. R.

There are two ways of extracting plots from here which players don't already know back to front. One is to delve into the depths of the **Silmarillion** or one of the **Books of Lost Tales**; the other is to look at well known situations from a different viewpoint. Imagine seven players, equipped with black horses, having to prevent a small group of thieves with a valuable ring from crossing hundreds of miles of wilderness to an enemy lord's stronghold.

VANCE, Jack

Not always the best at style, Jack Vance is uniformly an excellent source for RPGs. Every story bristles with exotic cultures and customs just begging to be used. His Science Fiction is a better source for fantasy games than his fantasy! As if this wasn't enough his **Dying Earth** books contain the only D&D-like magic I have ever seen in fiction.

WHITE DWARF

Only for use if you are desperate, as nowadays most of this is full of system specific stuff for obscure games like **Warhammer Judge Dredd** and **Paranoia**! Even these can be converted for use with sensible games, but it's probably easier to use a dictionary.

...Paul Francis

Sugar and Spice... ...Dragons and Dice ?

The night was slowly drawing in, and I was rather more rapidly drifting off into unconsciousness over my second cup of coffee, when the presence of at least part of my mind was required by a sudden change in the conversation.

"You're a woman," said Jon, looking at me accusingly. "Why aren't there any women in Role-playing then?" Setting aside the possibility that this was merely a subtle comment on my role-playing ability I searched for some suitably authoritative answer: "Uhh... I don't really know... umm..." OK, I'm sorry, I really wasn't going to be so utterly predictable as to write about this - all you people out there who couldn't give a **** about possible answers to the above, feel free to drop out at this point. You can go off and listen to the **Warhammer** flexidisc or something.

The problem with trying to discuss the dreaded 'women in gaming' issue is that it seems impossible to do so without offending male role-players, who assume that pointing out sexist aspects of the hobby amounts to an accusation that its male participants are sexist per se. Not true - generally the men I know through D&D, both at home and in Cambridge, are the least sexist bunch of people I've ever met: a fact which certainly helps to explain why I find role-playing so enjoyable, and why I'm still into the hobby after 6-7 years. Speaking from my own experience the other female role-players I know and have campaigned with (a grand total of six - that should really impress the **White Dwarf** readers' poll) have not only been involved in the hobby for some years, but have been very involved. Most of them have played several systems; four are GMs. I therefore assume that there is nothing inherently off putting to women in role-playing *once we get involved*. The trouble is, so few of us ever do in the first place. Why not?

Well, summon your role-playing skills and try this scenario: You are a teenage girl (OK, obviously this is easier for some of us than others), say fourteen or fifteen, and you want to know about role-playing games. You could try talking to one of the groups you've seen, maybe at school, but they're all male, and ever so 'cliquey'. Anyhow, not to be deterred, you could go off to the local newsagents and pick up a copy of **White Dwarf** - yes, the one with the one with the strangely clad and even more strangely proportioned females on the front cover. You'll probably find it somewhere near the 'adult' magazines... are you *sure* you want to carry on with this? Brave girl - what's a little hideous embarrassment anyway? You might be lucky and hit on one of the two issues that carried articles on women in role-playing... on the other hand, you might not. But you can always read the deep and meaningful debates on the letters page about how much clothing Laurielle Miller's characters should wear, whether or not she should appear on the cover of **White Dwarf**, and be hugely impressed by the generosity of **Games Workshop**, who are offering to fly the lady over for **GamesDay** so that those interested "can take all the measurements you like." Hmm...

Heroine that you are, you refuse to be daunted and actually manage to find a campaign - only to be faced by Gor-type artwork on rulebook and module covers featuring such typical female characters as the sleeping beauty on the front cover of **Ravenloft II**. Is this supposed to give you some clue as to what to expect within? Are you *really* sure you don't want to stop here? OK, if your DM is generous you should now be provided with your very own example of **Citadel Miniatures'** interesting concept of female anatomy... *aaaaaaaaaaaaaaaaammmrrggggghhhhh!!!*

Yes, that's all a bit overstated, but you get the picture? What we have is a hobby is one big image problem. Male role-players may well be the liberal minded(ish) gamers of my experience, and the actual games themselves well suited to mixed groups (I've never played in a single-sex group, so I don't know what difference, if any, this makes to the game). But how is anyone who doesn't actually *know* a group of role-players expected to know this when all the visible trappings of the hobby (figures, artwork, magazines) are so blatantly designed to appeal to the taste of 'typical' adolescent males? Like it or not (and you may have guessed by now that I don't), **White Dwarf** is now, and will be until we are all rich enough to buy **Dragon** (note that **Dragon** is now published in Britain at a reduced price - VP), largely responsible for promoting role-playing in the UK. Unfortunately, **Games Workshop** now seems more than ever determined to attract the aforementioned 'adolescent male' audience. In my view this is reflected in the amount of space devoted to pushing games like **Judge Dredd** and **Paranoia**. I have nothing against either game as such, but I would like to point out that they are non-starters as far as attracting female novices: I

didn't read **2000 AD** when I was 15 (I know, I know, deprived childhood) and the emphasis in both seems to be on violence/destruction rather than role-playing. Of course **Warhammer Fantasy Role-play** may be converting them by the hundreds even as I write...

Once and for all, I am not accusing male role-players of actually fitting the image they are given by implication in **White Dwarf** et al; all I am saying is that the image of the typical role-player which **White Dwarf** seems to feel it has to cater for emerges very clearly as the worst kind of Neanderthal. The editors *know* that the fine semi-clad figures of womanhood on the front covers are not going to appeal to female readers, even if they are not actually offensive, but presumably they are designed to appeal to the rest of the readership, or why not get rid of them? Obviously there are going to be *some* genuinely sexist (oops, that word just slipped right out) role-players; but do they actually have to be continually allowed to air their views and requests for signed photos of Ms Miller on the letters page? Particularly since the response of the editor is usually some flip 'one-of-the-lads' comment?

Anyhow, enough of all that. Given that we are stuck with this kind of 'official' bullshit (sorry - image) it's hardly surprising that women don't flock to the hobby en masse. There's also the problem that role-players tend to become very introverted as groups and hence give the impression of being difficult-to-get-into cliques. This is bad enough to put off many novices from the start, and the situation is worse if you are female, and the experienced group is all-male. The first time I went down to **GamesDay** I thought it vaguely amusing to find myself the only female out of a coachload of 50; when this ratio was transferred to the crowd at the convention itself it was less funny and for a while downright intimidating! Numbers *do* matter: in a sense you could say we have so few women in role-playing because we have so few women in role-playing. Any suggestions on breaking this vicious circle would be gratefully received...

...Yours in Chaos, Asemath

* * * *

Magic: An introduction

The magician has enjoyed a long and industrious career in literature - popular in folklore since the earliest myths; enduring through to such modern classics as **The Lord of the Rings** and **A Wizard of Earthsea**. He tends to be a paradoxical character, acutely aware of the requirements of destiny, despite his uncommon ability to shape it; in close contact with nature, despite wielding such seemingly unnatural powers. This inner calm, arising from a perfect understanding and acceptance of man's relation to his world, is an appealing ideal, and many have sought the path to it.

In recent times there has been something of an occult revival, heralded largely by the foundation, in 1887, of the Golden Dawn, a secret society which taught an essentially Judaeo-Christian system of magic, based on the Jewish Qabalah. As well as such influential figures as the artist Gerald Kelly and the poet W.B. Yeats, the Golden Dawn nurtured perhaps the greatest magical talent of the century, The Master Therion, Aleister Crowley. To signify his inauguration, in 1904, of the Aeon of Horus, which he said would succeed that of Osiris, the Dying King - the era of Christianity, Crowley took The Beast 666 for a cognomen. Men such as these do not select their spells, ready-made, from a catalogue; rather, they compose them anew as each fresh need arises.

Magic is the tapestry of the imagination.

Elements of Magic

The key to an understanding of magic, the foundation on which all else rests, is symbolism. By a symbol is meant some archetypal representative of a class of related ideas. (Thus, a tree is a paradigm for steady consolidated growth, conserving energy during winter, reaching out with assurance throughout summer.)

The ultimate aim of the magician is the creation, in the mind, of universal symbols by which all aspects of being may be understood.

For instance, one of the most ancient of symbol systems is that of the four elements, Fire, Water, Air, and Earth, due to the Greeks. Fire and Air represent active, generative principles: the forest fire, purging, before a new beginning; the wind, scattering seeds; the forge at which the smith labours. Whereas Water and Earth are passive nutritive - fertile regions in which life can flourish; food and drink. The interactions of these elements are made clearer through their correspondence with the stages of growth: in the instant of conception, or of pollination, in which a potential form is cast, Fire is evidently manifest. The warmth of the womb, where the components of the feasible are gathered together, embodies Water. While Air and Earth, of course, are identified with Life and Death.

Many processes can be divided into these steps, so, for instance, if a magician were concerned about the acceptance of a certain idea into society, he would have to assess its progress on this scale. It might still be in the course of formulation in the minds of its creators (Fire), or assembling a body of support among the populace (Water), or it could become a widely accepted view (Air), before its displacement by a better alternative (Earth).

With familiarity, a deep understanding of the interplay between these basic states can be gained, and it is from this that the magician derives his ability to manipulate events. With careful consideration, and perhaps a little divinatory magic, he will be able to unravel the intertwined destinies of those about him, and identify those strands which will become important. Should he dislike his findings, he must locate the points at which he may best plant the seeds of abstention.

The Great Work

Thus, by the exchange between active and passive, disparate symbols are made whole. This is the Great Work of the magician, intimately related to the mysteries of alchemy, for the Elixir of Life, which Aleister Crowley describes as "one substance and not two, not living and not dead, neither liquid nor solid, neither hot nor cold, neither male nor female," is the cornerstone of magic, simultaneously the macrocosm and the microcosm. It is the basis of the highest Eucharist, and for its manufacture the magician must make himself as the Sun and submit himself to the God-eater (though like Christ or the Sun, he will rise again.)

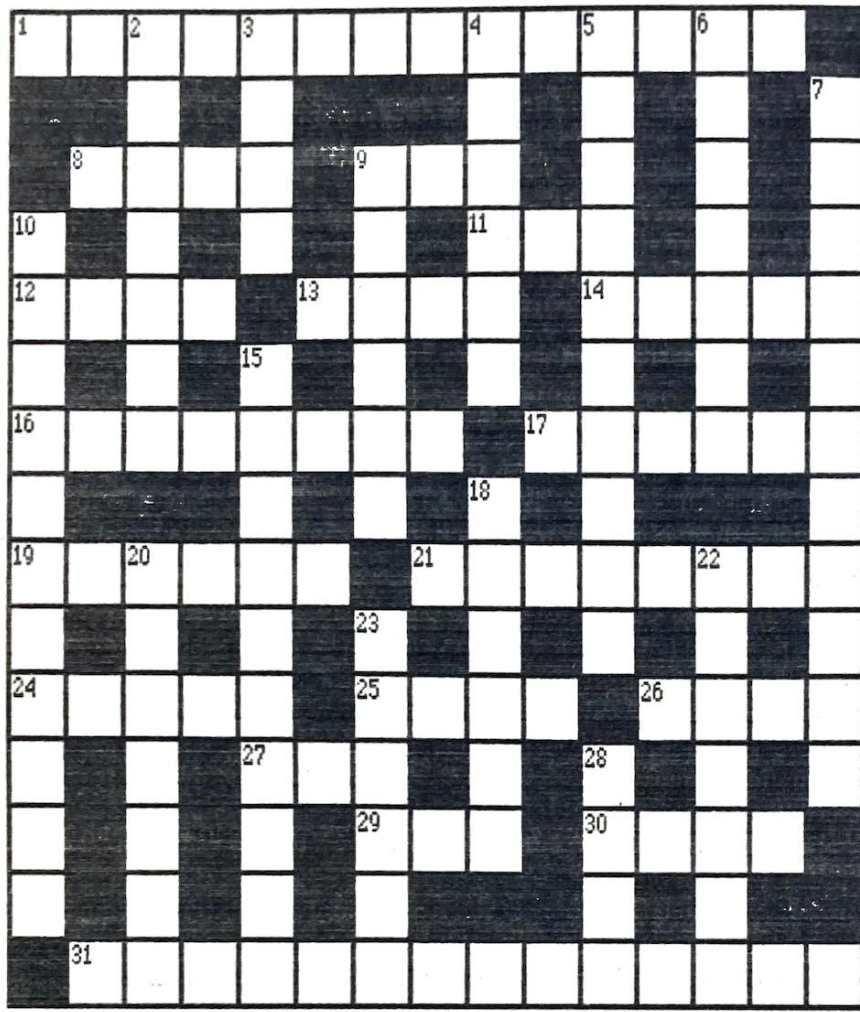
But thus magic is a secret, not to be revealed except to high initiates. The aspirant must first acquaint himself thoroughly with the rudiments, with the Qabalah and the Tarot, which comprise a universal symbolism of which the elements are but a small part. They are the core of the Western Mystery Tradition, as the I Ching is of the Eastern. They are the threads from which the aforementioned tapestry is woven.

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- Aleister Crowley: *Magick (in Theory and Practice)*
 " " : *The Book of Thoth*
 Israel Regardie: *The Golden Dawn*
 Richard Wilhelm: *I Ching (trans.)*

...David Amos

Ye Olde 19&19 Crosseworde



ACROSS

- 1 Guiles can be out, when crazy monster appears! (10,4)
 8 Samurai's pill box in no real order initially (4)
 9 Offering has been burnt (3)
 11 I take away ancient idol (3)
 12 Giants found within themselves... (4)
 13 ...sounds like double trouble - fight! (4)
 14 In classic, halfling's rapier (5)
 16 Odoured and angered (8)
 17 Sounds like a rite in meal is dreaded (6)
 19 The repairman (6)
 21 Battered cleric right out? Ant around? Hymn needed! (8)
 24 South; that is for instance: back attack (5)
 25 Backwards oriental chatter - herb produced! (4)
 26 Weapon settles account with me (4)
 27 This often plagues adventurers (3)
 29 House god sounds tuneful (3)
 30 Promising curse (4)
 31 Could be numismatically odd (8,6)

DOWN

- 2 By the moon, he has a twitch (7)
 3 Say irritated god (4)
 4 Sounds not complete (6)
 5 Icy blast could be first sign of treachery (4,6)
 6 Perhaps a thief in the night (7)
 7 Changes every moment, yet remains constant! (6,5)
 9 After morning, you rented ring (6)
 10 Enchanted, and for daydreams this may fly (5,6)
 15 Dubious character may not like fighters (4,6)
 18 He is righteous anger (6)
 20 It is always late with eastern fleet (7)
 22 Characters could be confused (7)
 23 The French good man or perhaps horseman? (7)
 28 Only one god per kilo (4)

All words used may be found in Chambers™ Twentieth Century Dictionary - New Edition

Page Fourteen

Mustn't forget...

With all the mad rush to get the magazine out there's a thing or two we forgot to mention. Most importantly we must credit the artistic talents of Mark Fox and John Buckworth for the first episode of 'The Quest for the Golden Codpiece'. Unfortunately we also forgot to list it in the contents so just in case you failed to find it turn to pages 7 and 8.

Official: Nuclear Subs Sanction D&D

Our roving reporters have at last found proof that the Royal Navy have approved D&D for use on their nuclear submarines as a good form of escapism. Unfortunately for Games Workshop however, who could have hoped for a large NATO deal, Warhammer has been deemed unsuitable. Apparently the reason is that as Warhammer is based around figures the players have to use glue and paints containing solvents that can't be filtered from the ventilation system.

Introduction to the Committee: No. 1

Bono co-editor

