

# Character Sheet

<b>EXPERTISE</b> Initial E 12	
<b>VITALITY</b> Initial V 2C	
<b>FORTUNE</b> Initial F (10+3H-T)	
<b>EQUIPMENT</b>	
<b>MAGICAL</b>  Potions of Healing 1	<b>STANDARD</b>  Sword Dagger Backpack Rope (50ft) Tinderbox Torches 1 2 3 4 5 Waterskin
<b>PROVISIONS</b>  Food (Sufficient for days...)	

## THE LEGENDS OF SKYFALL The Black Pyramid

The planet of Skyfall is a dangerous place for the humans who have colonised small areas of this fabulous planet. There are vast tracts of unexplored forest, plain and mountain inhabited by unknown tribes and fantastic creatures. The rich and fertile kingdom of Delta is bounded by sea to the south, by the desolate icefields to the north, and to the west, by the burning wastes of the Groaning Desert. Death awaits any traveller who attempts the journey across its barren, wind-scoured wastes . . .

You are a young Deltan adventurer, seeking your fortune in the wilder outposts of the Kingdom. When a dying man is carried in from the desert, gasping out an extraordinary tale of the fantastic structure he has found in the wilderness, your curiosity is aroused. You decide at once to set out and explore the mysterious Black Pyramid for yourself. But you find that the dangers of the hostile desert are nothing to the terrors you encounter when you enter that huge and sinister edifice . . .

In the *Skyfall* series of Advanced Fantasy gamebooks, you must immerse yourself in the exciting world of your character. If you *reason logically* from the information given to you at each turn of the plot, your chances of succeeding in your mission will be greater.

No dice-rolling is needed to play this book. Instead, a unique, quick and convenient game system using the heads and tails of coins has been introduced.

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*About the author*

David Tant was among the first people to play *Advanced Dungeons & Dragons* when the game first arrived in the U.K. (his highest level characters include a master thief, born in 1978, and a patriarch called Hopeless who is a year younger). The adventures in his *Skyfall* books have been developed from those he has run for his group of fantasy game-playing friends over the years. He also acts as a referee at *D & D* competitions, and from Mondays to Fridays he is the sub-manager of a South London bank.

*Also available in this series*

**THE LEGENDS OF SKYFALL**

1. Monsters of the Marsh

David Tant

THE LEGENDS OF  
**Skyfall**  
2  
The Black Pyramid

Illustrated by

Jon Glentoran



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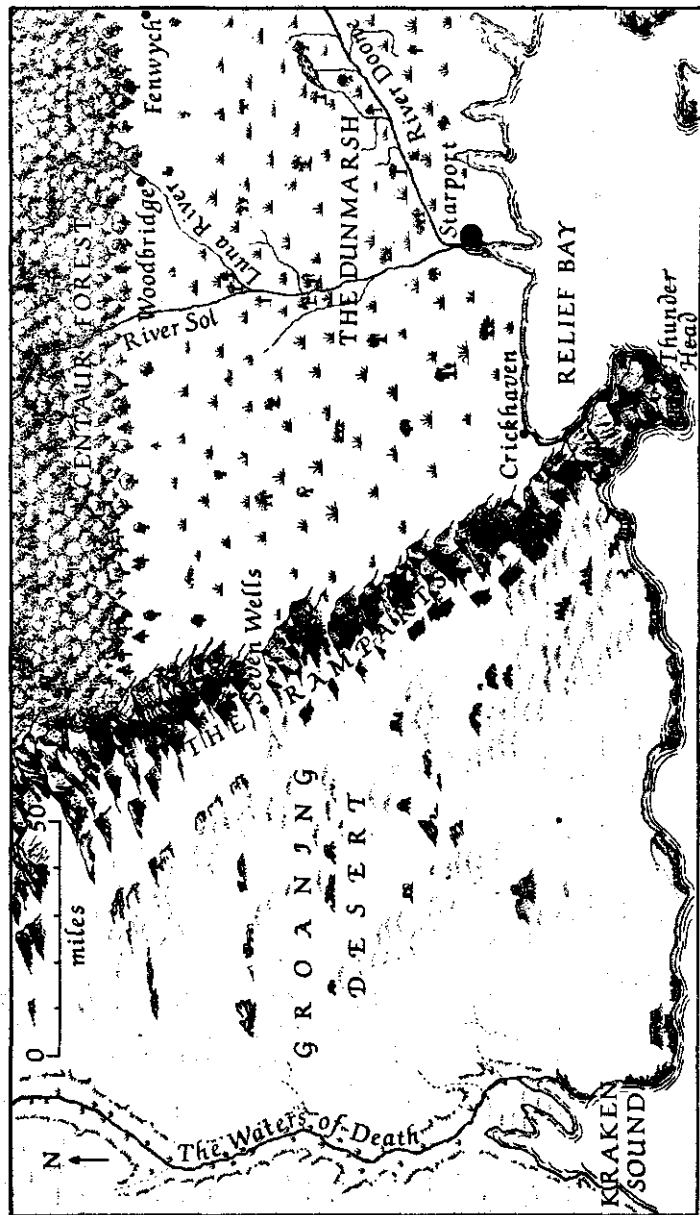
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To Nick and Judi  
with love

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South-western parts of The Kingdom of Delta.



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# Skyfall

The kingdom of Delta is the setting for all the adventures in this series. It lies in the northern hemisphere of a planet far from our own where refugees from an exhausted and ravaged Terra survived the crash-landing of their colony ship thousands of years ago. They named the planet Skyfall, but although some Terran names survive, no one now remembers their origins.

The humans are not alone on Skyfall, although they have multiplied until they now outnumber the other intelligent races. Some of these live in peace and harmony with men, while others are distinctly antagonistic. Almost all science has been lost over the centuries, but Magic has developed to take its place. And Magic, in Delta, is of three types.

*Arcane magic*, the most spectacular, is learned at great personal cost by Magicians, Sorcerers, Warlocks and Necromancers who undertake a life-long search for knowledge. Although many settle for a living by entertaining the public with simple illusions and harmless spells, a few survive the perils of meddling with the occult to master spells that make even Kings tremble at their power.

*Clerical magic*, mainly of the healing and supportive type is practised by priests and bishops of the various religions flourishing amongst the human and non-

human inhabitants. The village priest combines the duties of spiritual leader and doctor.

*Druidical magic* is quite rare and its proponents tend to live in the depths of the forests or similar lonely areas. The Druids have amazing powers over animals and all types of plants, including crops, and are fiercely protective of them.

Although the human colonists brought the flora and fauna of Terra with them, many species could not survive on Skyfall and are now extinct. In some cases, however, local plants and animals have been given Terran names due to some real or imagined similarity to the original. Of the forest trees, only the oak, ash and holly flourish on Skyfall, and are accorded considerable reverence by the Druids as a result. One notable difference between Skyfall and Terra is the absence of a moon. Nights, as a result, are dark and fearsome times when wise folk stay indoors or close to a camp-fire. There are no tides, and winds and weather are stable and predictable.

Delta is a rich and fertile country, bordered by mountains to east and west, the Sea of Storms to the south and, a few hundred miles to the north, by the great icefields. Other settled regions lie mainly across the sea, but there are civilized countries beyond the lands of the Barbarians to the east and some hundreds of miles to the west, across the Great Void Desert. The area between Lake Fraki and the icefields is mainly tundra, roamed by animals and non-human tribes of low intelligence.

The massive mountain range known as The Ramparts serves as the western border of Delta. There is one pass, carved by a long-vanished river, and the settlement of Seven Wells has grown around the centre

of the pass at a point where water can still be found, though many feet below the surface. To the west, between the Ramparts and the foul-tasting river known as The Waters of Death, lies the Groaning Desert, a vast expanse of rock and sand, scoured by the prevailing south-west wind. Over the centuries even the hardest rocks have been so eroded that the wind now blows past countless caves and canyons to produce the weird sound which gives the area its name.

Recently the shifting sands have uncovered ruins and relics of an earlier, more advanced civilization, some of them of considerable value and others whose purpose has yet to be discovered.

# *The Skyfall Game System*

Welcome to this adventure book. It is no ordinary novel, for in it you are the leading character - a brave, seasoned adventurer, in a fantasy world. You will take the decisions; you will fight the evil adversaries which stand between you and your goal, and you - with skill and, perhaps, a little good fortune - will eventually solve the mystery and reap your reward. You will create your own story, or rather stories, as you can work through this book many times. No two stories will be the same, as even if you make the same decisions each time, luck will play its part.

No special equipment is needed - just a pencil and a coin. Any type of coin will do so long as it has a 'head' and a 'tail'.

## **Use of the Coin**

At numerous points throughout the book you will need a coin to help resolve the outcome of a particular situation. A simple formula will tell you what is to be done. Here are some examples:

**2H** means 'toss the coin *twice* and count the number of heads'. (0, 1 or 2)

**3T** means 'toss the coin *three* times and count the number of tails'. (0, 1, 2 or 3)

**4H-T** means 'toss the coin *four* times, count the number of heads and *deduct* the number of tails'.

(The resulting number could be anything from +4 to -4)

Usually the result of coin-tossing will modify another score, for instance:

**E+4H** means 'toss the coin four times, count the number of heads and add that number to your Expertise score'.

**10+4H-T** means 'toss the coin four times; count the number of heads and add that number to 10, then subtract the number of tails for your answer' (the result here could be 6, 8, 10, 12 or 14).

A bit of practice will soon make you completely familiar with the system.

Some people are quite expert at tossing a coin and can frequently produce either heads or tails as required. The idea, of course, is to introduce a random element and, particularly when the coin needs to be tossed three or four times, you may find it better to shake the appropriate number of coins in your closed hand, then open your fingers to reveal the result. (This may also save losing the coin or attracting curious glances if you are reading the book in a public place!)

### Character Sheet

The Character Sheet is used during the adventure to record changes in your three Characteristic Scores (see below), additional weapons and other items you may find, how much food and drink you are carrying and so forth. You may use the Character Sheet provided inside the front cover (in which case use a soft pencil so that the page can be used more than once), copy that sheet

on to a separate piece of paper or photocopy the Character Sheet.

Your Character Sheet should, at a glance, tell you exactly what your Scores are at any given time, what your character is carrying, what weapons, etc. you can use, how much food and drink you have left and how many potions are available. Make sure you keep it up to date.

You may also need a blank sheet of paper for mapping purposes (squared paper is even better). This will be especially helpful if you have a maze type of area to explore.

### Characteristics

You start your adventure with three 'Characteristic Scores' and these scores, perhaps varied from time to time, stay with your character throughout your life.

**EXPERTISE (E):** this mainly represents your skill in fighting with a sword or another weapon, but can also represent your other 'skills of adventuring' — for instance, how well you climb walls or ropes.

**Your initial E is always 12.**

**VITALITY (V):** this mainly represents your physical fitness but can also be regarded as your stamina, determination or will-power. Points of Damage done by an attacker are deducted from the defender's V total.

**Your initial V is always 20.**

**FORTUNE (F):** this mainly represents how fortunate you are in situations where luck can play a part, but can also govern your



ability to avoid or withstand magical spells and effects.

**Your initial F is  $10 + 3H-T$  (i.e. 7, 9, 11 or 13)**

*Note* that your V score, though it may change during your adventure, may never be greater than this initial value of 20. Your E and F scores may also change during the adventure, but in this case without limitation, dropping as low as 0 or rising well beyond 13. Your E can even drop below 0, but as F is normally used voluntarily, you may not 'overdraw' your Fortune by going below 0. Record all changes in your score, as soon as they occur, on your Character Sheet.

### Combat

Inevitably, during your quest, you will have to fight evil creatures which oppose you or stand in your way. The combat procedure is very simple and runs in well-defined steps:

**STEP 1:** Is SURPRISE indicated in the text? If not, go straight to STEP 2. If so, 3T is subtracted from the defender's E score (the defender is the one being surprised!) for the first round of combat. Then go to STEP 2.

**STEP 2:** Evaluate  $E + 4H$  for yourself, then  $E + 4H$  for your opponent. If your result is greater than your opponent's, go to STEP 3. If your opponent's result is greater than yours, go to STEP 4. If the two results are equal, ignore them and start STEP 2 again. (This procedure may occasionally be varied in the text if you are fighting a group of monsters.)

**STEP 3:** You have hit your opponent; you may either subtract your normal weapon damage from your

opponent's V score, then go to STEP 5 or USE FORTUNE (see below) before going to STEP 5.

**STEP 4:** Your opponent has hit you; subtract the appropriate number of Damage Points (given in the text) from your V score and go to STEP 5 afterwards, though you may USE FORTUNE if you wish (see below).

**STEP 5:** If you or your opponent is dead, that is the end of the combat, otherwise return to STEP 2 and repeat the procedure. Each series of five steps represents one round of combat. As soon as your opponent's V score reaches 0, you have killed it and combat is over. If your V score reaches 0, your character is dead! Of course, you can always start again with a new one, and use the experience gained so far to make different decisions next time.

### Weapon Damage

A dagger does 1 Point of Damage when it hits, and a sword 2 Points. Other weapons, and animals attacking with tooth and claw, will do damage as detailed in the text.

### Using Fortune

At various points in the adventure you will be asked if you want to Use Fortune, perhaps to help you out of a nasty situation, and you may always (if you wish) Use Fortune every time STEP 3 or STEP 4 occurs in combat.

Other than in combat, Using Fortune requires you to subtract the stated number of points (perhaps modified by coin-tossing - see the individual instructions) from your current F score to achieve a particular result. In general, the easier the result you want, the smaller will

be the loss in F points, whereas to bring about a really lucky turn of events will demand a large F point sacrifice. Specific cases will occur in the text - make your decision at the time.

*Fortune in Combat:* You can use Fortune every time combat reaches STEP 3 or STEP 4. In STEP 3 you can give up a Fortune point and add 1 to the damage you do, so that you can subtract an extra 1 point from your opponent's V score. You may only add 1 point in any round of combat.

In STEP 4 you can give up FORTUNE points to reduce the wound you have suffered, so that you can subtract 1 less from your own V score than is otherwise indicated, for each Fortune point so sacrificed. You may reduce your own wound as much as you like in this way.

*Note* that using FORTUNE either in combat or otherwise, is normally optional; if you decide not to use FORTUNE, so be it. However, occasionally you may have to Use Fortune to survive Magical effects in a particular situation.

Your F score can be very important - don't waste F points simply to hasten the demise of a weak creature which probably won't harm you anyway, but try to preserve them and build them up for the big occasion! You can gain F points during the adventure - but you will only discover how to do so by playing the game.

### **Equipment and Provisions**

As noted on your Character Sheet, you always start an adventure with your Sword, a Dagger and a light leather backpack containing enough provisions (food and drink) for two days. You are also assumed to have

certain mundane items in your possession - fifty feet of rope, some torches, flint, steel and tinderbox - and if any of these become of use to you, that use will be mentioned in the text. You may find other useful items along your journey; when finding one, note it on your Character Sheet if you intend to keep it, otherwise you must assume you forgot to take it along. Similarly, cross off any item which you lose, use up or break. Sometimes you will be given the opportunity to buy or hire the means to carry more supplies and equipment: canoe, pack-mule, etc. Again you will need to note your Character Sheet accordingly.

You may eat and drink at any time when the text gives you this option. If you do so, reduce your Provisions total by 1 and add 4 points to your current V score. You are not allowed to eat two or more meals at the same time to boost a low V score! For simplicity of record keeping, you are assumed to eat one main meal a day which allows this recovery.

Sometimes you will be travelling extended distances, and the text will tell you how many hours you have taken to cover so many miles. If your journey lasts several days, you may only travel for fourteen hours in every twenty four and must spend the other ten hours resting, sleeping and attending to other personal needs which will include eating your one major meal with its consequent amendment to your Provisions and Vitality figures.

You also have three draughts of a Potion of Healing at the start of your adventure. One draught may be taken at any time (except during combat) and has the effect of adding 8 points to your current V score (though never increasing it to more than 20).

## *Hints on Play*

This adventure book has been structured carefully to reward the thinking player and to penalise the careless. Each time you are presented with multiple choices, the choice you select should be a rational one, based on hints and clues you may have already obtained, common sense and your current V and F scores. If, for example, one choice permits you to divert from your path to fight a fearsome monster, you might be well advised to ignore this choice if your V and F score are currently low (on the other hand, if you are in good health and enjoy good fortune at the moment, the monster might have some rich treasure, including a useful magical item).

Preserve your Characteristic Scores carefully. If your current V score is low, try to find a resting place where you can safely eat and drink before you bump into an enemy. Use a draught of your Potion of Healing if you have to, but you start with only three draughts so they are very precious. Try to retain at least a reasonable F score at all times so that you have enough points to rescue you from an unexpected and dangerous situation. When thinking of using Fortune in Combat, don't forget that one F point is 'worth' much more than the V point; V points can be restored by food and drink or by potions, but restoring F points is not so easy. You may be lucky enough to obtain them during the

adventure but will nevertheless have much less control over them than V points, so guard F carefully and use Fortune in Combat only in dire necessity.

This is a difficult and dangerous mission; you will be clever and fortunate indeed if you succeed on your first attempt. On your second (and maybe subsequent) attempt, use the experience and knowledge you gained earlier to help you. However, you may NOT use any equipment or items found on an earlier attempt as that will have been lost with your character. You start each adventure with just sword, dagger, backpack, provisions and three draughts of Potion.

If you are interrupted, or lose your place when tossing a coin or referring to your Character Sheet, you may find it pays either to use a bookmark or to keep a note of the paragraphs as you read them.

The description of Skyfall may give you some clues to assist your quest, and the map should also be helpful. Bear in mind, however, that you may be visiting places from which few have returned, so the map may not be accurate in details of little-known areas.

## The Black Pyramid

## *Introduction*

The first fight of the evening is just starting when the burned man is carried in. For the moment, differences are forgotten and everyone in 'The Laughing Hyena' gathers around the improvised litter, asking questions of the bearers.

They had found him a little way off the track, just outside the settlement, and if the last rays of the setting sun had not been reflected from his belt buckle it is unlikely he would have been discovered until morning. In any event, from the man's condition you consider it unlikely that he will survive to see the next day.

Dying men staggering in from the wilderness are not unknown in Seven Wells, for the Groaning Desert is a fearsome place by day or night. Nonetheless, the inn-keeper and his customers, of whom you are one, do their best to make the stranger comfortable while the pot-boy is sent to fetch the priest to see what he can do, either in the way of curing the man or easing his passage into the next world.

He seems too-far gone to take in more than a dribble of cold ale, but as his ragged, blood-streaked desert robes are removed, the unusual nature of his injuries becomes apparent. From his right ribs, diagonally across his stomach and left hip is a dreadful wound, some two inches wide and nearly an inch deep. What can have caused it is beyond your imagination, but at some stage a hot iron must have been applied to

cauterize the wound. The raw flesh has obviously been burned, and the skin around the wound is blistered.

That apart, the poor wretch shows the usual signs of those venturing into the desert without proper precaution. The skin of his face and hands is red and sore, his lips swollen and blackened, and his knees and hands bruised and abraded from falling and probably crawling on the stretches of bare, eroded rock.

The priest arrives quickly but after an examination shakes his head. Such a wound as this is beyond his powers to cure, and he confirms that the end cannot be more than a few hours away. He has the litter carried into a side-room and prepares to wait for the end. You and the other sympathetic patrons chip in for a few drinks and a meal to help the priest through his vigil, and a subdued evening in the inn ends well before midnight.

Except for yourself, all the other guests at the inn have gone to their rooms, and you are finishing a last drink with some locals when a messenger comes for the priest. The smith's wife has gone into labour earlier than expected and the priest is again required for his healing and soothing powers. This places the good man in a dilemma: much as he hates to leave a dying man, the living and soon-to-be-born merit a higher priority. On a whim you offer to take his place with the dying stranger so that he can go. Your offer is gratefully accepted, and soon you are alone in the small room with the stricken fellow, who starts and cries out occasionally from his exhausted stupor.

A bowl of lukewarm broth stands on the table and you attempt to spoon a little between the cracked lips. Surprisingly, he manages to drink a little and becomes

calmer. The chill night air from the desert seeps into the room and, drawing your cloak closer, you eventually sink into a doze. "

Some hours later you awake to find the stranger watching you. Although the end is near he has recovered his senses sufficiently to relate his story.

A little over ten years ago a scholarly young magician, eldest son of a rich and noble family, had formed an expedition to cross the Groaning Desert from the South West, being landed from a ship in Kraken Sound. No successful crossing of the desert at its widest part was known to have been made before, but ancient legends spoke of a tribe living in its depths which was possessed of strange powers. Nothing was heard or seen of the expedition again: it vanished into the desert waste like many before it. Recently, however, the next eldest son came into the family fortunes on the death of his father, and resolved to discover what had become of his brother.

The speaker, a trusted family retainer, had been provided with a small fortune in gemstones to travel among the many small kingdoms around the Sea of Storms seeking a Wizard who would make, sell or hire that most valued of magical conveyances, a Flying Carpet.

Eventually one was found in a far land and, after protracted negotiations, it was agreed that he would carry the speaker across the desert to see if any trace could be found of the legendary tribe, in case the missing expedition had made contact. The speaker was sure that the Wizard had agreed to go as much in the hope of gaining new knowledge as reward from his principal.

Flying was, naturally enough, quite outside his experience, and once aloft he quickly lost track of his whereabouts. All he knew was that they flew West from a point just down the coast from Crickhaven, crossed the Southern Ramparts, and flew over the desert for some miles in sight of the sea before turning North. He saw no more landmarks until they came to a circular depression amongst the stony wastes of the desert. This depression held a level sea of sand, apart from the centre, where there was a single enormous dune with unnaturally steep sides. Crowning the dune, apparently built of dull black stone blocks, was a large pyramid.

Amazed that such a structure could be built in the wilderness on such unsuitable foundation, the Wizard had circled down for a closer look. A small group of white-clad figures could be seen at the bottom of a flight of steps, apparently mounting the dune, but while they were still some distance away what he could only describe as a beam of sunlight shot up at them. He felt a line of fire sear his body and knew no more until coming round lying on the soft sand near the foot of the dune. The Wizard was dead with a broken neck nearby, and the carpet burned and obviously ruined, even had he known the spell to operate it.

There seemed little alternative but to try to escape the desert on foot, as what little he had seen of the natives had not encouraged a further approach. Lacking food and water, and suffering greatly from his wound, he set out hopefully for the pass through the Ramparts, where he knew Seven Wells presented a haven. He can remember little of the journey except that after the first day he travelled only by night, keeping the South



He can remember little of the journey.

West wind at his back, and resting as best he could through two scorching days. Having seen his birth sign, the constellation of the Wolf, in the stars above the horizon, he kept heading for that in the superstitious hope that it might bring him to safety. When dawn came on the third day, he could see the pass a mile or two to the South and was still heading for it when last he remembered.

The story told, he seems to relax and falls asleep. Within the hour he dies peacefully without regaining consciousness, but for some time you sit beside the body, thinking on what you have heard.

The wind does indeed blow steadily from the South West apart from such times as a typhoon out to sea upsets the wind currents, so it should be possible to backtrack the dead man. Three nights and part of a day he had travelled, badly wounded, so you should take less even heading into the wind. Providing you can carry a week's water and set off from the right point, you should be able to find the sand-filled depression, and once there it would seem the dune and pyramid should be visible.

The journey will obviously be dangerous but there are three attractions:

*Firstly*, it seems there is the body of a Wizard with a small fortune in gemstones and quite possibly some valuable magical items lying near the dune.

*Secondly*, if you can discover anything of the fate of the first party it seems logical that the dead man's master would be willing to pay for the information.

*Thirdly*, and perhaps most importantly, you have become bored with the fruitless search for relics of the

old civilization. Occasional ancient artifacts have been found over the years along the Western edges of the Ramparts, and it was that which brought you here some months ago. So far fortune has not been with you and your funds have sunk nearly as low as your enthusiasm.

You resolve to try your luck in the desert, and set off to advise the priest of the death, before making your preparations.



## 1

On the day following the death of the burned man, you collect the equipment you will need, then spend the remaining hours until evening getting as much rest as possible.

You can normally make a full waterskin last two days, and propose to take four full ones with you. Allowing half-a-waterskin per day, this should provide for the journey out and back plus two days to search the area. You also carry a small tent, which will provide some shelter from the sun's rays while you rest through the day, in preference to extra food.

Much as you would like to take a draught animal, horses are unsuitable for the desert terrain and you have no experience of working with camels, which are unpredictable beasts at best.

Your main problem lies in retracing the burned man's route. Heading into the prevailing South West wind is easy enough, but could produce an error of several miles over a three night journey. The sand-filled depression is only about three miles across, and would not be visible from any distance in the wilderness of eroded rock which is the Groaning Desert.

You have to be sure to march directly away from the constellation of the Wolf, and decide that the best way will be to keep checking in your mirror that the constellation is slightly above and behind your head as you go. (You may add a mirror to your Character Sheet.)

At dusk you set off.

*Turn to 54.*

## 2

Without too much difficulty you are able to work your head, arms and shoulders through the opening and study the area beyond by the light of your torch.

In contrast to the black stone blocks which have surrounded you for so long, the walls, floor and ceiling are all a sandy-brown colour, and you assume this whole area must have somehow been carved out of the compacted sand of the dune, though how it can be made to keep its shape is beyond your comprehension.

The floor is some five feet below you, the ceiling about twenty feet above, and this hole is in the centre of a twenty-five foot long wall of a room which stretches away before you. You can just make out a large door, in the left-hand end of the opposite wall, which must be nearly fifty feet away.

*All is quiet and still. If you wish to enter the room and explore further, turn to 9.*

*Otherwise there is no alternative but to climb back up the rope, and you should turn to 28. In this case you would have to extinguish your torch again.*

## 3

You are at a point where four passages meet. Reading clockwise the choices are as follows:

*If you turn to 203 you will travel twenty feet to a corner where the passage turns left.*

*If you turn to 135, you will travel twenty feet to another point where four passages meet.*

*If you turn to 97 you will find this passage ends at a door twenty feet away.*

*If you turn to **251** you will travel fifty feet to a corner where this passage turns left.*

## 4

Having manoeuvred your ladder down the short length of shaft, and broken the glass panel into the room below, you lower the ladder further until progress is stopped after another two or three feet. There is obviously a strong, fairly springy, transparent barrier preventing the ladder being forced down further, and the glass shards have been similarly suspended some twelve feet above the floor of the room below.

*You feel there should be room to climb down the ladder and then be able to crawl along below the ceiling, if you wish. To try this, turn to **390**.*

*If you decide against it, turn back to **269** for further progress along the passage above.*

*However, if you decide to pull the ladder back up, turn to **180**.*

## 5

In an attempt to listen for sounds of movement on the other side, you press your ear to the door. There is an unpleasant crawling sensation in your ear, and you hastily snatch your head away. Looking at the door, you see some tiny worms have appeared on the surface where you placed your ear, and you become aware that at least one has crawled inside the aural aperture itself.

You realize that these must be the dreaded Earwigs, which have occasionally been known to infest woodwork in cold, dark locations. Although normally living on the wood itself, if introduced to a soft, warm area they will burrow deep to lay their eggs. These will

hatch into larvae within an hour and voraciously consume any food they can find.

Someone infected like yourself has two alternatives to avoid madness and an early destruction of the brain.

Either someone must operate with a red-hot, narrow-bladed knife, or an entire Healing Potion must be poured into the ear within minutes of the infection. As the first alternative is not available to you, you must use a Healing Potion, deleting it from your Character Sheet, before turning to **335**.

If you have no Healing Potion, I regret that this is effectively the end of the adventure for your character.

## 6

Putting your mirror away, you draw a weapon and head back to the boulder where you saw the movement.

The boulder is some twelve feet in diameter and a bank of sand has been piled against its windward side by the steady wind. The Starlight gives reasonably good illumination and all seems quiet and still there now.

*If you wish to creep quietly around the dark North side, to try to surprise anything which may be hiding, turn to **118**.*

*Otherwise, you resume your journey and should turn back to **54**.*

## 7

You are almost halfway along a long, straight passage.

*In one direction you can just see the corner where this passage turns right fifty feet away. If you move to that corner, turn to **39**.*

*In the opposite direction the passage turns a corner*

*to the left after forty-five feet. Should you go that way, turn to **229**.*

## 8

This side passage ends after only five feet, where there is a hole in the floor, nearly as wide as the passage and some two feet across.

Unless you have already taken some action to affect it, you will see a shaft leading downwards for five feet, narrowing slightly as it goes. At the bottom is a smooth, black panel which could be glass, although nothing is visible through it. If you hold your torch down the shaft you may catch a flicker of movement below, but will be unable to make out any details.

You decide not to investigate further and return to the main passage.

*Turn to **157**.*

## 9

You have entered a large room, twenty-five feet wide and forty-five feet long. In the left-hand end of one of the shorter walls is a large door ten feet wide and fifteen feet high.

*If you wish to open it, turn to **14**.*

In the centre of the opposite wall, five feet above the floor is a square opening rather over two feet across.

*If you wish to scramble through it, turn to **196**.*

## 10

You have reached a corner in the five foot wide passage. Looking in one direction, you can see a room five feet away, with at least one dead Hound on the

floor (possibly two, depending on when you discovered the way to open the secret door).

If you are coming from the room, the passage turns right at this corner and ends at another door five feet away. The door appears to be made of stone, with an iron, ring-shaped handle on the right-hand side.

*If you wish to go to the door and try the handle, turn to **58**.*

*If you prefer to return to the last room, turn to **336** if both Hounds are killed, or **320** if you have only killed one.*

## 11

The door opens away from you, revealing a well-lit room fifteen feet high and thirty feet square. Your entry seems to have woken a large feline animal, which spits and snarls at you. Although you have never seen a live one before, you recognize a Cheetah from pictures in old books. They were once semi-domesticated and used for hunting, but are now generally supposed to be extinct.

Crouching, it snarls again, and seems ready to spring, however, you notice a slim chain hangs from a collar about its neck, with the other end attached to a metal ring set in the wall.

Otherwise, the only items of note in the room are a shiny black panel set in the ceiling above the mid-point of the wall to your left, a brightly shining yellow panel set in the ceiling opposite that, a heap of straw and a large bowl in the far left-hand corner from the door, which is set in the middle of the wall opposite the Cheetah.

*If you enter the room to investigate further, turn to 271.*

*Otherwise you leave, shutting the door behind you and should turn to 97.*

## 12

Looking down the shaft at the end of this short passage, you see that it is five feet wide and three feet across. It narrows perceptibly as it descends, and ends five feet below. There seems to be a sheet of glass across the bottom of the shaft, but you cannot make out what may be beyond it.

You could probably break the glass if you were to lean far enough down the shaft, and if you wish to do this, turn to 44.

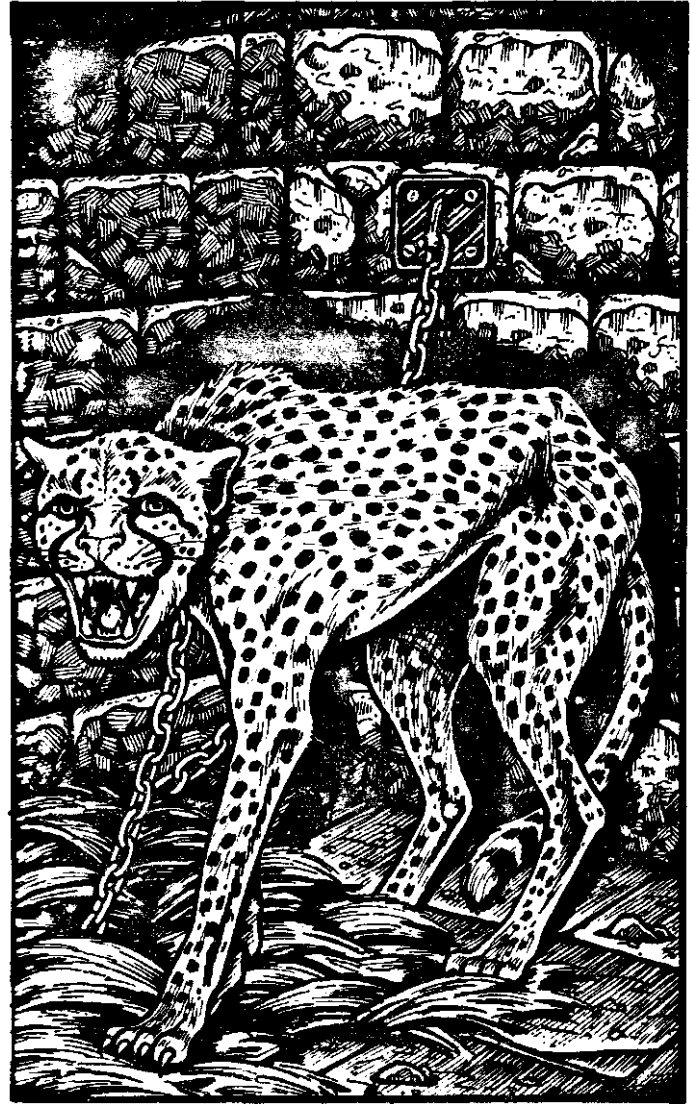
There is a metal rod running down the right-hand side of the shaft, grooved along part of its length. It is fixed to the side of the glass panel at the bottom, and ends at a square metal box near the top. You feel it may be used to open the glass panel, but cannot figure out how it works.

Otherwise, there is nothing else of interest here. Moving away from the shaft, you come to a corner five feet away where the passage turns right.

*You should turn to 301.*

## 13

You open the stone door and find a large room beyond; so large, in fact, that you can only see a section of the floor and the walls on either side of the door. There are steps down into the room, which is dark and silent, while there are carvings on the wall and a large statue to your left.



You have woken a large feline animal

*To discover more, enter the room, and turn to 116.  
The door will close as you do so.*

*If you wish to go back into the passage, turn to 253.*

## 14

You have opened a large door, ten feet wide and fifteen feet high. On one side is a long, empty room, twenty-five feet wide and forty-five feet long.

*If you wish to enter this room, turn to 9.*

On the other side is a much larger room. This door is in one corner but the walls on each side disappear into the darkness. You can hear the sound of steadily dripping water and the air feels warm and damp.

*If you wish to investigate this room, turn to 25.*

Both rooms are in darkness, apart from the light of your torch.

## 15

You have reached a corner in the passage.

Looking in one direction you can see a crossroads only five feet away, where three other passages meet the one you are in.

*If you go to the crossroads, turn to 255.*

If you have just come from there, the passage turns right at the corner where you stand. Looking in the other direction, you can see another passage comes in from the right forty feet away, while your passage continues beyond.

*Should you wish to travel as far as the side passage, turn to 319.*

## 16

You manage to haul yourself up to a five-foot-wide, ten-foot-high passage which leads directly away from the room below, and some five feet above its ceiling. The passage only goes five feet before it enters another, running to left and right. It is quite dark in this passage, although enough light has filtered up from below to illuminate this far.

*If you have a source of illumination with you, you will be able to see more, and should turn to 321.*

*If you have no light source, or left it in the room, you will have to go back to 217.*

## 17

You have arrived at a point where three passages meet.

One leads to another T-junction only ten feet away, where this passage continues and another turns off to the right.

*If you move there, turn to 71.*

At a ninety degrees clockwise angle to the first, the second passage ends at a door five feet away.

*If you go to the door, turn to 267.*

Opposite that, the third passage runs ten feet to another door.

*If you go to that one, turn to 287.*

Set in the wall facing the end of the first passage are two small alcoves. Each holds a looped cross, which you believe is called an ankh and has religious significance for certain tribes.

*If you try to remove either of them, turn to 200.*

## 18

You have now travelled for three nights, the same as did the burned man. He covered some distance by day as well, but probably failed to move as fast as you, despite having the wind behind him. This suggests that the sand-filled depression may be close at hand, and you decide to brave the last hour of sun and heat to seek a higher vantage point to look for it.

Setting off uphill you climb to a point a few hundred feet above the surrounding desert. The evening air is clear and you can see for many miles in all directions, including back across the dunes you crossed last night.

In fact, you can see that the dunes surround the hilly area where you are now, which seems to cover a roughly circular area of some ten miles across. Unless the burned man miscounted the days, the depression must be somewhere amongst these hills.

As darkness falls, you set out to seek it, if necessary by quartering the hills until dawn.

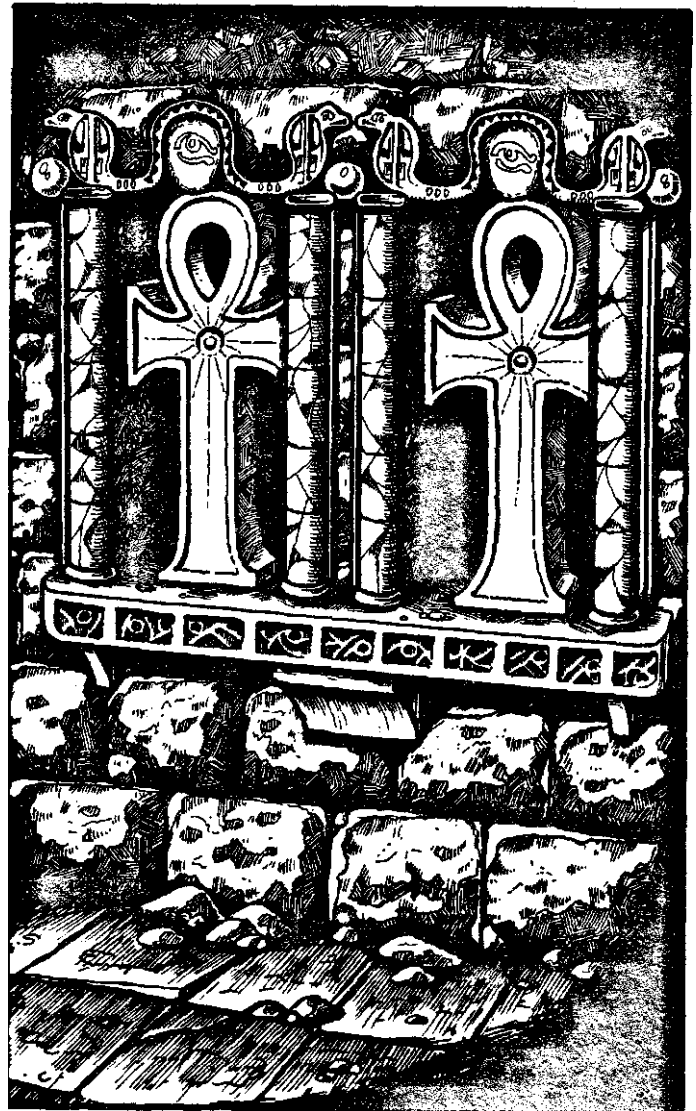
*Turn to 50.*

## 19

You have reached a point where four passages meet. Reading clockwise your choices are as follows:

*If you turn to 199 you will travel thirty-five feet to a point where the passage ends at a T-junction.*

*If you turn to 371 you will travel fifteen feet. Then the passage ends at a closed door.*



The ankhs have religious significance for certain tribes.

*If you turn to **247** you will travel fifteen feet. Then the passage ends at a closed door.*

*If you turn to **31** you will travel fifteen feet. Then the passage ends at a closed door.*

## 20

Opening the door, you find a fifteen foot wide passage beyond it which runs from left to right. Some nine feet to the right it ends at a massive pair of doors.

*If you wish to examine them more closely, turn to **147**.*

To your left, the passage turns a corner to the right after only ten feet. You can make out a faint glow of daylight and smell fresh air in that direction.

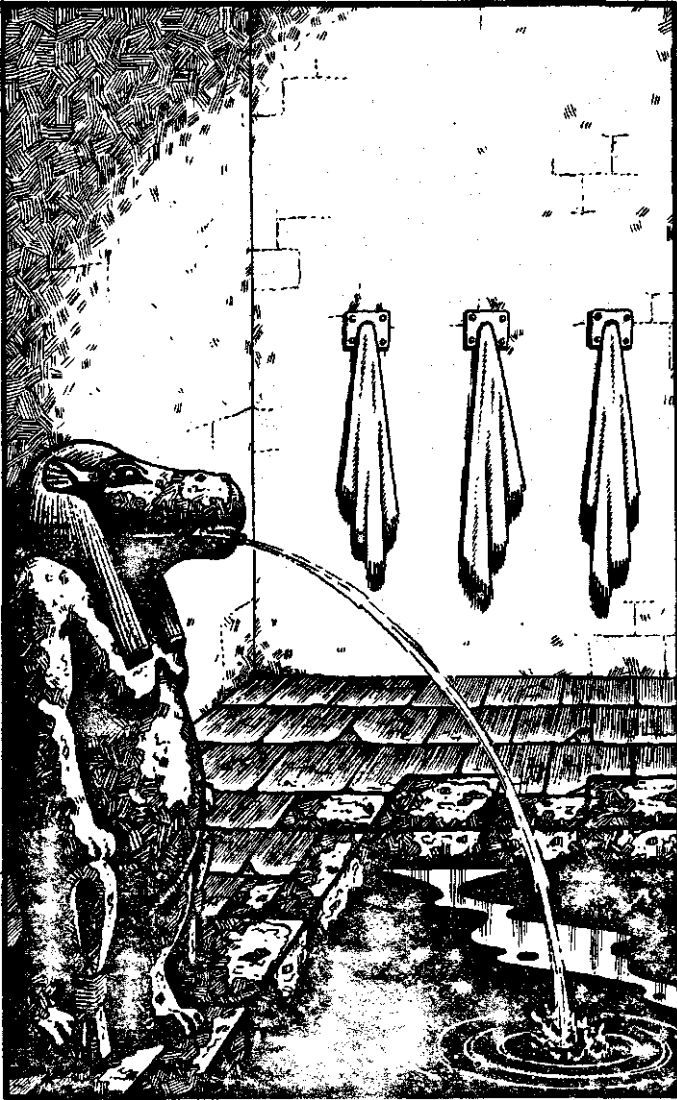
*If you move to the corner, turn to **177**.*

Whichever way you go, the door will swing shut behind you.

## 21

The main feature of this room is the square pool of water in the centre. This measures twenty feet along each side and is surrounded by a ten foot wide floor. All around the walls are hooks with long white towels hanging from them, and you **can** only suppose this is some form of bathing or cleansing room. Perhaps it has some significance to the religion of those who come here.

The water is still and dark from the usual black stone blocks with which the sides of the pool and the floor and ceiling of the room have been constructed. Only the walls of the room have been painted white. There are a number of torch-holders around the walls, several



You suppose the room is for bathing.

of which hold partly consumed torches. You can light these with your own torch, if you wish. Indeed, you need not even use your own torch for this, as a tinderbox, with flint and steel, lies on a small table against the wall between the two passages.

If you test the water you will find it cold, and rather unpleasant to the taste.

*Should you decide to enter the water, turn to 245. When you emerge, you may use the towels to dry yourself.*

*There are two passages leaving the room, one leading from each end of one wall. Both are painted white and lead into another room after fifteen feet. If you leave the room by the left-hand passage turn to 133, and if you take the right-hand one turn to 357.*

## 22

You decide to feign ignorance of what lies behind you, and carry on. Occasional checks in your mirror confirm that something is following you, or perhaps someone, as it appears to travel more or less upright on two legs. Unfortunately, he, she or it, keeps to the shadows and you cannot get a clear view. Dawn is now approaching, the stars are fading, and you will soon have to seek shelter for the day ahead.

Looming up before you is one of the occasional thorn-trees which somehow find enough moisture to survive in the desert. Some of its fallen branches by the base of the trunk provide sufficient cover for you to hide and see just what creature is following you. You should also be able to gain SURPRISE if you attack as it passes.

*There is a faint paling of the Eastern sky which tells you dawn is almost here, and if you lie in wait, turn to 150.*

*Otherwise you carry on and try to find a cave in which to spend the coming day. In this case turn to 86.*

## 23

You are in the imposing entrance hall of the pyramid. Twenty feet wide, thirty feet long, and twenty-five feet high it leads into the darkness within. You are able to make out wide passages leading off to either side, but the light is fairly dim back there as the walls of square black stone blocks seem to absorb the sunlight from the entrance.

*If you go back outside, turn to 331.*

*If you move on into the interior, you will need to light a torch. You can see cressets halfway up the walls which are obviously intended as torch holders, but they are both empty and unreachable. Turn to 129 when you have lit a torch: if you don't have one you will have to go back out.*

## 24

You press your ear close to the door, but are unable to hear anything beyond.

*Turn back to 267 and decide if you wish to open it.*

## 25

This room proves to be fifty feet wide, seventy-five feet long, and forty feet high. Much of the space is taken up with strange items which serve some purpose you can only guess at.



There are large spheres which seem to be made of copper, supported near the ceiling on metal frames. They are connected with many yards of twisted copper tubes, most of which pass through a large black chest, which feels warm to the touch, as do some of the tubes emerging from it. In the centre is a pool which is fed by several dripping tubes, and around the pool stand several empty buckets. These buckets are nearly four feet high and three feet across, and no normal man could lift one when full, you are sure.

*There are two doors, and whichever you entered through will have swung shut behind you.*

*One is in the right-hand end of one of the longer walls. If you wish to open that one, turn to 14.*

*The other is twenty-five feet from the right-hand end of the opposite wall, and if you prefer to open that one, turn to 30.*

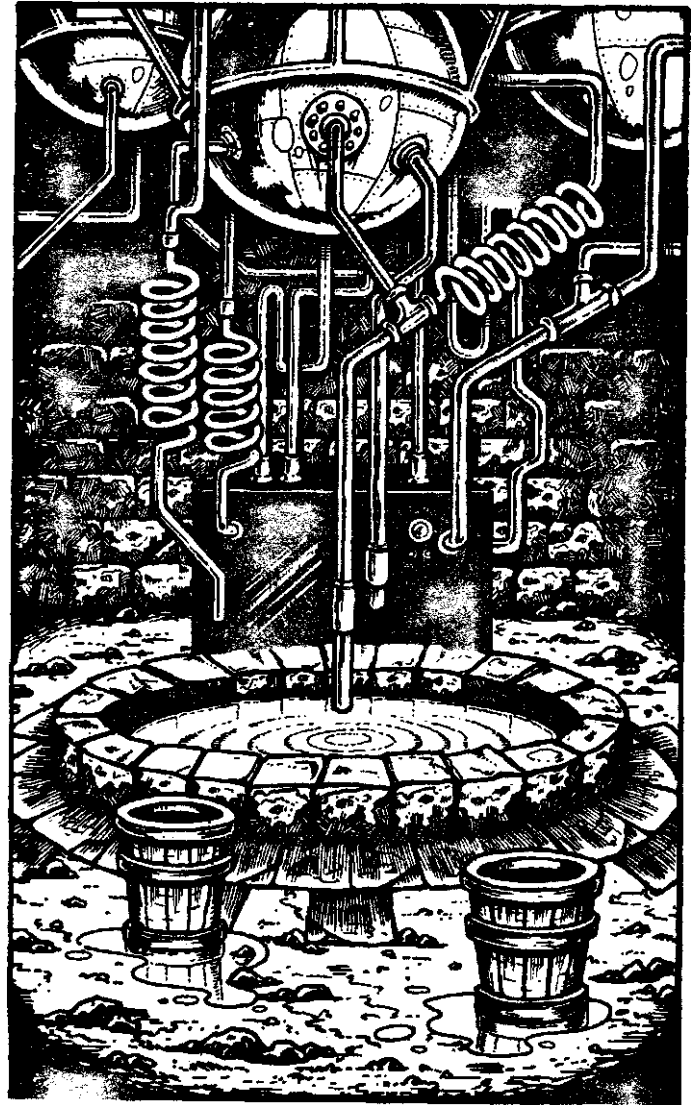
Both doors are ten feet wide and fifteen feet high and there are several dark glass panels in the ceiling.

## 26

Climbing the ladder until your head is just below the dark, shiny panel, you examine it in the light of your torch. It seems to be made of glass, or some similar material, and is set flush with the ceiling, with no way of removing it that you can see.

*There seems to be a space beyond, but if you are to investigate further you will have to break the panel. If you decide to try to smash it with your weapon, turn to 298.*

*If you decide on any other course, or prefer to*



Water drips into the pool.

*move the ladder to one side before breaking the panel, you descend the ladder and should turn to 330.*

## 27

The ring proves to be firmly fixed to the wall. Twisting, turning, pushing and pulling all prove equally ineffective.

*Turn back to 355.*

## 28

Climbing 100 feet of rope is not an especially difficult task for one so fit as you. Calculate  $E + 4H - T$ : you need a score of 10 to succeed and may sacrifice Fortune Points to modify your score if necessary. If you succeed you reach the room above. Whether you left your torch burning up there or not, you will need to light a new one now.

*When you have amended your Character Sheet, turn to 388, bearing in mind that the bucket is still lowered.*

*If you wish to raise it again, turn to 356.*

*Should you fail to achieve the requisite score above, you will lose your grasp on the rope when nearing the top, and plummet into the depths, bouncing from wall to wall. Turn to 289.*

## 29

The underwater passage proves to be twenty-five feet long, and at each end there is a pool situated in a large room. It is most probable that one of these rooms will be in darkness, unless you have previously passed this

way and left burning torches behind you. However the pools are of different sizes.

*One is twenty feet square and twenty feet deep, with the passage leading from one side five feet above the bottom of the pool. If you have swum into this pool having left torches burning in the room, turn to 21. Otherwise, the room will be in darkness, and you should turn to 173.*

*The other pool is only ten feet square and fifteen feet deep, so the underwater passage is right at the bottom. If you have arrived in this pool, and surface to find the room in darkness, turn to 61.*

*If you left torches burning in here earlier, turn to 93.*

## 30

You have opened a large door, ten feet wide and fifteen feet high. On one side there is a large dark room, whose dimensions you cannot determine from here, although you can see one side wall twenty-five feet away to your left. The air feels warm and damp and you can hear dripping water.

*If you wish to enter this room, turn to 25.*

On the other side is a twenty-five foot wide passage, which is quite well lit by a number of shining yellow panels set into the ceiling some forty feet above. You can see a side turning on the left over a hundred feet away.

*If you move to that point, turn to 41.*

This doorway is on the left-hand side of the end wall of the passage.

## 31

You stand by a closed stone door with an iron, ring-shaped handle.

*If you wish to turn the handle and open the door, turn to 383.*

*If you wish to move away from the door, after fifteen feet you will reach a point where four passages meet. Turn to 19.*

## 32

Yes, well worth trying, and you may add 1 Fortune Point to your Character Sheet for thinking of it!

Unfortunately, nothing happens — the control mechanism must be somewhere else.

*Turn back to 81 and choose again.*

## 33

Hastily you scramble to your feet. You can hear and feel the snakes around you, but your overwhelming need is for light. Hastily you fumble for a fresh torch from your pack and scratch a spark from your flint and steel into the tinderbox.

This all takes several seconds, and twice you feel fangs sink into your legs before the torch is alight. Sweeping the torch around you causes the serpents to retreat a little, but you have already taken 4 points of damage and can be certain the bites are poisonous.

If you have a Nostrum of Venom Dispersion (as opposed to a Potion of Healing, which is not effective against poison) now is the time to drink it; otherwise you will be dead within minutes and must turn to 289.

*Should you drink a Nostrum, turn to 376.*

## 34

Lighting a torch does little to help, as although you can keep the creatures off when thrusting the flaming end at them, others immediately sneak in from the other side.

While trying to fend off a snapping, foot-long Lizard, you feel a sharp pain above the ankle where a Scorpion has managed to pierce the stout leather of your boot. You suffer 1 point of damage and must sacrifice 2 Fortune Points, otherwise the poison will stun you long enough for the creatures to overwhelm you.

*If the damage kills you, or you do not have 2 Fortune Points available, turn to 289.*

*Otherwise, turn to 130 if you wish to retreat to the rocky slopes you left, which were clear of these creatures, or 178 if you wish to carry on towards the centre of the valley.*

## 35

You lower yourself down the shaft, hanging somewhat awkwardly by your hands (since one of them holds a lighted torch). By stamping hard on the glass panel you are able to break it, and the shards tinkle on the floor below. There is a snarl from the animal in the room, and the rattle of its chain as it makes one or two springs towards you.

Although it cannot reach your dangling feet, you can see it is ready for you to descend, and you can well imagine you would take considerable damage both from the floor and its attacks before you could hit back.

*If you decide to drop in to join it, then turn to 111.*

*Should you prefer to pull yourself back up into the passage above, turn to 195.*

### 36

You hang by your hands for a moment, then drop down the shaft into the room below.

Some three feet below the level of the ceiling, you are brought to a halt when your feet meet a springy surface. They sink in slightly, and only the fact that your head, arms and upper body are still in the shaft enables you to stay upright.

Bending your knees, you are able to duck your head into the room and look around. It is as if you are standing on a vast, wobbly jelly, which fills a fifteen foot square room nearly to the ceiling.

You try to turn round, but your feet have sunk into the jelly. As you try to drag one free, your boot comes off and in your cramped awkward position you again nearly lose your balance.

Grabbing for your boot, you touch the surface with your bare flesh, and feel a stinging pain.

*Turn to 244.*

### 37

Calculate  $E + 4H - T$  as outlined in the Game System. If you score 16 or better you will be able to open the door, and you may use Fortune Points to adjust your score.

If you fail, you will lose your grasp on the handle and fall into the black space below (having dropped your torch earlier), losing 3 Points from your Vitality in the process.

*Turn to 33 if you fail, unless the fall kills you, in which case turn to 289.*

*If you succeed, turn to 181.*

### 38

This is a fifteen foot square room, with another giant Hound tethered by ten feet of chain in the diagonally opposite corner to the first one — on your far right as you face away from the ladder and shaft.

There are two more panels set in the ceiling. One is directly across the room from the one through which you entered, and is the source of the bright yellow light which illuminates the room. The other is about two feet square in the centre of the ceiling, and glows dull red. A considerable warmth radiates from it.

In the centre of the right-hand wall is a closed door, and you would have to fight the second Hound to reach it. There is an open door in the far end of the left-hand wall, and you see that neither Hound would have been able to reach that one.

*If you pass through the open door, turn to 252.*

*If you decide to kill the second Hound, turn to 284.*

*If you prefer to leave by the way you entered, turn to 348. This option is only available if you used a ladder to descend into the room.*

*If you decide to search the rest of that part of the room which the second Hound cannot reach, turn to 380.*

### 39

You have reached a corner.

Looking in one direction the passage runs as far as you can see into the darkness without any item of note.

*If you go that way, turn to 7.*

If you have just come from that direction, the passage turns right, where you are, and carries on for thirty-five feet before turning right again.

*Turn to 303 if you wish to proceed to that corner.*

#### 40

You have hauled yourself up to a five foot wide, ten foot high passage which turns out to be only five feet long. At one end is a narrow shaft leading down into a dark room, and at the other, passages lead off at right-angles to left and right.

*You move on to this point to check the new passages, and should turn to 157.*

#### 41

This passage proves to be 140 feet long, twenty-five feet wide and thirty feet high. At one end there is a door, ten feet wide and fifteen feet high, in the left-hand side of the twenty-five foot wall.

*If you open that door, turn to 30.*

Just to the right of the door, about five foot above the floor is a round glass panel some twelve inches across. You inspect this and give it a tentative prod. There is a click, the panel gives slightly, and a faint light appears behind it. You can still see nothing through the glass however, and it appears to be opaque.

If you were to open the door (30) now, you would find that the room beyond was well lit by a number of

glowing yellow panels in the ceiling, much as in this passage. Pressing this panel again would cause them to go out.

At the other end of the passage are a pair of massive metal doors which are obviously designed to slide in and out of openings in the walls to close the passage, which continues beyond. They seem to be stuck, as the left-hand one is fully extended while the right-hand one only protrudes a few inches.

*If you wish to look through, turn to 105.*

There is a similar pair of doors in the last twenty-five feet of the left-hand wall, if you are coming from the small door at the far end. This time the right-hand door is fully out, while the left-hand one barely protrudes.

*If you wish to look through the twelve-foot gap there, turn to 110.*

#### 42

The pseudopod grows larger as it reaches you: the feature is obviously able to force its bulk through the opening and adopt any shape it wishes. The mouth grows into a gaping maw, and tentacles grow around it, reaching to pull you within. Determined to fight to the last, you lunge forward with your sword hoping to reach a vital part deep within.

Darkness envelops you as the terror of the moment brings merciful oblivion.

*Turn to 289.*

#### 43

You have come roughly halfway along a straight stretch of passageway.

*In one direction the passage turns a corner to the left twenty-five feet away. If you move to this corner, turn to 99.*

*In the opposite direction, there is a corner where the passage turns right after thirty feet. If you go to this corner, turn to 299.*

## 44

One way or another you will be able to break the glass panel at the bottom of the five feet deep shaft, and sections of the glass fall into a space below.

Surprisingly, there is little noise of breaking glass, which you would expect if the pieces had fallen on to a stone floor. Leaning down, you try to make out what lies below.

There seems to be a considerable space down there, at least fifteen feet wide and about twice that in depth, you estimate. There is something odd about the floor, and eventually you realize what it is. The whole floor is crawling with snakes: you are staring down into a snake-pit.

Revolted, you recoil from the shaft, and hastily move back to the corner behind you.

*Turn to 301.*

## 45

You decide to break the black ceiling panel and, bracing yourself at the top of the ladder, you draw a weapon. With a powerful upward lunge you thrust it through the panel, which disintegrates, showering shards of glass around you.

The panel was two feet long and one foot wide and you

now see that a shaft of somewhat wider dimensions extends a few feet upwards, and what looks like a passage leads away from the wall of the room, some five feet above it.

You feel that, by standing on the very top of the ladder you will be able to get your arms and shoulders into the shaft and could probably worm your way up to the passage above.

*If you wish to try this, turn to 161.*

*Otherwise, turn back to 217 and choose again.*

## 46

Descending the rope presents a little difficulty, since it is suspended from the centre of the winch drum, five feet out from the side of the shaft. You, therefore, have to clamber out on to the drum and swing down on to the rope below.

Calculate E + 4H: you need a score of 15 to succeed and may use Fortune Points to modify your score if necessary.

*If you fail, you plummet down the shaft and should turn to 289.*

*If you succeed you descend safely and should turn to 142.*

## 47

You stand at a corner in a passage and may move in either direction.

*If you turn to 135 you will travel forty feet to a point where four passages meet.*

*Should you have come from that direction, the passage turns left here, and only ten feet away from you turns left again. If you go that way, turn to **379**.*

## 48

The floor turns out to be hinged at a point ten feet to the right of the 'door' you tried to open, and the hinged section is twenty-five feet long, with you standing approximately in the middle.

As the floor swings downwards, you go with it: when the tilting section reaches an angle of sixty degrees with the floor above, it stops with a bang, and you tumble down to the end and off into space.

Turn to **96**.

## 49

You have come to a corner in the passage.

*In one direction you see the passage ends at a door only five feet away. If you move to examine the door, turn to **343**.*

*If you face this short passage to the door, the other passage leads off at right-angles to your left as far as you can see. Thirty-five feet away a side passage comes in from the right, and you should turn to **325** if you go that way.*

## 50

Soon after midnight, the low hills fall away before you and there is what can only be your destination. Somehow an almost perfectly circular valley has been formed in the hills, about three miles across as far as you can judge in the faint light from the stars.

The surrounding hills slope down to a sea of sand, almost completely flat apart from a solitary small hill in the centre, which comes to an oddly even-shaped point. You cannot make out details at this distance, but are sure this must be the pyramid-topped dune.

Nothing appears to mar the surface of the sand, but you will be able to see better by daylight. The question is whether you wish to stay here until dawn, then circle the valley in the heat of day, or cross to the centre now, and see what you can make of the sandy expanse from there tomorrow.

*You can see no sign of lights or movement anywhere. If you stay here, turn to **82**, while if you set out across the sand now, turn to **66**.*

## 51

As you walk along this passage, the floor suddenly opens beneath your feet and you find yourself falling.

The trap is only sprung when you reach the centre of a fifteen-foot-long section of floor. Then five-foot-square sections of floor, hinged at either end, and 5 feet by 2 feet 6 inch sections, hinged at the sides, all fall at once. To reach safety you therefore need to throw yourself several feet forwards or backwards.

This is a test of dexterity, and perhaps luck too. Calculate E + 4H: you will need a score of 15 to reach the solid floor in front, or 16 to reach that behind. You may, however, add 1 point to your score for every 3 Fortune Points you cross off your Character Sheet.

If you manage a score of 15 or 16 you may turn to the appropriate paragraph for the end of the passage you reach. (**255** is a crossroads and **219** a T-junction.)

However, in catching the edge of the floor to save yourself you will have dropped whatever you were carrying in your hands. Such item(s) now lie in the pit some twelve feet below, amongst the forest of spikes you will be able to see when you light another torch. Amend your Character Sheet accordingly.

The pit remains open.

*If your score comes to 14 or less, you were unable to save yourself and should turn to 337.*

## 52

You have entered a large room which extends thirty feet away from you and forty feet from right to left. The doorway by which you entered is fifteen feet from the right-hand wall.

There are two other doorways, one at the left-hand end of the opposite wall, and one at the left-hand end of the left-hand wall. The doors in both stand open. If you leave by the first, turn to 362, and turn to 388 if you take the second.

Along the right-hand wall, and the one through which you entered, are plain stone benches, which look most uncomfortable. By way of contrast there are six tables scattered around the room, each some seven feet long, three feet wide and four feet high, and these are covered in deep cushions.

The left-hand wall has a number of deep shelves, holding a variety of glasses, beakers, bowls and ever, buckets. Several of the buckets, standing on the floor below, hold water, and you may drink and/or fill your waterskin from these. It tastes rather flat and stale, but is not harmful.



Everything you are carrying falls into the pit.



## 53-54

On a shelf at head-height you find four small bottles of the type which normally hold Potions. Three of them hold a blue liquid and one orange. If you wish to test these, the only way to determine their effect is to taste them. This can be dangerous.

*First make a note of this paragraph number, then to test a blue one, turn to **84**, and to try the orange one, turn to **132**.*

*Should you wish to take them along untested, mark your Character Sheet '3 bottles blue liquid 84' and '1 bottle orange liquid 132'. If you subsequently wish to try them, remember to record the paragraph where you are at the time before turning to the one which details the effect.*

*If you leave by the door through which you originally entered, turn to **295**.*

### 53

Carefully you remove the lid from one of the boxes, and find that it contains some white, scented powder.

Other boxes contain various powders and coloured pastes, while the bottles hold scented liquids. This seems to be a chamber used by the females of the tribe to decorate themselves, possibly in readiness for religious ceremonies.

*If you wish to remove the cloth from the frame amongst the mirrors, turn to **90**.*

*Otherwise, turn to **357**.*

### 54

The desert is a weird place at night. Although there are wide stretches of soft sand, blown into long rolling



The desert is a weird place at night.

dunes by the wind, much of your route lies over bare stretches of rock. You are able to make good time over the flatter stretches, but upflung crags often cause you to make a detour, and it is these outcrops which the wind and sand have eroded into unearthly shapes. Now the wind blowing around them produces the sounds which give the place its name.

Despite the inhospitable nature of the terrain, there is life in the desert. You occasionally see small pairs of eyes reflecting the faint starlight, and scuttling noises come from the shadows of the outcrops as you skirt them. Once you hear a distant scream as some creature meets its end, probably from a desert fox or wolf.

You have been marching for fifty minutes (roughly) each hour, then resting for ten minutes, throughout much of the night when you begin to get the feeling that something is following. Several times you sense movement behind you, as you glance in your mirror. Now, you are sure a large form has ducked back behind a massive boulder when you turned round quickly.

*If you go back to investigate, turn to 6.*

*If you carry on and seek a place to lie in wait, turn to 22.*

*If you keep going until daylight, and then look for somewhere to shelter from the sun, turn to 86.*

## 55

You enter the strangely lit area, but before you have a chance to examine your surroundings further your vision blurs and you stagger as if you had missed your step.

When you recover, the room has vanished.

You are now standing at one end of a dark, five-foot-wide passage. The only illumination is provided by your torch, and the floor, walls and ceiling are formed by the familiar black blocks of the pyramid.

*You have taken no damage, and should turn to 163.*

## 56

You climb the steps to the dais, intending to examine the statue, but are surprised by a metallic sound as you step on to the dais itself. It seems as though the surface is made of one large sheet of metal.

However, now you are up here you examine the statue. It seems to have been carved from a single block of sandstone, and not very well carved at that. The marks of stone-chisels are visible here and there, the proportions of the body are not quite right, making it look rather flat and a little too broad, and the long, thin beak of the bird-like head seems to have been broken at some time and repaired, as you can clearly see a crack all around it. In its right hand the statue holds a sort of cross with a loop at the top, which you believe is called an ankh.

In the other hand it holds a staff, with one end held a few inches above the surface of the dais. The other end has been shaped to represent a cobra's head.

*The ankh has been carved integrally with the statue, but the staff seems to have been made of a shiny metal - either silver or platinum. If you try to remove it, turn to 369.*

*There is nothing else of interest on the top of the*

*dais, so you return to the floor of the room, turning to 116.*

## 57

You cannot, of course, carry a lighted torch while climbing a rope, so your ascent has to be made in the dark.

Eventually, when you believe you must have climbed at least a hundred feet, your hand meets a cylinder above, through which the rope passes. You cannot feel the sides of the shaft, and must assume that, if it has stayed ten feet wide all the way up, you are in the centre.

Reaching as high as you can, you feel the cylinder above you and find it is about one foot thick. You, therefore, throw both arms and legs around it, relinquishing your hold on the rope, and try to work your way to the end.

This is quite difficult. Calculate  $E + 4H - T$ : you will need a score of 15 to succeed but may sacrifice Fortune Points to modify this.

*If you succeed, you reach the ground, light a torch and may turn to 359.*

*Should you fail to achieve this score, you lose your grip, fall back into the shaft and should turn to 289.*

## 58

You turn the handle, but the door remains immovable: you realize it is not a door at all, but a section of wall carved to look like one.

There is a scraping noise behind you and, spinning round, you reach the corner in time to see the doors to the Hounds' room swinging shut: both the second one by which you just left the room and the door through which you originally entered it.

An exhaustive search reveals no other way out. You are imprisoned in a small section of passage with only one door, and that can only be operated from the room beyond it.

Even if you extinguish your torch, I am afraid the air in there will not last long enough for you to survive until the tribe which frequents the pyramid returns and discovers you. Still, perhaps that is just as well!

Turn to 289.

## 59

You prop your ladder against the wall beneath the shiny dark panel, and climb to investigate. It feels cool and smooth to the touch, is three feet long, two feet wide and set flush with the ceiling. There are no catches or fastenings that you can see, but with your face just below the panel you think you can make out a space above it.

*The only way to discover what lies beyond seems to be to try to break the panel, which appears to be made of glass. If you wish to do this, turn to 127.*

*Otherwise you climb down the ladder again and should turn back to 355.*

## 60

Breaking the panel below will prove no great problem.

You can lean down and hit it with a sword, or any longer weapon; if you have managed to manoeuvre a ladder along the passages you can lower it down the shaft and push the panel out, or as a last resort you can hang by your hands and stamp on it.

One way **or** another the panel, which is indeed made of glass, is broken and the shards tinkle on the floor below. Safe in the passage above, you inspect the area revealed by the light of your torch. There seems to be a room down there, fifteen feet high and about the same across. Should you wish to go down and inspect it, you may have a problem, as there is nowhere in the passage for you to secure a rope. (The metal rod is too close to the wall.)

*If you do have a ladder, you will be able to lower it to the floor below by fastening a rope to the top rung, and will be able to work your way down the shaft by pressing arms and back against the side until your feet reach the ladder. To do this, turn to **92**.*

*Without a ladder, the only alternative is to drop in, with no way to get back. If this suits you, turn to **396**.*

*Otherwise, you leave the shaft and move to the other end of the passage, turning to **393**.*

## 61

You find yourself in a ten-foot-square pool, set against one wall of a large room. It is possible to climb out on any of the other three sides.

If you have no illumination, you will be able safely to

feel your way around until you find a small table with flint, steel and tinderbox thoughtfully placed thereon. You will then be able to light some of the torches stationed along one wall.

Should you have brought your own fire-making equipment along, you will save having to feel your way around the room.

*Either way, when you have illumination, turn to **189**.*

## 62

This passage is twenty-five feet wide and proves to be eighty feet long. At one end it opens into a room with a shaft leading up through the ceiling: if you enter this room turn to **142**.

At the other end there is a mighty pair of doors which extend to the ceiling thirty feet above and fill the width of the passage. They seem to be made of metal. Half-way along the passage, on the left-hand side coming from the room, are another such pair of doors. There are a number of dark glass panels set in a row along the centre of the ceiling.

*If you move to investigate the doors at the end of the passage, turn to **78**, while if you go to the ones in the centre, turn to **94**.*

## 63

You stand before a stout wooden door. There is a large, round doorknob which appears to be made of a smooth,

shiny material like red glass. If you turn the handle and push the door open, turn to **279**.

If you leave the door and proceed in the opposite direction, you will quickly reach the end of this passage, ten feet away, where others lead off to left and right.

*Turn to **123**.*

## 64

You manage to scramble clear of the Monolith, which lies motionless on the floor for some time, before gradually starting to alter its shape in order to resume its pose at the end of the passage. Over its recumbent form you can see that the passage reaches a dead end here, so you will have to return to the corner behind you.

There is no point in attacking the Monolith - your weapons cannot harm it and its only form of attack is the crushing fall on an unwary victim.

You may take any Potions, or have a meal if you wish - it will take the Monolith at least an hour to regain position.

*When ready, turn to **131**, after making any necessary amendments to your Character Sheet.*

## 65

You decide to break the right-hand ceiling pane. Steadying yourself on the ladder, you draw a weapon and strike upwards at the centre of the glass. There is

splintering crash, and shards of glass fall around you to the floor.

Above the broken panel is a slightly larger space, perhaps three feet by eighteen inches, which leads upwards and widens further up. In fact, holding your torch up in the shaft, you can see that there is a passage treading away from the room, some five feet above it.

*If you wish to climb up to investigate further, turn to **72**.*

*Otherwise go back down the ladder and turn to **344**.*

## 66

You decide to cross the sand now, so that you can inspect the area from the centre tomorrow, thus hopefully saving the necessity to tramp all around the alley in the baking sun.

Thankful to have only another mile or two to travel night, you descend the rocky slope, which is quite smooth and gentle, and set off across the almost flat expanse of soft sand.

Before you have gone more than a hundred yards, you become aware that you are not alone on the sands. wherever you look, small forms slither and scurry; snakes, lizards, rodents, scorpions and insects are all easy preying on each other but, as you pause, you see that most appear to be moving your way. You realize that you probably represent a good meal for several score of them, and quite a number are well-enough equipped with poisonous fangs and stings to ensure they get it. A fire would probably keep them at bay, but you cannot carry one along with you.



You are not alone on the sands.

*If you carry on, lighting a torch to try to keep them off, turn to **34**.*

*If you prefer to retreat to the rocky slopes and wait for dawn, as these creatures will surely shelter from the heat during the day, turn to **114**.*

## 67

Standing by a shaft leading down through the passage door, you can see that it is only five feet deep, but with a window at the bottom through which you can see a room some fifteen feet high. The sides of the hole taper noticeably, so that although the shaft is five feet by three feet at the top, the window at the bottom is only three feet by two feet. A slim rod runs down one side of the shaft, but if it is intended as a means to open the window you cannot tell how it works.

Nothing seems to be moving in the room below, which is lit rather dimly by a strange reddish glow, but you can see a door in one wall close by the window.

If you wished to, you could probably enter the room below by lowering yourself down the shaft, kicking the window in, and dropping the fifteen feet to the floor below. The floor looks like hard stone, however, and you doubt that you could accomplish this without suffering damage.

*Nonetheless, if that is what you wish, turn to **175**.*

*If you decide to leave the shaft alone, turn back to **119**.*

## 68

You decide to throw a burning torch down the shaft into the room below, hoping to solve the mystery of

the suspended glass shards. These passages within the pyramid are no place to travel without illumination however, and you will only take this course if you have a second torch, or perhaps a lantern, which you light first.

*If you have no second source of illumination you will have to abandon the plan and turn back to 378.*

*Otherwise, you amend your Character Sheet accordingly and turn to 148.*

## 69

Carefully, you examine the designs on the walls wondering whether they contain any messages, cryptic clues or even secret catches to open hidden doors. Unfortunately you meet with no success. Peering at the intricate designs does, however, produce one result; your eyesight becomes impaired to such an extent that your Expertise score is reduced by 1 point for the remainder of the adventure.

The only way to avoid this sad deterioration is to take a Healing Potion, if you have one to spare. This will not only restore your eyesight to normal, but also have the usual effect on any damage you have suffered, as per the Game System.

*Amend your Character Sheet accordingly, then turn back to the paragraph number you noted.*

## 70

You prop your ladder against the wall beneath the panel which emits the yellow light, and climb to examine it. The light is too bright to stare directly at it so you have to feel around it with your fingertips, it seems to be made of smooth glass, feels slightly warm

and appears to have no fastenings, being flush with the ceiling.

*The only way to discover what lies beyond seems to be to break it. If you decide to do this, you should first make a note of this paragraph number. Then, if you draw a weapon and strike at the centre of the panel, turn to 397.*

*If you prefer first to move the ladder to the side, so that you are not directly below the panel, turn to 285.*

*Should you decide not to take any further action with regard to the panel, turn to 166.*

## 71

Three passages meet here in a T-junction, and you are racing down the 'upright' of the 'T'. You can see a passage turns off to the left twenty-five feet away, while this passage continues.

To your right a passage runs ten feet and ends where passages turn off to both sides. To your left the passage only goes five feet before turning left.

*Turn to 391 if you take the passage ahead.*

*Turn to 17 if you take the one to your right.*

*Turn to 363 if you take the one to your left.*

## 72

An agile adventurer like you should not have too much difficulty in 'chimneying' up the five feet to the passage above. Calculate E + 4H-T as per the Game system: you will need a score of 15 or better to

succeed, but may use Fortune to achieve this if necessary.

If you fail, you will fall to the floor breaking the ladder irreparably, and suffering 3 points of damage, which you should deduct from your Vitality score.

*If you succeed, and climb up to the passage above, turn to 40.*

*It is possible that you are actually climbing down into the room. However you reach the floor, turn to 344.*

### 73

You have opened a ten-foot-wide, fifteen-foot-high door.

On one side is a fifty-foot-square room with a shaft leading up through the thirty-foot-high ceiling near one corner, and a twenty-five-foot-wide passage leading away from the right-hand side of the opposite wall.

*If you enter this room, turn to 142.*

On the other side, a twenty-five-foot-wide passage leads away to your left as far as you can see in the darkness.

*If you wish to go that way, turn to 89.*

### 74

You step over the threshold and are immediately brought up short. There is a sharp tingling sensation affecting any areas of exposed flesh, and you find something is pressing over your face, preventing you from breathing.

This entire room is occupied by Giant Amoeba. These monsters are completely transparent and live by ingesting flesh, bone, leather, wood and other organic materials, but not metal or stone. Having no shape of their own, they will adapt themselves to the shape dictated by their surroundings. They are known to avoid sunlight, which causes a darkening of the surface area, but the only known way to kill them is to sprinkle acid on them, which apparently poisons them through juices which they use on their prey. Wine or vinegar will also damage them. Your immediate need, however, is to break free before the anaesthetic touch of the Amoeba renders you unconscious.

To do this you must first expend 2 Fortune Points to retain your senses.

Secondly, calculate  $E + 4H$ , and modify the result by using further Fortune Points if necessary to achieve a score of 16.

*If you manage both, you will be able to wrench yourself free, and back away, slamming the door shut. In this case amend your Character Sheet appropriately and turn to 106.*

*If you fail, probably through having too few Fortune Points left, you will lose consciousness and will soon leave only a few more items on the floor to mark your passing.*

*Turn to 289.*

### 75

With your attention on the door, the Cheetah is able to attack your defenceless back, inflicting 3 points of damage with its teeth and claws.



If you sacrifice 2 Fortune Points (amending your Character Sheet accordingly) you will be able to dive through the narrowing portal and escape; the Cheetah being unable, to follow in time.

However, should you be unable, or unwilling, to delete the Fortune Points, you will be unable to reach the door before it closes and your opponent attacks again.

*In this case, turn to 183.*

In either case, do not forget to note the damage you have suffered on your Character Sheet.

## 76

With the first Hound out of action, you are able to work your way down the shaft, then drop the last fifteen feet or so to the stone floor below. This still does some damage, and you must deduct 2 Vitality Points from your Character Sheet.

*If this kills you, turn to 289; otherwise turn to 38.*

## 77

You find that the shaft is some three feet wide and two feet across. There is a contraption of jointed rods fixed to the right-hand wall, the purpose of which is not apparent to you. The shaft ends five feet below in an opening two feet wide and one foot across, which is obviously set in the ceiling of a room, close by one wall.

The room below is well lit, almost as bright as daylight.

(a) If you have just come up that way, you will see there are a few shards of glass around the opening and others below, around the foot of a ladder which

is propped against the wall. The floor of the room is sandy, and the air coming up the shaft is noticeably warm. You will just be able to spot the dead body of a Giant Scorpion to one side.

(b) If you did not come up this shaft, then there will be an unbroken window at the bottom, no ladder and the Giant Scorpion will be moving around.

*Having investigated this short passage you return to the long passage and should turn to 321.*

## 78

When you approach within five feet of these doors they slide open, disappearing into slots in the walls. The doors themselves prove to be one foot thick and the weight must be enormous. Fascinated, you step away and the doors slide out of the walls to close the passage again.

Once more you move forward, the doors open, and you are able to look through.

On one side is a dark passage, leading further than you can see in the darkness, although you can make out another, similar pair of doors in the right-hand wall twenty-five feet away.

*If you enter the passage, turn to 62.*

On the other side is an enormous well-lit area, so large and bright that for a moment you think you have emerged into the open.

*If you enter this area, turn to 158.*

You stand facing a closed, stout-looking wooden door at the right-hand end of the passage wall. Immediately to your right is the five-foot-wide wall at the end of the passage.

Looking to your left, you can see the open pit stretching fifteen feet to the corner, where the passage turns left. There is no way you can jump this, as you have only a five feet square of floor from which to launch yourself.

The door appears to open away from you, and there is a square metal handle on the left-hand side. As you turn the handle and push the door open there is a grinding noise from nearby; the door is difficult to move but you force it open.

As you step through there is a thud from nearby which vibrates the floor, and the door closes of its own volition behind you.

*Turn to 207.*

As there is no way you can regain the floor, or climb around the section which has fallen forward on top of you, the only available direction is downwards. The question is, therefore, whether you wish to go down quickly or slowly.

*If you decide on the fast drop, turn to 96. Otherwise turn to 112.*

You decide to leave the room. There is another door opposite the one leading to the Giant Scorpion's room



The pit stretches to the corner.

and this may be open or closed depending upon your previous action. There is, however, no sign of the side passage which once turned off to the left after ten feet.

Remembering the grinding noise, you search the left-hand wall of the passage, and find that there is a section which appears to have moved across to close the opening. Try as you may, you cannot now shift it, however.

*If you return to the room containing the dead Scorpion, turn to 217.*

*If you move on to the further door and open it for the first time, turn to 187.*

*If you first try closing 'the door to the dead Scorpion's room, turn to 32.*

*Should you reach a stage where you can find no way out, you settle yourself in a corner and wait for the end. Turn to 300.*

## 82

You decide to spend the night amongst the rocks above the circular valley and are about to seek a sheltered place where you can light a fire, when your eye is caught by movement on the sands, and you become aware of a faint background noise.

Venturing down the slope, you see that the surface of the sand is alive with small creatures: snakes scorpions, rodents and lizards pursue each other across the soft sand, burrowing into and out of the surface, and you wonder how long you would have lasted had you tried to cross, as many are armed with poisonous fangs or stings.

*Turn to 185.*

## 83

You have reached a corner in the passage.

In one direction it runs only ten feet to a point where four passages meet.

*If you go there, turn to 135.*

If you have come from this crossroads, the passage takes a right-angled turn to the left here, and runs as far as you can see into the darkness.

*If you proceed in that direction, turn to 315.*

## 84

You quickly identify this as a Healing Potion, having used them often enough before.

Amend your Character Sheet appropriately; these will have the same effect as the standard Potions you set out with.

*Now turn back to the paragraph number you noted.*

## 85

You are fortunate to avoid the spell effects by sacrificing 5 Fortune Points. Those authorized to open the chest know the correct Words of Power to stop the spell operating, but these are naturally unknown to you.

Opening the chest, you find a small potion bottle labelled 'Cure Disease', five bags each of which prove to contain about a hundred gold pieces, and a two-foot-long iron rod with spiral grooves carved in the last inch of one end.

*If you take any of these items with you, add them to your Character Sheet, then turn to 133.*

## 86

The sun eventually rises over the Eastern horizon and you are able to make out, not far ahead, a large rocky crag with a number of dark openings which indicate caves within. There is now no sign of your follower, and you wonder whether it was a purely nocturnal animal, or perhaps even a figment of your imagination.

Finding a nice, deep cave you remove your weighty equipment. If you have already disposed of your follower, you can settle down to a day's rest, and should turn to **182**.

If you are still waiting to see who or what has been on your trail, you place your equipment in such a way as to be visible from the cave mouth, with your tent and blanket arranged to resemble a sleeping figure. Finding a hiding place behind some jumbled rocks just outside the entrance, you settle down for a patient wait.

*Turn to 214.*

## 87

You are part of the way down a long, straight passage. Looking in one direction you can see a corner, thirty-five feet ahead, where the passage turns right.

*If you proceed to the corner, turn to 167.*

*In the other direction, the passage runs straight for as far as you can see. You can just make out a door in the left-hand wall after forty feet, and if you move to the door, turn to 273.*

## 88

Torch held high, you enter the room, drawing a weapon and depositing anything else you carry in the passage outside.



A sleeping figure is visible from the cave mouth.

Two forms slink from the pile of straw, splitting to approach you from both sides, and you recognize them as Hyenas as they suddenly spring to the attack. Although normally cowardly, these animals apparently view you as a threat. Each has Expertise 10 and Vitality 7, and they can do 1 point of damage with their yellow fangs. However, you are aware that Hyenas often carry rabies, so a bite could well bring infection.

As they attack together, you will have to calculate  $E + 4H$  for each of them, as well as yourself each time. If either of them beats your score you will suffer damage, and you in turn will damage whichever of them you beat.

*If the combat ends in your death, turn to 289.*

*Should you kill both of them without suffering any damage, turn to 248.*

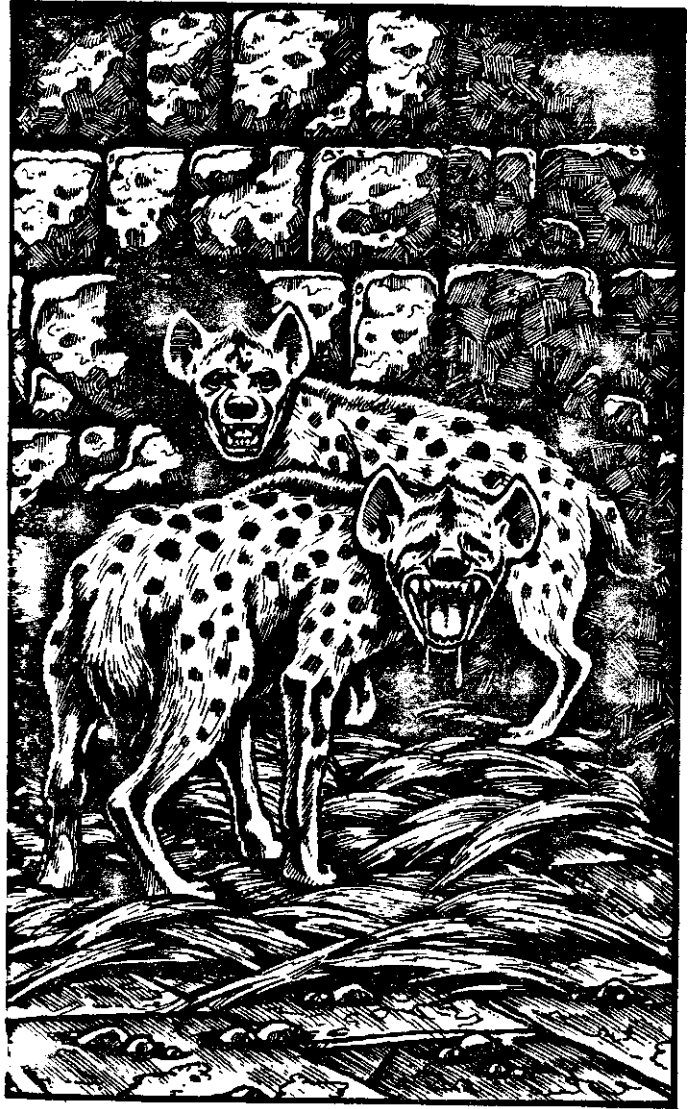
*If you kill them but take one or more bites in the process, turn to 312.*

## 89

This passage is twenty-five feet wide and is too long for you to be able to see the far end. There is a noticeable slope to the ground. However, when you reach the halfway point you can see both ends, and calculate it must be a little under 100 feet long.

At one end there is a door, ten feet wide and fifteen feet high at the end of the wall which is on your right as you move towards it. This end is at the top of the slope

At the other end is a fifty foot square room. If you are moving that way, the left-hand wall continues the left-



Two forms slink from the pile of straw

hand wall of the passage, as the room extends to your right.

*If you open the door, turn to 73, while if you investigate the room, turn to 240.*

## 90

Deftly, you whisk the green cloth aside, then stagger back appalled at the sight which meets your gaze. Instead of the mirror or picture you might have expected to see, the frame actually appears to surround an opening into another room.

Almost filling the opening is the most revolting creature you have ever seen, or indeed imagined. It seems to have no fixed shape, and is thrusting towards you a pseudopod which contains a mouth at the end several suckers beneath and a couple of eyes on stalks. You can see further organs and manipulative extensions studding the mass of its body in the room beyond, and the whole nauseating creature oozes a thick green slime.

You try to flee, but it is as if your feet are stuck in a mass of pitch . . . you can barely move them.

*If you draw a weapon to fight the creature, turn to 42.*

*If you try to fend it off with your flaming torch, turn to 138.*

*If you close your eyes and wish for a quick end, turn to 100.*

## 91

Beyond the door is a large room, lit by a deep red glow. You immediately recognize the room you recently left

in a hasty and involuntary fashion, and soon realize that this door is at the end where you previously noted various items in the corners.

The odd thing, you now realize, is that the red glow is not, in fact, a form of lighting, but appears to exist in a sharply defined area which does not quite reach this end of the room. It is as if you are now looking at a section of an enormous red globe, with the edge or surface some ten feet away.

As a result, your end of the room is rather dark, and you still cannot quite make out the objects in the corners.

*If you wish to enter the room, turn to 353.*

*Should you decide against it, you can shut the door and turn to 103.*

## 92

Lowering the ladder into place takes a little time, and you then coil the rest of the rope on the floor of the passage, hoping it will stay in place so that you can pull the ladder up again later, should you so wish.

You then work your way down the shaft, carefully keeping clear of the rope, and finally feel the ladder beneath your groping toes.

Thankfully you start to descend, but when you are just clear of the shaft you feel the slap of something against your legs, and with a sharp stinging sensation you lose 2 Vitality Points. (Amend your Character Sheet and, if this results in your death, turn to 289.)

Looking somewhat unsteadily over your shoulder, you see a number of rope-like tendrils have extended

towards you from a recess above a door in the centre of the fifteen foot long wall on the right-hand side of the room. Two have struck you and several more are close at hand.

If you tried to reach the door, you doubt if you could do so without taking enormous damage. The alternatives seem to be to back into a corner and fight, or try to climb back up the shaft to the passage above

*To fight, turn to 394 and to climb turn to 282.*

### 93

You plunge into the pool but quickly resurface, gasping at the cold. The water tastes rather unpleasant but there are no signs of anything dangerous in it.

The torches against the white-tiled wall provide excellent illumination and, diving below the surface you can see the pool is fifteen feet deep. Leading away from the right-hand end of the side opposite the ladder is a five foot wide passage, at the very bottom of the pool.

In order to be able to swim safely, you will have to leave most of your equipment on the floor of the room. You can keep a belted weapon and your pack with a few light items, but the rest will have to be marked on your Character Sheet as having been left in the white-tiled pool room.

*If you wish to see where this passage leads, you first: surface, take a deep breath, then dive down and propel yourself along it. Then turn to 29.*

*Otherwise you can climb out of the pool and dry yourself on the towels, turning to 189.*

### 94

You approach the massive pair of metal doors. There is no handle, and although you try to push and slide them, they are quite unmoving.

A little to the right, some five feet up the wall from the floor, is a circular metal plate, some twelve inches across, and there is a similar glass plate on the left of the doors.

*If you wish to try pushing the glass plate, turn to 137.*

*If you want to try the same with the metal plate, turn to 126.*

*If you leave the doors and panels alone, turn to 62.*

### 95

You have come to a corner in the passage. In one direction you can see a passage turning off to the left thirty-five feet away, while the passage you are in continues beyond.

*If you move to the junction of the passages, turn to 319.*

If you have just come from that point, the passage turns right here, and runs straight as far as you can see into the darkness.

*Should you proceed that way, turn to 315.*

### 96

The initial drop is through a five foot wide area, corresponding to the passage above; then the walls disappear and you are falling through a void. The five

foot space is, of course, too wide for you to successfully bridge to halt your progress.

It has been remarked elsewhere that there is nothing inherently dangerous about a long fall, only the sudden stop at the bottom. This is so in your case, and once you stop falling you know no more.

*Turn to 289.*

## 97

You stand before a wooden door. There is a black metal handle formed by three stout strips of metal in the shape of a triangle.

*If you wish to turn the handle and open the door, turn to 11.*

Should you decide to leave the door alone, a passage leads away from it for twenty feet to a crossroads where three other passages join it.

*Turn to 3.*

## 98

You make your way around the top of the smoothly sloping rockface which surrounds the sand-filled depression, until you are roughly due West of the dune and pyramid. By now it is an hour after dawn, and already the sun is causing considerable discomfort.

Then you see something which sends you diving for cover: a line of white-clad beings is filing out on to the sand from the South, obviously heading towards the dune. They have emerged from a narrow defile, which you had not noticed earlier, and there are several more beings there, holding a group of camels.

It appears that the beings who killed the fliers may only visit the pyramid, and not stay there, and it occurs to you that the fatal incident happened just one week ago.

Carefully, staying in cover, you seek a place in the rocks where you can get some shade and watch what goes on.

*Turn to 194.*

## 99

You have reached a corner in the passage.

*Looking in one direction, the passage goes twenty feet before turning a corner to the left. If you go that way, turn to 239.*

*If you have just come from that direction, the passage turns right at your corner.*

*In the other direction the passage runs straight for as far as you can see in the darkness. If you head in that direction, turn to 43.*

## 100

You close your eyes, in the fervent hope that this strange creature will grant you a quick death.

Oddly enough, nothing happens. Tentatively, you try to move your feet, only to find no resistance. The surprise is so great you almost fall over backwards.

Hurriedly, you back until you bump into the wall on the far side of the room. Opening your eyes, you see the creature just where you left it, but as you look it starts to extend the pseudopod towards you, and once again your feet are stuck.



You wonder if there is some form of hypnotic spell associated with whatever was beneath the cloth. Quickly checking your bearings, you close your eyes again and make for one of the doors. Again you find yourself free to move.

Although you will be able to escape from this room, such is your loathing of the creature which appeared that you find yourself unable to enter it again. Therefore, if a future paragraph offers you the choice of turning to **357** you must ignore it. Please note this on your Character Sheet.

*If you wish to leave the room by the passage in the centre of the wall on your left, turn to **165**.*

*If you prefer to leave by the opening in the right-hand end of the wall on your right, turn to **21**.*

### 101

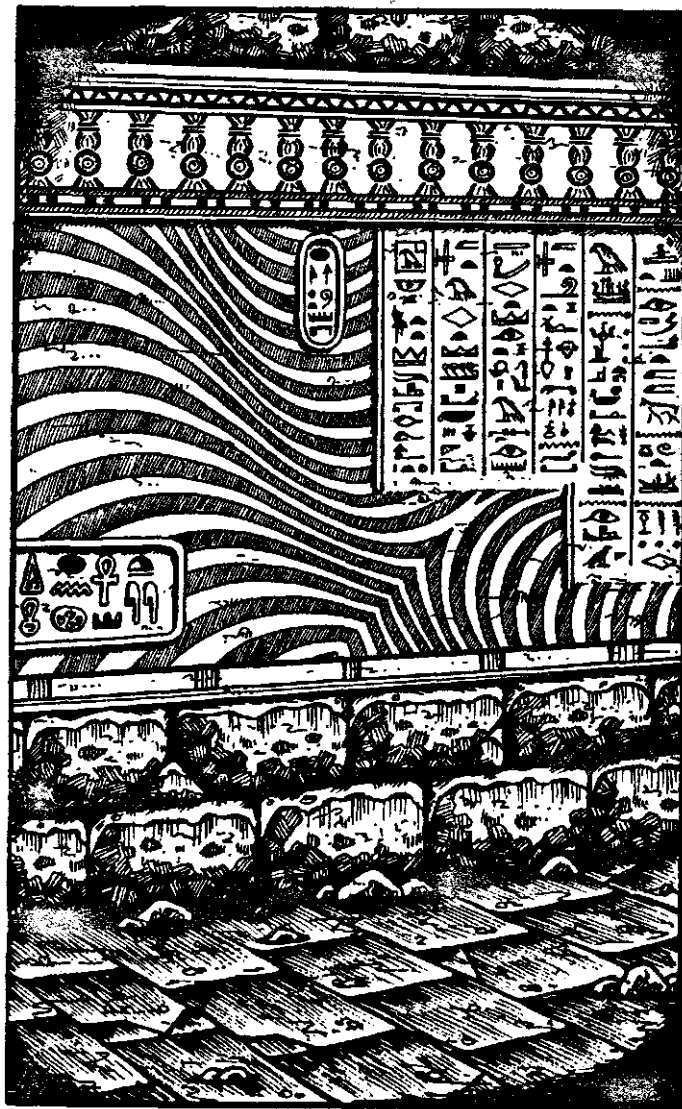
You have come to a corner in a passage which features highly decorated walls. Looking in one direction, you can see the passage opens into a room twenty-five feet away.

*If you wish to enter the room, turn to **133**.*

If you are coming from the direction of the room, you will find the passage turns right here and, twenty-five feet away, reaches another corner where it turns left.

*You should turn to **184** if you wish to go on to the second corner.*

*Make a note of this paragraph number if you are going to examine the wall decorations, then turn to **69** if you wish to examine those between the room and the first corner, or **229** for the walls between the two corners.*



You carefully examine the decorated walls.

## 102-104

### 102

You are now free to search this room at your leisure, but before doing so may rest, eat or take any Potions you wish (altering your Character Sheet appropriately if you do).

*If you then wish to leave by the open door, turn to 252.*

*If you wish to open the closed door, turn to 134.*

*If you wish to leave by the panel in the ceiling, turn to 348 (this option is only available if you used a ladder to enter).*

*To search the rest of the room, turn to 166.*

### 103

The door looks familiar. Made out of stout wooden planks, it has a large, red glass doorknob.

*If you turn the knob and push the door open, turn to 91.*

*Should you prefer to stay in this featureless passage, you can walk back to the other end and turn to 163.*

### 104

There are four five-foot-wide steps, each one foot high, leading up to the dais on which stands the large statue. The dais itself stands two feet higher than the top step, which you are now on, and is ten feet wide and extends five feet out from the wall. The bas-relief of the female is on the level of your step, and you can see the bowl

## 105

has a small hole leading back into the wall, as if intended to drain any liquid poured into the bowl.

*If you clamber on to the dais to examine the statue, turn to 56.*

*If you pour some water into the bowl, turn to 232.*

*If you return to the floor of the room, turn to 116.*

### 105

You stand by a gigantic pair of one-foot-thick metal doors, which are obviously intended to close across the twenty-five-foot-wide, thirty-foot-high passage which extends over 100 feet on both sides. At some time in the past the operating mechanism must have failed, as now one door is fully extended while the other only protrudes a few inches from its slot in the wall.

Looking through the twelve foot gap, you can see that in one direction the passage runs some 140 feet, ending at a wall in which there is a ten-foot-wide, fifteen-foot high door on the left-hand side. In the right-hand wall, immediately outside these doors where you stand there is another pair, similarly stuck partly open.

*If you enter this passage, turn to 41.*

On the other side of the doors the passage continues for almost 200 feet and ends at a blank wall. There are three ten-foot openings on the right, evenly spaced down the passage, with the first some twenty-five feet away.

You can just make out the sound of voices, probably coming from the second or third opening.

## 106-107

*If you wish to go as far as the first opening, turn to 169.*

The passages on both sides of the doors are well-lit by shining yellow panels running down the centre of the ceiling.

### 106

Gasping for air, you lean against the closed door, thankful for your narrow escape.

You realize there is no way that you can combat the monster in this room, and will therefore be unable to search it.

*Turn to 31.*

### 107

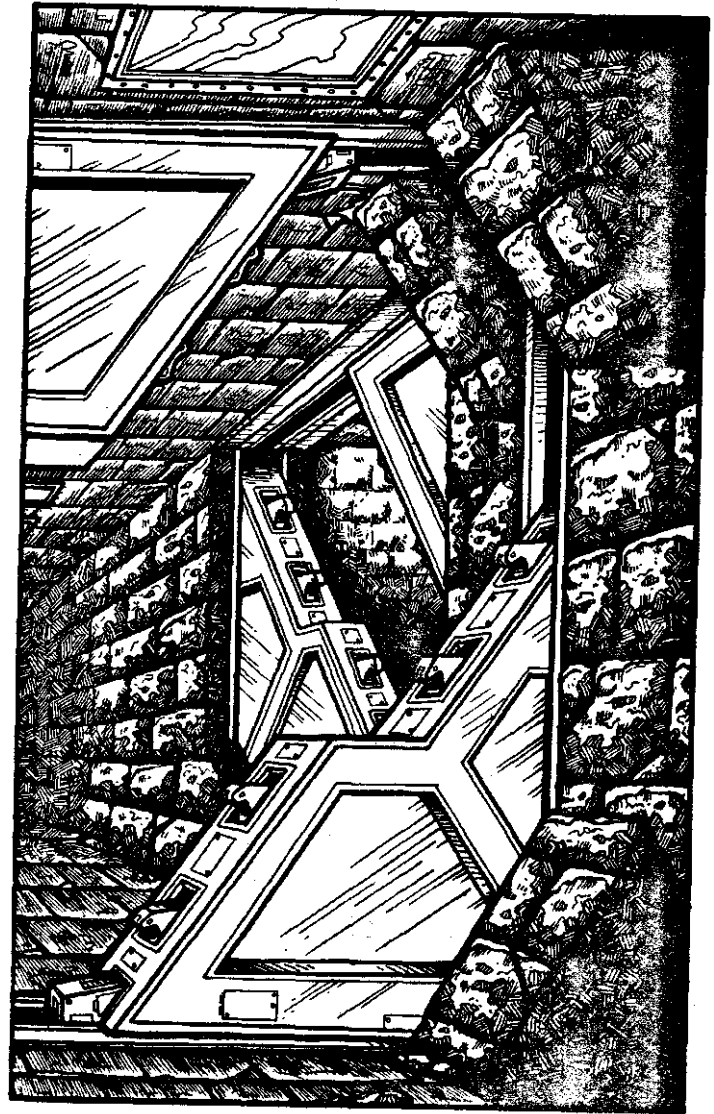
You turn the handle and find that the door opens towards you. All is dark and quiet on the other side.

With the illumination from your torch, you see a square room fifteen feet across and fifteen feet in height. The door is in the centre of one wall, and the room is completely bare and empty.

*If you wish to search the walls for secret doors, turn to 152.*

*If you leave the room, turn to 335. If you close the door after you the description will still apply, but if you leave it open that difference will obviously need to be borne in mind.*

*If you stay in the room and close the door, turn to 216. There is a handle on the inside, much like that on the outside.*



The operating mechanism must have failed

## 108-110

### 108

If you have managed to bring a twelve-foot ladder with you along the narrow passages, you will be able to lower it into the room below by fastening a rope to the top rung. Carefully you do this, then lay the rest of the rope in the passage so that you can pull the ladder up again if you return this way.

The uproar below continues, but it is now obvious that the second Hound must be chained up and cannot reach the area immediately below the shaft.

You work your way down the shaft until your groping feet reach the top of the ladder, then descend. Once at the bottom you are able to survey the area you have entered.

*Turn to 38.*

### 109

You prop the ladder against the wall below the black panel and mount until your head is just below it. The panel is cool and smooth to the touch, and as you peer closely at it you feel there is a dark space beyond.

*There are no apparent fastenings you can release to remove the panel, so if you are to discover what lies beyond you will have to smash it. If you wish to do this, you should turn to 45.*

*Should you decide this may not be a good idea, turn back to 217 and choose again.*

### 110

You stand by a gigantic pair of one-foot-thick metal doors, which are obviously designed to close a twenty-five-foot-wide, thirty-foot-high opening. At

## 111-112

some time in the past, the mechanism that operates them seems to have failed, as one is stuck fully out, while the other only protrudes a few inches from its wall slot, leaving a gap of some twelve feet.

On one side of this opening a twenty-five-foot-wide, thirty-foot-high, well-lit passage extends some 100 feet to your right, but ends immediately to your left at another, similar pair of doors which are also stuck partly open.

*If you wish to enter this passage, turn to 41.*

On the other side is a truly enormous room, so brightly lit that you think for a moment you have emerged into the open air.

*If you wish to look round this area, turn to 158.*

### 111

Letting go, you drop into the room below. The large feline (which turns out to be a Cheetah) springs to the attack while you are in midair, causing you to lose your balance and fall heavily.

*You suffer 2 points of damage from the fall, and 3 more from the fangs and claws of your opponent. Amend your Character Sheet and then turn to 183.*

*If the 5 points of damage are sufficient to kill you, turn to 289.*

### 112

If you have a rope readily available (i.e. on your shoulder or belt - you cannot reach it if it is in your backpack) you can try to tie it to the door handle before your one-handed grip gives way.

Calculate E + 4H. You need a score of 15 to achieve this. However, for every bag of gold or golden ornament on your Character Sheet you must deduct 1 point from your score. You may use Fortune Points to bring your score up to 15, if necessary though (amending your Character Sheet appropriately).

*If you manage to gain the necessary score, turn to 128.*

*Should you be unable to reach a score of 15, or not have a rope you can use, you will lose your handhold and should turn to 96.*

### 113

You approach the apparent end of the passage, where there is a blank wall. Unfortunately a trap has been set for unauthorized intruders such as yourself. Part of the floor moves beneath your feet, and the wall at the end of the passage collapses on top of you.

Perhaps it is as well that the five-foot blocks have been split into smaller bricks to facilitate their collapse; in any event, you will suffer 4 points of damage.

*If this is sufficient to kill you, turn to 289.*

Otherwise you push the bricks away and struggle to your feet. The collapse has not revealed any way through, and you have no choice but to return to the corner ten feet away. Coming to it from this direction the passage turns right here.

*Please amend your Character Sheet with regard to the damage sustained, or any Potion you may wish to take, then turn to 379.*

### 114

Although they close in when you start to retreat, you manage to reach the rocky slopes ahead of the creeping, crawling horde. A sound of hissing and clicking seems to indicate their annoyance, but for some reason none of them leave the sand to follow.

*Turn to 185.*

### 115

You stand before a stout wooden door. On the left-hand side is an 's'-shaped handle, carved to represent a snake, and the door appears to be designed to open towards you.

Behind you a passage leads straight for as far as you can see in the light of your torch. If you face that way, you can see a five-foot-wide opening in the right-hand wall fifteen feet away, where another passage seems to lead off.

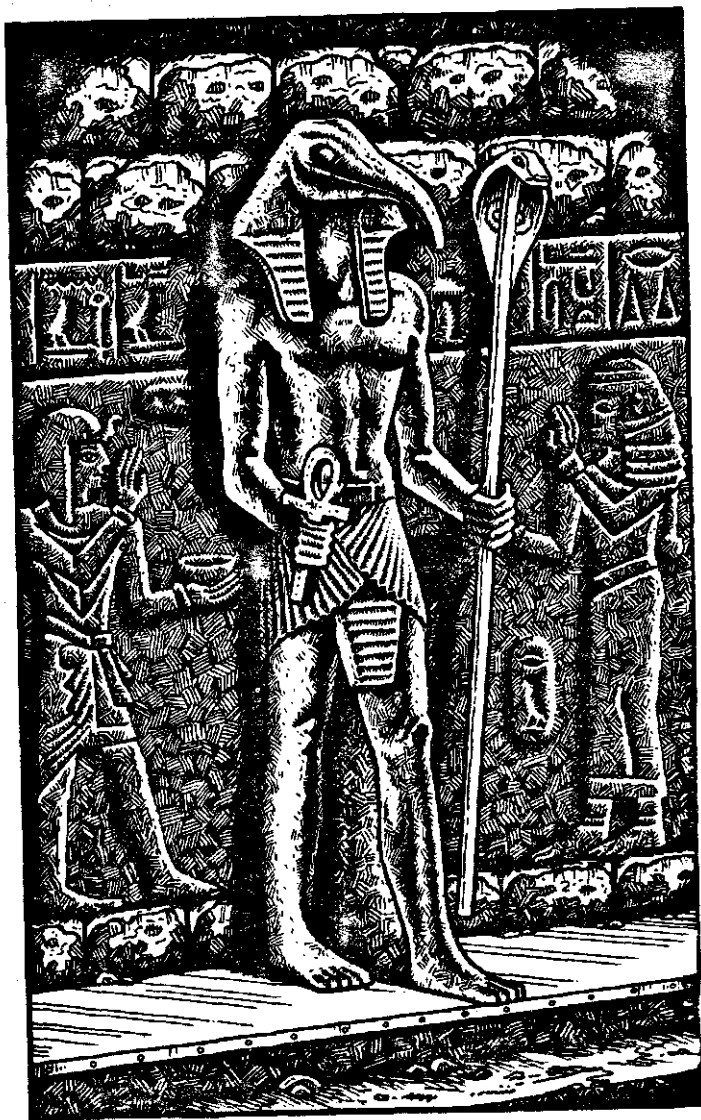
*If you open the door, turn to 399.*

*If you move along the passage as far as the side turning, turn to 291.*

### 116

You have entered a very large room. While you can only see a part of it, as your torchlight only reaches about fifty feet, by walking around you are eventually able to build up a complete picture in your mind.

The room is square, with each wall 100 feet long. You can only just make out the ceiling, fifty feet above. Two opposite walls are blank, apart from empty cressets spaced ten feet apart, fifteen feet above the floor where you imagine torches may be installed as required.



A statue stands on the dais.

A third wall has a massive pair of doors at either end. Each pair is twenty feet high and the individual doors are nearly eight feet wide.

*If you wish to leave the room by the left-hand pair, turn to 147: for the right-hand doors, turn to 225.*

The fourth wall features a series of wide steps mounting to a dais on which stands a statue, approximately twice life size. It appears to be a man in robes, with the head of a long-beaked bird, and has been carved from some reddish coloured stone.

On either side, carved in bas-relief in the wall of the familiar black blocks, are representations of robed humans proffering empty bowls towards the statue. The one on the right is male, while that on the left is female.

*If you wish to investigate the statue, turn to 56.*

*If you go to look at the carved bas-reliefs, turn to 280 for the male, or 104 for the female.*

## 117

You have reached a corner in a five-foot-wide passage with richly decorated walls. Looking in one direction you can see the passage opens into a room twenty-five feet away.

*If you move on into the room, turn to 357.*

*If you have come from that direction, you will find the passage turns left at this corner and, twenty-five feet further on, turns right. Turn to 149 if you wish to go to this second corner.*

*If you wish to examine the wall decorations, you should first take a note of this paragraph number.*

*Then, if you wish to examine the walls between the corner and the room, turn to **165**. If you wish to try the walls between the two corners, turn to **213**.*

### 118

You creep stealthily around the massive boulder and are crushed to the ground as a tremendous weight lands on your back.

You have suffered 4 points of damage (amend your Character Sheet) and, staring wildly upward find you have been ambushed by an Ogre, who had followed you and climbed on top of the boulder when he saw you retracing your steps.

*There is no choice but to fight this fearsome opponent, so turn to **374**.*

### 119

At this point there is a hole in the floor of the passage with a shaft leading downwards. The hole is some five feet long and three feet wide, leaving a foot of solid floor on either side so that you can edge past.

*If you wish to examine the shaft, turn to **67**.*

*If you prefer to carry on along the passage, your further progress naturally depends on the direction you wish to take.*

*In one direction, you can see a similar hole in the floor fifty feet away. If you go there, turn to **195**.*

*In the other direction, the passage carries on as far as you can see into the darkness. To go that way, turn to **375**.*

### 120

You find the door opens into a large, dark room. So large, in fact, that your torch only illuminates the wall on either side of the door, one on your left, and a semi-circle of floor. Looking up, you can just make out the ceiling, fifty feet above. All is quiet.

Immediately to your right, beside the door which you have opened, is a bas-relief of a man offering a bowl to a large statue. On examining the door, you realize it is designed to blend with the wall when closed, and would be almost impossible to spot from any distance.

*If you go back into the passage, turn to **262**. (Close the door behind you.)*

*If you go out into the large room, the door will swing shut of its own accord. To find out more, turn to **116**.*

### 121

Congratulations! Either you have worked out that the code is based on the Atomic numbers of the Elements represented by the letters of the clue, or you have made a lucky guess.

When **121** is punched into the chest mechanism, the lid will spring open, revealing the contents.

Unfortunately, the long-dead people who worked in this station had worn special protective clothing whenever they handled the highly radioactive fuel cells kept in this lead chest. Without the protection, you and the other occupants of the room die within seconds.

*Please turn to **289**.*

### 122

A nimble adventurer such as yourself should be able to negotiate this shaft. Calculate E + 4H-T as explained

## 123-125

in the Game System. You need a total of 13 to succeed, but may use Fortune to modify your score if necessary.

*If you succeed, turn to **154**, bearing in mind that the glass panel is broken.*

*Should you fail, you will fall to the floor below, breaking the ladder irreparably as you do, and suffering 3 points of damage. Amend your Character Sheet, then turn to the second paragraph of **336**.*

### 123

You have reached a T-junction where three passages meet at right-angles. Facing down the centre one you see that it ends at a door ten feet away.

*If you decide to approach the door, turn to **63**.*

Looking down the passage to your left, you see it ends at a T-junction forty feet away.

*If you move to that point you should turn to **391**.*

To your right, the third passage also ends in a T-junction, only this one is only thirty feet off.

*If you go that way, turn to **323**.*

### 124

The Hound catches your offering in midair and consumes it in one gulp. There is no discernible effect. It seems as fit and furious as ever and continues its efforts to reach you.

*Turn back to the paragraph number you just noted.*

### 125

You have come into a rectangular room fifty feet long.



It appears to be a store room.



ten feet wide and ten feet high. A five-foot-wide passage leads away from the right-hand half of one of the shorter walls, and in the diagonally opposite corner there is a five-foot-square opening in the floor, with a ladder leading down.

This ladder is firmly fixed to the floor on the side of the opening away from the ten-foot wall of the room. You can see that five feet below is the corner of another room, with the ladder attached to its tiled wall.

The room you are in at the moment appears to be used as some sort of store. There are two twelve-foot ladders, several fifty-foot lengths of rope, a six-foot trident, a dozen ten-foot poles, three sacks of hard biscuits, one of grain, a cask of salted meat and a row of empty hutches which may have held small animals recently, judging by the smell.

You may, if you wish, take one ladder, or any two of the poles, rope or trident with you, adding them to your Character Sheet.

*If you descend the fixed ladder, turn to 317.*

*If you take a step or two into the passage, you can just make out a side passage turning off it fifty feet away. And if you move to that point, you should turn to 221.*

## 126

The circular metal plate is set flush with the wall, and when you look at it closely you see that the surface is completely covered with tiny raised bumps, almost as though the metal had 'gooseflesh'.

You push and feel at the plate, but nothing happens

until you press the palm of your hand on it; then there is a click and the surface seems to come alive, moving against your palm with a not unpleasant sensation.

This suddenly comes to an end when you feel a violent pain in your hand, and are thrown to the floor several feet away. You have suffered 6 points of damage (if this kills you, turn to **289**) and such is the continuing pain in your hand that your Expertise is reduced by 1 point for the remainder of the adventure.

*If you have the old man with you as a captive, and are callous enough to make him press his palm to the metal plate, turn to 302.*

*Otherwise, turn back to 62.*

## 127

Drawing a weapon, you lunge upwards to strike the panel in the centre. With a tinkling crash, shards of glass fall around you to the floor, and you find yourself peering up a gradually widening shaft which seems to open out into a larger area some five feet above the room where you are.

*You decide it would not be too difficult to climb up and, if you wish to try, should turn to 327.*

*If you prefer not to, you descend the ladder again and must turn back to 355.*

## 128

Having managed to secure a rope to the 'door' handle, you descend slowly into the depths below. All is now dark, as you naturally had to relinquish your hold on your torch to use both hands. (No, you cannot hold the torch in your mouth! Torches are long and heavy.)

As you descend, you keep a count of the number of times you change hands on the rope, until you realize you are nearly at the end. There is still no sign of ground level, your original torch went (Jut soon after you released it, and you have no idea how much further you may have to go.

You halt your descent about five feet from the end of the rope and consider the possibilities. Any further activities on the rope will bring varying chances of losing your grip, and you may need to expend Fortune Points you can ill afford in order to ensure success.

*If you slide to the end of the rope and let go, turn to **144**.*

*If you take a coin from your pouch and drop it, in an attempt to gauge your height above floor level, turn to **160**.*

*If you have a second rope, and wish to try to attach it to the bottom of this one, turn to **176**.*

*If you try to extract flint, steel and tinderbox from your pouch and create a light, turn to **192**.*

### 129

At this point, you can see the entrance hallway, which is twenty feet wide, twenty-five feet high and leads thirty feet to the outside world.

*If you move to the hallway, turn to **23**.*

If you turn your back on the entrance, there are fifteen-foot-wide passages leading off to each side. The ceiling is still twenty-five feet above, and after going several yards to either side, each passage turns back towards the centre of the pyramid again. If you wish to

draw a map or diagram of the area, the walls to the right and left of the entrance hall are each forty foot long. The wall which faces the entrance, and extends between the corners where the two passages turn inwards, is seventy feet long.

This latter wall bears an interesting frieze of paintings, obviously executed over a considerable period of years as those at the right are nearly illegible while those towards the left are quite fresh. The last fifteen feet of the left-hand end is blank.

The paintings depict humans sailing ships, chasing and fighting animals and monsters, bowing before an idol and apparently attending meetings or lectures although, you notice, there are no scenes depicting the building of the pyramid, although it appears in its present form in more than one of the pictures.

*If you turn left and move to the corner, turn to **231**.*

*If you go right, turn to **177**.*

### 130

You suffer several more attacks while getting clear of the sands, and these will cause the loss of 3 more damage points. (Turn to **289** if this brings about your death.)

Once you gain the rocky slopes, you are left alone. For some reason the creatures, now hissing and clicking in apparent anger, will not leave the sand. You can only wait for the morning, when the heat of the sun will drive them back into their various lairs.

*Now turn to **185**.*

## 131

You stand at a corner in the passage. Looking one way, you can see that it ends at a door ten feet away. The door appears to be made of stone, with no sign of a handle.

*If you move forward and seek a way to open it, turn to 395.*

Coming from that direction, the passage turns right at the corner where you stand, and looking in the other direction you can see that the passage opens into a room only ten feet away. There will be at least one dead Hound, of enormous size, in that room, but whether the second is dead or not depends on your previous decision.

*If you enter the room, turn to 320 if one Hound is alive, or 336 if both are dead ignoring the first sentence.*

## 132

Gingerly you taste the Potion. It is unfamiliar to you, but does no harm. (In fact, it is a Nostrum of Venom Dispersion, which will render harmless any poison which may have been injected through the skin by fang or sting. Of course, one has to survive the poison long enough to drink the Nostrum, and some poisons take effect instantly!)

*Now turn back to the paragraph number you noted.*

## 133

You have entered a large rectangular room. Pacing it out, you find it to be thirty feet by forty-five feet. A number of large candelabra stand around the walls but are unlit. There are couches, a long table with a dozen

chairs around it, and tapestries have been hung on the walls to cover the usual bleak, black stone blocks.

There is a five foot passage leading away from the centre of one of the longer walls, and the walls of this passage are richly decorated. You can see that it turns a corner to the right after twenty-five feet.

*If you wish to proceed to that corner, turn to 101.*

In the left-hand end of the opposite wall is another five-foot opening with a passage leading away. The walls of this passage are painted a plain white, and the passage runs for only fifteen feet to another room.

*If you go to this next room, turn to 21.*

There is a row of hooks along the shorter wall leading towards this white-walled passage. From each hook hangs a set of white robes, with designs embroidered in purple. If you wish to take a set or robes with you, enter them on your Character Sheet. If you decide to wear the robes at any time, mark your Character Sheet 'Wearing white/purple robes'.

*In the centre of the opposite wall is a large, iron-bound, wooden chest, if you wish to open it, turn to 145.*

## 134

This wooden door has a metal handle shaped like a bone. You turn it and pull the door open, revealing a five foot passage on the other side, running away from you to a crossroads fifteen feet away.

The action of pulling the door open causes something else to happen... the door on the other side of the room closes!

*If you close this door again, the one across the room will open once more, and you should turn to 102.*

*Should you step through this doorway into the passage, the door will close behind you and you should turn to 371. If you come this way again, ignore mention of combat with the Hounds if you have killed them.*

## 135

You are at a point where four passages meet. Reading clockwise, your choices are as follows:

*In one direction the passage goes twenty feet before a side passage turns off to the left. If you go that way, turn to 199.*

*The next passage goes twenty feet to a point where four passages meet. Turn to 3.*

*Another passage turns left after forty feet. If you take this one, turn to 47.*

*The last one only goes ten feet before turning left. If you head that way, turn to 83.*

## 136

Lifting and uncorking your waterskin, you pour a fair proportion of your liquid reserves into the bowl held by the male figure. At first, nothing happens; then, when the water is about three inches deep, there is a gurgle, some bubbles break the surface, and the water starts to drain away. (By this time, your waterskin is half empty.)

A panel in the wall to the right of the figure now swings open. You can see a passage beyond but, being of a frugal nature, may pause to drink as much as you can from the bowl before the water all drains away, if you so wish.

*In this case, you should turn to 350.*

As the only illumination comes from your torch, the passage beyond the opening will be dark until you step into it. Just inside, you notice the handle which operates the concealed door from within.

*If you wish to enter the passage you step in, closing the door behind you, and should turn to 262.*

*If you prefer to stay in this large room, and ignore the liquid in the bowl, turn to 116.*

## 137

The glass panel is slightly recessed in the wall. It seems to be opaque, but when you press it there is a click and a faint light comes on behind it.

Nothing else happens. You press the panel again and the faint light disappears.

*Turn back to 62.*

## 138

As the pseudopod reaches further into the room towards you, it rapidly expands. The creature can obviously alter its form at will and there are now a number of tentacles reaching out to pull you into the growing maw at the end of the pseudopod. The torch has no effect on them: indeed it seems to pass through the vile mass without harming it in any way.

## 139-140

*If you close your eyes and await the end, turn to 100.*

*If you try to plunge your weapon down the gaping maw, as the tentacles seize you, turn to 42.*

### 139

You have come to a corner in the passage.

If you look in one direction, you can see a point where this passage is crossed by another only five feet away.

*Turn to 255 if you move to this junction of the passages.*

Should you have just come from there, the passage turns left at the corner where you are now, and after only ten feet turns right again.

*If you move to this latter corner, turn to 179.*

### 140

You try to escape from the Hound by diving towards the open door. The Hound attacks you again, causing you 2 more points of damage, and if this kills you, turn to 289.

Even if you survive, there is a chance that the Hound will get a good grip on you with its jaws, thus frustrating your attempt to escape.

Calculate  $E + 4H - T$ . If you score less than 15 the Hound will prevent your escape, but you can use Fortune Points to modify your score.

*If you succeed turn to 252.*

*If you fail, you may either attempt to reach the door again, by starting once more at the beginning of this numbered paragraph, or turn to 172 to fight the Hound.*



The creature reaches into the room.

## 141-143

### 141

From this point in the five-foot-wide passage you can see a corner, thirty-five feet away, where the passage turns right.

In the other direction, also thirty-five feet away, you can see a passage turns off to the left, while this one continues on into the darkness.

*If you move to the corner, turn to **377**, while if you proceed to the side passage you should turn to **321**.*

### 142

You have come to a large room, fifty feet square and thirty feet high. There is a twenty-five foot wide passage leading away from the right-hand half of one wall. In the opposite wall at the right-hand end there is a door, ten feet wide and fifteen feet high.

Ten feet out from the corner opposite the wide passage, (on your right if you come in through the door) a ten-foot-square shaft leads up through the ceiling. Depending on your actions, there may be a rope dangling from the centre of this shaft, with a circular wooden platform on the floor beneath. (If you have not lowered it, this will not be there!)

*If the rope is there and you wish to climb it, turn to **57**.*

*If you open the door, turn to **73**.*

*If you move along the passage, turn to **62**.*

### 143

You stand before a heavy-looking wooden door, which appears to open away from you, hinged on the right. There is a handle on the left-hand side, formed by an

## 144-146

iron ring held in the jaws of a nicely carved jackal's head.

Looking in the other direction, you can see" a short passage leading away for fifteen feet to a point where it ends at a T-junction. Halfway along, another passage turns off to the left.

*If you go as far as the first passage, turn to **219**.*

*If you turn the handle and push the door open, turn to **243**.*

### 144

You hit the ground after falling a little over fifteen feet. Although not a particularly long distance, you cannot land well when the ground is invisible, and you have also landed partly on a pile of rusty old metal.

*The combined result is that you suffer a total of 4 damage points. If this is sufficient to kill you, turn to **289**.*

*If you survive, you groggily search for the materials to make a light, and may turn to **240** to survey your surroundings.*

### 145

You find the chest has a large, ornate lock fastening it shut. Surprisingly, there is a key already in the lock.

*If you turn the key to open the lock, turn to **293**.*

*Otherwise, turn back to **133** and choose afresh.*

### 146

You have arrived at one end of a thirty-five-foot-long,

five-foot-wide passage. At the far end you see the passage ends at a T-junction, and if you wish to move to that point, turn to **393**.

There is an alcove in the left-hand wall at your end of the passage, which is some five feet wide and three feet deep. It extends up to the ceiling, but there is no floor to it, only a shaft leading downwards, narrowing as it goes, until it ends five feet below at a smooth shiny surface. It looks like a glass panel, but you can see nothing beyond it.

You see there is a black metal rod running down the right-hand side of the shaft. It seems to be attached to the shiny panel by a metal plate, and at the top end, just below the level of the passage floor it ends in a small metal box. The top few inches of the rod are grooved and you feel it may be intended to open the panel. Unfortunately, you cannot decide how it works.

*The only way to investigate beyond the panel would seem to be to break it somehow. If you wish to do this, turn to **60**.*

#### 147

You have come to a massive pair of doors across the end of a fifteen-foot-wide passage. Each door is seven-feet-wide and twenty-feet-high.

*If you try to push one open, turn to **116**.*

In the other direction, the passage turns a corner to the right twenty-four feet away. There is a small, five-foot-wide door roughly halfway along in the left-hand wall.

*If you move that far, turn to **235**.*

#### 148

You cast the burning torch down the shaft, and it lands amongst the glass shards.

For several moments the torch continues to burn fitfully. It seems to have landed on a partially liquid, absorbent surface and there is much spitting and bubbling around the flaming end. The area around the torch seems to quiver and turns opaque, small wavelets ripple the surface and then the flames gutter and go out.

With your light from above you see the surface below rapidly grow still again, while the cloudy area clears more gradually. The glass shards seem to have sunk a little lower.

*What may be within the room below remains a mystery. Whether you wish to abandon it, or seek a way down, you will have to turn back to **378** and decide.*

#### 149

You have come to a corner in a five-foot-wide passage. Looking in one direction, you can see a passage leads to a plain door twenty-five feet away.

*If you proceed to the door, turn to **13**.*

If you have come from that direction, you will find the passage turns left at this corner, then twenty-five feet further on turns right again.

*If you wish to carry on to the second corner, turn to **117**.*

The walls of the passage are ten feet high, and covered

in paintings and designs, some of which seem to be centuries old.

*If you wish to examine the walls between the two corners, to see if you can find any messages, hidden mechanisms or other clues, turn to 213.*

### 150

After a few minutes you hear a cautious but heavy tread close at hand, and a large bulk looms up against the lightening sky. You realize you are being trailed by an Ogre.

Though this is a formidable opponent, you will have little choice but to attack. Ogres will not lightly abandon a potential prey, and at least you have the advantage of SURPRISE.

Leaping from cover, you strike the Ogre with your weapon for the maximum damage as indicated in the Game System. You should then continue the combat as outlined there, but will still have an advantage from your SURPRISE. So long as you can continue to hit the Ogre in each round of Combat, you will keep SURPRISE. As soon as you fail to score a hit, this advantage will be lost.

*Now turn to 374 for the Ogre's details, remembering the effect of SURPRISE.*

### 151

You have come to a corner in the passage. Looking one way you can see your passage ends only ten feet away, where passages lead off from both sides.

*If you go to that point, turn to 291.*

If you have just come from there, the passage turns



You are being trailed by an Ogre.



right at your corner and ends only five feet away at a heavy, closed door. You can see a large bolt holding it shut, and it appears that the door opens towards you. All is quiet.

*If you unbolt the door, turn to 277.*

### 152

You carefully work your way around the room, but are unable to find any concealed panels. It is conceivable that some of the large stone blocks, which all seem devoid of mortar, could be caused to slide or pivot, but if so you cannot find a way to make this happen.

*If you leave the room, turn to 335. If you close the door after you, the description given there will be accurate: if you leave it open you should bear that difference in mind.*

*If you stay in the room, but close the door from the inside, turn to 216. There is another handle on the inside, much like that on the outside.*

### 153

Oh, bad luck! This is the poison used to dispatch anyone too badly injured to be cured.

*The merest taste is fatal: turn to 289.*

### 154

You have come to a point where there is a shallow alcove in the wall of the five-foot-wide passage. It is three feet deep, five feet wide and goes all the way up to the ceiling ten feet above. There is no floor to it, however, merely a shaft leading downwards, narrowing as it goes until it ends five feet below. The bottom of

the shaft is actually a glass panel two feet wide and three feet long.

On the far side of the panel is a brightly lit area. You cannot see much of it, but it seems to be either a room, or a wider passage than the one you are in. Of greatest interest, however is the enormous Hound you can see. There is a length of chain attached to its collar and it appears to be asleep.

If you wish to open the glass panel, either to enter the area below, feed the Hound or whatever comes to mind, there is a stout metal rod attached to one wall of the shaft which looks as though it is intended for that purpose. It is attached to the glass panel by a metal plate, and at the top, just below the level of the passage floor, it enters a small metal box. You cannot discover how it works, however, so the only way to gain entry seems to be to break the glass.

*Should you wish to do this, turn to 364.*

*Otherwise you can either move to the corner five feet away in one direction, where this passage turns left 360 or go the other way. In that direction you can see another passage turns off to the left, thirty feet away. Turn to 393 if you go there.*

### 155

As you walk along this fifteen-foot length of passage, the floor suddenly opens beneath your feet and you feel yourself falling.

Now is the time to show your agility: calculate  $E + 4H$  and, if you achieve a score of 15 you will manage to fling yourself forward far enough to catch the floor on the far side. If you score 16 you twist backwards and

reach the floor behind you, whence you came. As recognition that luck can play a part here, you may add 1 point to your score for every Fortune Point you cross off your Character Sheet.

*If you score 14 or less you are unable to save yourself and should turn to 337.*

Saving yourself by catching the edge of the floor will necessitate dropping anything you were carrying in your hands. Such item(s) are lost in the trap below, and must be deleted from your Character Sheet.

The pit remains open for the moment: it is as wide as the passage and fifteen feet long. It operated when you reached the middle and you now see four sections of floor hinged around the trap sides. There is a veritable forest of spikes jutting up from the bottom some twelve feet below.

*If you score 15 or 16 turn to either 179 or 159 depending upon the direction from which you approached and the side on which you escaped the trap (159 takes you beside the door).*

## 156

The Hound catches your offering in midair and consumes it in one gulp.

There is no discernible effect. It seems as fit and furious as ever and continues its efforts to reach you.

*Turn back to the paragraph number you just noted.*

## 157

You stand facing a passage which only leads five feet: the one you are in extends to your left and right.

Looking to your left, you see this passage passes another leading away to the right after thirty feet and continues into the darkness.

To your right, this passage passes a small alcove in the right-hand wall after five feet, then a side passage to the right ten feet further on, before it too leads off into the darkness.

*If you have just emerged from the passage in front of you, you will know what it contains.*

*Otherwise, if this is the first time you have come to this point, you should turn to 8 if you wish to investigate the passage before you.*

*If you wish to go right as far as the alcove, turn to 269.*

*If you wish to go left to the next side passage leading to the right, turn to 321.*

## 158

This colossal room, if you pace it out, proves to be 150 feet wide, 250 feet long and, you estimate, about 100 feet high.

On each side, ten feet from one end, are pairs of doors twenty-five feet wide and thirty feet high, and between them, five feet from the end wall is a vast screen, 100 feet wide and stretching from floor to ceiling. This screen is like nothing you have ever seen before. When you first enter the room it is covered by moving bands of various shades of blue, but after a few minutes this changes to red, then back to blue again with each colour lasting about ten minutes.

The doors on the right, as you face the screen, are

closed, but slide open of their own accord if you approach within five feet of them.

*If you do this, turn to 78.*

The doors opposite appear to have become stuck in a partly open position.

*If you go to look through the gap, turn to 110.*

Just in front of the screen are five ten foot square openings in the ceiling, leading up into the darkness.

At the far end of the room from the coloured screen are a mighty pair of doors extending across the width of the room and from floor to ceiling.

In the centre of the room is an extraordinary edifice of metal. Parts seem to be rusty, and paint has peeled off other sections.

*If you wish to inspect more closely, turn to 249.*

## 159

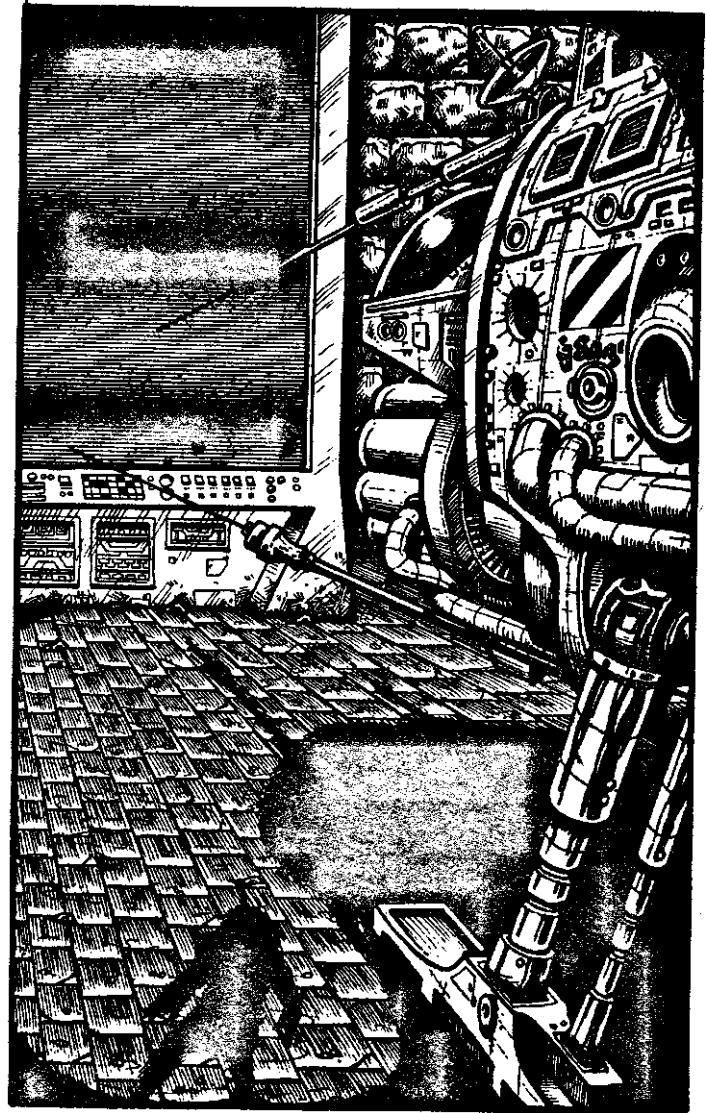
You stand before a closed, stout-looking wooden door. There is a square metal handle on the left-hand side, and it looks as if the door opens away from you.

*If you turn the handle and open the door, make a note of this paragraph number, then turn to 387.*

The door is in the right-hand end of one wall of a five foot wide passage. To your immediate right is the blank end wall of the passage.

To your left, the passage runs twenty feet from the corner behind you, then turns left.

*If you move to that point, instead of opening the door, turn to 155.*



Like nothing you have seen before.

## 160-162

### 160

You free one hand from the rope to extract a coin from your pouch. Calculate E + 2H: you need a score of 12 to succeed, and may use Fortune to modify your score if you wish.

If you fail you will lose your grip on the rope and should turn to **144**, adding 1 extra damage point for the extra distance you fall as a result.

If you succeed, you hear the coin strike something below quite quickly, and calculate you have around fifteen to twenty feet to fall. The coin sounded as though it hit some metallic objects.

*Turn back to **128** to decide what to do now.*

### 161

An experienced adventurer like you should be able to negotiate a 'chimney' like this. Calculate E + 4H - T as explained in the Game System. You will need a score of 13 to succeed, but you may use Fortune to achieve this if necessary.

*If you succeed, turn to **16** if ascending, or **217** if descending.*

*If you fail, you will fall to the floor below, breaking the ladder irreparably as you do, and suffering 3 points of damage. You should amend your Character Sheet appropriately, then turn to **217**.*

### 162

You turn the handle and push the door open. It is hinged on the right, and beyond is a five-foot-wide passage leading to another door twenty feet in front of you.

## 163-164

If you pass through the doorway the door will swing shut behind you. You note that the handle on this side matches the one on the other.

*Since the passage is quite dark, if you have no light source you had better come out again and turn back to **235**.*

*If you have a light, turn to **295**.*

### 163

You stand at one end of a twenty-foot-long passage.

*At the far end the passage ends at a wooden door, and if you approach the door you should turn to **103**.*

If you prefer not to, you can examine the walls, floor and ceiling to your heart's content, but will find no openings, carvings, levers, buttons, sliding panels or, indeed, anything of any note whatsoever.

You will eventually have to approach the door!

### 164

There is a handle on each side of the winch, which is well greased, and you are able to spin the drum quite quickly to send the bucket into the depths.

Keeping track of the amount of rope wound off the drum is difficult, but you estimate well over one hundred feet must be involved when there is a faint splash, and the rope goes slack.

There is still some twenty feet of rope on the winch-drum. If you wish to wind this off as well you will see that the rope end is securely attached, being actually threaded through a hole in the drum and knotted around it.

*If you fancy a hundred foot climb down the rope into the darkness, turn to 228.*

*Should you prefer to wind the rope (and bucket) up again, turn to 356.*

*If you leave everything where it is and leave this room, turn to 52.*

### 165

You decide to examine the walls of this five-foot-wide passage. They are ten feet high and completely covered with a jumble of paintings and designs obviously executed over many centuries. Some are so faded as to be virtually indistinguishable, and in several places newer works have partially covered older ones.

In the flickering light of your torch you peer closely at the colourful display for a considerable time, but find nothing to indicate a hidden opening or any form of concealed message.

All this is quite a strain on your eyesight, and will have the effect of reducing your Expertise by 1 point for the remainder of the adventure. Amend your Character Sheet accordingly.

The only way to avoid this is to drink a Healing Potion, if you have one. This will not only restore your normally excellent vision (and put your Expertise back to normal) but will also have the usual effect on any damage suffered.

If you do this, your Character Sheet will naturally need amending again.

*Then turn to either 357 if you enter the room at the end of the passage, or 117 if you move to the corner.*

### 166

You search the room and quickly come to the conclusion that the only items of interest are those already described: the doors, the panels in the ceiling, and the two Hounds with their chains attached to rings set in opposite corners of the room.

*You can try turning these rings: for the one to which the first, larger Hound was tethered turn to 294, and for the other turn to 326.*

*If you wish to investigate the ceiling panel which illuminates the room, and have a twelve-foot ladder available, then turn to 70.*

*Even with a ladder you cannot reach the panel in the centre of the ceiling.*

*If none of these alternatives appeal to you, turn back to 102.*

### 167

You have come to a corner in the passage.

Looking in one direction, you can see it leads into a room twenty feet away.

*If you enter the room, turn to 359.*

If you have just come from the room, the passage turns to the left where you are now, and continues into the darkness for as far as you can see.

*If you go in that direction, turn to 87.*

### 168

You hastily close the door, without waiting to see what manner of creature(s) may be in the heap of straw.

Looking in the other direction, you can see a door

twenty feet away, which may be closed, or open if you visited that room first.

There is, however, no sign of the side passage which used to turn off to the right five feet away. You begin to realize what the grinding noise implied.

*If you re-open the door and enter the room beyond, turn to 88.*

*If you go to the other door and open it for the first time, turn to 241.*

*If you have already been through the other door, but wish to return, turn to 217.*

Should you have reached a stage where you can find no way out, you settle yourself in a corner to await whatever may befall.

*Turn to 300.*

## 169

You have reached the first ten-foot-wide opening in the well-lit twenty-five foot wide passage, which is on the right if you are coming from the doors at the end of the passage.

This opening is ten feet wide, ten feet long and fifteen feet high, and acts as a doorway with a long room beyond. The door itself stands open.

*The room is fifty feet square, with some rather odd-looking furniture here and there. If you wish to enter to look around, turn to 174.*

*You can now clearly hear voices coming from the next opening in the side wall of the passage, sixty*

*feet away. If you wish to move closer to listen, turn to 190.*

## 170

You elect to examine the dark panel set in the ceiling above the centre-point of the left-hand wall, and prop your ladder against the wall below it.

Climbing until your head is just below the panel, you find you can make out nothing through it. Gingerly you run one hand over the surface, which is cool and smooth, rather like glass.

*There is no way you can find to move the panel. If you decide to break it, turn to 186.*

*Otherwise you can descend to the floor and, turn back to the paragraph number you recently noted..*

## 171

You have reached a solid-looking door which blocks the passage. It appears to open towards you, hinged on the left, and on the right-hand side is a handle in the form of an iron ring held in the jaws of a jackal.

*If you turn the handle and pull the door open, turn to 243.*

*Looking the other way, you can see the passage extends twenty feet before turning a corner to the right. If you move to this corner, turn to 227.*

## 172

*You decide to fight the giant Hound, which has Expertise 13, Vitality 9 and does 2 points of damage. Conduct the combat in the normal way and, if this results in your death, turn to 289.*

*If you are victorious, turn to **38**, and add 2 Fortune Points to your Character Sheet. You may also take a Potion if you wish, again amending your Character Sheet appropriately.*

### 173

Swimming quietly around the twenty foot square pool in the darkness, you are relieved to find all is still and quiet. The pool is surrounded by a flat surface on all four sides, and you can climb out of the water wherever you wish.

Assuming you have brought your tinderbox with you, you will be able to make enough light to find a torch on one of the walls and light it.

Even if you have no fire-making equipment, if you feel your way around the room you will eventually find a tinderbox thoughtfully placed on a table.

*When you have some illumination, turn to **21**.*

### 174

Moving around this fifty-foot-square room, you find two of nearly everything: beds, chairs, couches, tables, cupboards, chests, etc. The odd thing is that one set is human sized, while the other is half-again as large. Looking into cupboards and chests you find the same with clothing, footwear, cutlery and crockery.

It seems the quarters are shared by someone of your own size and a giant!

*When ready to leave, turn back to **169**.*

### 175

You lower yourself down the shaft and hang somewhat

awkwardly by your hands (as one of them holds a lighted torch). You stamp hard on the window at the bottom, which breaks. The glass falls free, but you do not hear the expected tinkle of glass shards on the floor below. Instead, you become aware of a low-pitched humming noise from the room.

Peering down between your feet, you can see no change in the room, and no sign of the glass either.

*If you pull yourself back up, turn to **67**, but remember the window is now missing.*

*If you go ahead and drop into the room below as planned, turn to **259**.*

### 176

Attaching a second rope to the one you are already using is no mean feat, but at least you will be able to change hands on the rope to remove your backpack, if you need to reach into it.

In order to avoid losing your grip on the rope while engaging in all this activity, you will need to achieve a score of 16. Calculate E + 4H: again you may use Fortune to increase your score, but this time the supporting grip of your legs on the rope will nullify the effect of any extra weight you may be carrying.

*If you fail to reach the necessary score, you will fall. You should turn to **144** to learn the effect, but will need to add 1 extra damage point as you are falling rather further than indicated there.*

*If you succeed in attaching a second rope, turn to **208**.*

## 177

You have come to a corner in the fifteen-foot-wide passage. Looking in one direction, there is enough daylight for you to be able to see the passage stretches seventy feet before turning right. The right-hand wall bears a frieze of paintings: those nearest you are badly faded, but in the light of your torch you can make out pictures of men, women and sailing ships. Halfway along on the left-hand side a twenty-foot-wide hall opens off, and some daylight comes in from that direction.

*If you go as far as that, turn to 129.*

Around the corner, the passage ends some twenty-four feet away at a pair of massive wooden doors, each seven feet wide and twenty feet high. Halfway along the right-hand wall is a smaller door, five feet wide and twelve feet high.

*If you go as far as this smaller door, turn to 235.*

## 178

After this initial success, the horde of biting, stinging creatures are not going to quit now.

*Long before you reach the dune you will run out of Vitality or Fortune Points, and should turn to 289.*

## 179

You come to a corner in the passage.

*In one direction you can see a second corner, ten feet away, where the passage turns right. If you move there, turn to 139.*

*Looking the other way, you see a third corner, where*



The right-hand wall bears a painted frieze





The wind is carrying your scent.

*the passage turns left after fifteen feet. If you go that way, turn to 155.*

### 180

When you come to retrieve the ladder, you find it has become stuck in the surface of whatever lies in the room below.

Pulling it free will take quite an effort. Calculate  $E + 4H$ : you will need a score of 15 to succeed. Fortune may not be used to modify the score this time.

*If you manage to pull the ladder free, turn to 212.*

*Otherwise you will have to leave it here, and turn to 269.*

### 181

You manage to turn the handle and, throwing your weight forward, force the door open.

As it opens, the floor silently moves back up into place beneath your feet. Cautiously you try your weight on it, but it is as sound as before.

*Turn to 107, ignoring the first paragraph.*

### 182

The day passes without incident, and the cooling air finally wakens you at dusk. You have a meal and re-settle your equipment about your person before setting off once again, trying to keep the constellation of the Wolf directly behind you, as before.

For a while you can hear the occasional roar or howl from some wild creature in the direction from which you came, and wonder if the desert scavengers are disputing the Ogre's body.

Again you make quite good progress through the night, but become a little disturbed as you realize that the roaring at least is keeping pace with you.

In the early hours of the morning you cross a long, bare expanse of loose pebbles and, looking back from the far side, see a Mountain Lion purposefully trotting after you.

There is no chance of concealment, as the wind is carrying your scent straight to the predator. You will have to fight, and this time there is no way you can obtain the benefit of surprise.

*Turn to 310.*

### 183

You join in battle with the Cheetah, which has Expertise 12, Vitality 9 and can do 3 points of damage with its claws and fangs. The fight will continue until one of you is dead, unless you wish to try to break off the combat and leave the room.

If you do this, the Cheetah will be able to attack your defenceless back, and will automatically cause 3 points of damage. Then you will have to sacrifice 2 Fortune Points to successfully open the door and escape, otherwise the Cheetah will be able to drag you back, and you must continue the fight to its conclusion.

*If you manage to kill the Cheetah, turn to 355.*

*If the Cheetah kills you, turn to 289.*

*If you escape from the room, slamming the door after you, turn to 97, and do not forget to delete the Fortune Points and record the damage on your Character Sheet.*

### 184

You stand by a corner in a five-foot-wide passage, the walls of which have been covered with a multitude of pictures and decorative designs over a very long period.

*Looking in one direction you can see a plain door at the end of the passage twenty-five feet away. If you move to that door, turn to 120.*

*If you make a careful examination of the wall decorations between the corner and the door, take a careful note of this paragraph number, then turn to 296.*

*If you have come from that direction, you will find the passage turns right here, then turns left twenty-five feet further on. If you carry on to the second corner, turn to 101.*

*Should you decide to make a close examination of the paintings on the walls between the two corners, you should again take note of this paragraph number, but turn to 229.*

### 185

Shuddering, you make your way back up the slope to the cover of the rocks and are soon sleeping by a small fire.

In this way you pass the rest of the night comfortably and, by dawn, having drunk sparingly of your water (and taken any Potions if required) are back looking across the sandy depression. You can now see that, although the impossibly regular dune is the same colour as the sand, the pyramid perched on top is a dull black.

From here you can see no openings in the pyramid, no

## 186-187

steps as the burned man described, and certainly nothing on the surface of the sand.

You realize that you arrived at the edge of the circular valley just about due North of the centre, and the wind is now blowing from ahead and to your right. It, therefore, seems sensible to circle the valley in an anti-clockwise direction so that the wind will soon be at your back.

Shrugging your equipment into a more comfortable position, you set off.

*Turn to 98.*

## 186

Using a weapon, you strike forcefully upwards at the centre of the dark panel. This does indeed prove to be made of glass, which shatters and falls around you to the floor below.

In the space revealed, you find a shaft leading upwards, widening slightly as it goes. There seems to be a larger space opening off it, five feet above, on the side away from the room.

*You feel you can probably work your way up to that point, with a bit of luck, and if you wish to try should turn to 122.*

*Otherwise, you come back down the ladder and turn back to the paragraph number you noted recently.*

## 187

As you turn the handle and pull the door open, there is a grinding noise behind you, which almost drowns the rustle of straw from one corner of the room beyond the

## 188-189

door. The room is dark, but in the light of your torch you can see it is some fifteen feet square and the same in height. The door is in the centre of one wall and there is a heap of straw in the opposite left-hand corner. You can see two pairs of eyes gleaming at you, and there is a low snarl.

*If you enter the room turn to 88.*

*If you close the door without entering, turn to 168.*

## 188

You recall hearing tales of these rare creatures, known as Entanglers. Normally they are much smaller and live in hollow trees or rock crevices where they are able to kill small animals with their stinging tendrils and drag the bodies into their lair for digestion. This one has grown to be a monster!

As you reach the door, two tendrils brush against you, stinging severely and causing you 2 points of damage.

*Amend your Character Sheet and if this is sufficient to kill you turn to 289.*

If you survive you are able to wrench the door open before more tendrils can reach you. Diving through, you slam it shut behind you.

*Turn to 247.*

## 189

This room is thirty feet square and fifteen feet high and at first glance there are no exits.

The main feature is a ten foot square pool of water against the centre of one wall. The pool is dark, as the

sides and bottom are formed by the normal five-foot-square blocks of black stone which make up the pyramid.

If you stand with your back against the wall facing the pool, the wall on the right is lined with a row of hooks holding quite fresh-looking towels. If you have been in the pool, you can use these to dry yourself.

The wall on the left holds several torches, only partly used, set in holders jutting out from the wall. There is a small table by the centre of the wall, and this holds flint, steel and tinderbox. You decide that the extra illumination may be a good idea, and light several of the torches. Although the ceiling and floor are made of the normal black stone blocks, the walls have been lined with white tiles.

Immediately to your left, in the corner of the room, a ladder is attached to the wall and leads up through a five-foot-square opening in the ceiling.

*If you wish to climb the ladder, turn to 317.*

*If you wish to enter the pool, turn to 93. The water is extremely cold, but there is no sign of living creatures in its depths.*

## 190

Cautiously you approach the second opening and stop short of the corner to listen. There are two voices speaking: one sounds old and quavery and does most of the talking, while the other is very deep and gruff and speaks only in monosyllables. They are not speaking very loudly, but straining your ears you hear, 'Hold it steady' at one stage in the higher-pitched tones.

*If you try to sneak past the opening to investigate the one further down the passage, turn to 201.*

*If you go into the opening, turn to 226.*

*Should you prefer to creep away without alerting the speakers to your presence, turn to 206.*

## 191

The door opens away from you to reveal a fifteen-foot-square room; the door is in the centre of one wall. There are no signs of other doors and the room seems quite featureless apart from two panels in the ceiling.

One of these is two feet square, in the centre of the ceiling, and glows dull red. You can feel heat radiating from this panel, and the room itself is unpleasantly warm.

The other panel is some three feet long and about two feet wide and is set in the ceiling above the centre-point of the right-hand wall. It is quite dark and smooth.

Unless you have a ladder with you, there is no way for you to reach the ceiling panels, and even if you have one you will not be able to support it in order to get to the centre panel.

*Nonetheless, if you wish to search the room, turn to 218.*

*Otherwise you shut the door again and should turn back to 247.*

## 192

This time you have set yourself a task which would confound a contortionist. To make a light, you have to

strike flint on steel, catch the spark in a box holding the tinder, then blow on it to coax forth a flame. Even then the flame is small, and is usually only employed to light a torch or candle.

Doing all this while dangling on a rope will call for a score of 20! Calculate  $E + 4H$  in the usual way, and again you may increase your score by sacrificing Fortune Points if you wish. This time we will allow that the grip of your legs on the rope will negate the effect of any extra weight you may be carrying.

*If you fail to achieve the necessary score you will lose your grip and fall. Turn to **144**, but add 2 extra points to the damage you will suffer, because of the extra distance you fall and the awkwardness of the attitude you are in from your exertions.*

*If you do succeed in making a light, turn to **224**.*

### 193

On leaving the room, you may close the door behind you or leave it open, as you wish.

Twenty feet away you can see another door opposite. This in turn may be open or shut, depending on your previous actions.

*If you have been through that door already, but wish to do so again, turn to **217**.*

*If you have not previously opened that other door, but wish to do so now, you move to it and should turn to **241**.*

In any case you will notice that the side passage, which once turned off to the right five feet from the door to the Hyenas' room, has disappeared. There is only a

blank wall there now and, try as you may, you are unable to find a way to move it.

*If you return to the Hyenas' room, turn to **344**.*

Should you have reached a stage where you abandon hope of escape, you settle yourself as comfortably as possible and await what time may bring.

*In this case, turn to **300**.*

### 194

It takes the file of white-clad beings half-an-hour to cross the sands, and they appear to have no difficulties on the way. You count fifteen of them, one of whom is being carried on a litter by four others, while another leads three animals by a rope. At this distance you cannot identify them for certain but decide they are probably sheep or goats.

Once at the dune, they appear to climb a flight of steps. You cannot see them, but the motions indicate they must be regularly spaced and fairly wide, as the litter is carried up sideways. At the top they all disappear from view, and you assume there must be an entrance.

Watchfully, you settle down to wait and eventually, around noon, the party emerges again. They have been inside for some four hours. You again count fifteen figures, but this time all are walking quite normally and there is no sign of the animals.

The file again crosses the sand, all mount camels and, with a small cloud of dust, they disappear into the defile.

The long wait in the heat has cost you 1 Vitality Point and caused you to drink more of your precious water.



They appear to climb a flight of steps.

You realize that you are now down to one full waterskin and, unless you can find water here, will not have enough for the return journey.

You decide to cross the sand now, rather than waiting for nightfall when the creatures you saw come out of their day-time lairs.

*Turn to 210.*

### 195

You stand by a rectangular hole, some three feet wide and five feet long, and there is just room to pass by on either side.

If you prefer to move on along the passage, you have a choice of directions.

*Looking one way you can see this passage ends at a T-junction twenty-five feet from the hole, where other passages lead off to left and right. Turn to 372 if you go that way.*

*In the other direction, you can see another similar hole in the floor fifty feet away. If you move towards it, turn to 119.*

If you wish to examine the shaft, we shall assume you are standing on the foot-wide ledge to one side, with the similar hole fifty feet away to your left, and the passage leading to the T-junction on your right.

*With that in mind, turn to 211.*

### 196

By the light of your torch you can see that you are in the bottom of a well shaft. The shaft is only five feet wide, the bottom is quite level and the water comes up

to your waist. The rope dangles down from the darkness above, attached to a large bucket which is submerged beside you.

All is as you might expect, except that there is a square opening in the wall behind you, about six feet above the surface of the water. It looks to be a bit over two feet across and you feel you could squeeze through if you could reach it.

You can either clamber on to the submerged bucket or climb a little way up the rope and swing yourself over.

*The opening is, you calculate, in the wall which faced away from the doorway into the room above. If you wish to scramble through it, turn to 2.*

*If you prefer to climb the rope all the way to the top of the shaft, turn to 28.*

### 197

If you have the metal rod with the grooved end which was in a chest with the gold pieces and the Potion, you will be able to screw it into this hole.

*Nothing else will fit, so if you do not have the metal rod, turn to 184.*

After several turns, you find increasing resistance, but with a hefty twist of your wrist you screw the rod further home. There is a grinding noise and a five foot block of stone swings back, pivoting somehow on its left-hand corner to reveal a five foot square recess. Beyond that is a dark space and this seems to be the entrance to a secret room.

*If you wish to enter, turn to 365.*

*Otherwise, the space will remain open until you start to unscrew the rod, when the block will swing back into place. Turn to 184 if you do this.*

### 198

The Hound eagerly catches the food in its jaws and gulps it down without pausing for breath. The effect is striking. . . within seconds its legs collapse, it rolls over on its back and, with only a last twitch from its limbs it is dead. The green liquid is obviously a most potent poison.

*You may add 2 Fortune Points to your Character Sheet for disposing of this opponent, then turn to 102.*

### 199

You have reached a point where three passages meet.

*If you turn to 19 you can move thirty-five feet to a point where four passages meet.*

*Moving clockwise, at right-angles to this passage, is another which runs for fifteen feet to a turning off on the right. If you move to there, turn to 391.*

*In the opposite direction the passage goes twenty feet to a point where four passages meet. If you go that way, turn to 135.*

### 200

Whichever of the two ankhs you try to remove, you will find is actually a fixture. It appears to be hinged in some way, and you can pull the top towards you.

When you do this, there is a grating noise followed by a rumbling within the wall, which causes some

vibration in the passage. A section of the wall close by seems to move a fraction of an inch, then the noise ends and the ankh/lever returns to its upright position.

*Turn back to 17.*

### 201

You decide to try to sneak past the second ten foot opening in the twenty-five foot wide passage, without alerting those talking within.

This is mainly a test of skill. Calculate  $E+4H-T$  and you will need a score of 15 to succeed. You may sacrifice Fortune Points to modify your score if you wish, and should amend your Character Sheet if you do.

If successful, you are able to tiptoe past this opening and continue to the next, which is either the furthest from the large doors on the right-hand side, or the closest on the left-hand side, depending on which way you are going.

*If heading towards the partly closed doors, turn to 169, while if heading the other way you should turn to 238.*

As you pass the opening you will be able to look into a fifty foot square, well-lit room beyond an open door. There are a number of work benches in the room, various heaps of unidentifiable objects, mainly made of metal, and at one bench a white-haired man and a nine foot, hideously ugly figure are working.

The figure looks like a Troll, and if you failed to sneak past it was probably because your surprise caused you to utter some sound. In any event, if you failed to achieve a score of 15, they see you.

*If you smile and walk in, turn to 226.*



An incongruous pair.



## 202-203

*If you make a run for it, back towards the doors partly closing the passage, turn to **274**.*

### 202

As the ceiling is fifteen feet above the floor, you will only be able to examine the panels if you have brought a ladder from the storeroom.

*If you have no ladder turn back to **320** if one Hound is still alive, or **336** if both are dead.*

*Even if you have a ladder, you will be unable to reach the red-glowing panel in the centre of the room. If you wish to examine one of the others, first make a note of this paragraph number, then turn to **257** if you wish to examine the brightly shining yellow panel.*

*The dark panel can only be examined if the second Hound has been overcome. If it has, and that is the one you prefer to try, turn to **170**.*

### 203

You are at a corner in the passage.

*Twenty feet away in one direction is a point where four passages meet. If you move there, turn to **3**.*

In the other direction you can travel thirty-five feet then the passage ends at a closed wooden door.

*Turn to **335** if you go to the door.*

## 204-205

### 204

When you try twisting the ring, which is set into the wall in one corner, it turns easily and with scarcely a sound a door opens in the centre of the wall beneath the ceiling panel through which you entered.

*If you leave through this door, turn to **239** but remember that the other Hound is still alive.*

*Should you prefer to stay in this room for the moment, turn back to **38**.*

### 205

You recover consciousness after a few moments, to find yourself lying on the floor of the room at the foot of the ladder. Delete 3 Vitality Points from your Character Sheet and if this kills you, turn to **289**.

Your weapon is ruined, as the point has partially melted.

The panel above you is broken and there is no longer any light coming from it. Any other shining panels in the ceiling are unaffected, and you decide to leave them strictly alone.

You can, however, see that the broken panel concealed a space of about two cubic feet volume. There is an odd construction of metal in the top of this small space, which has obviously been damaged by the force of your blow. You can only suppose it was a magical device with some permanent form of 'light' spell cast upon it, with another protective spell cast upon the glass cover which nearly ended your life.

*Turn back to the paragraph number you were asked to note when you climbed the ladder.*

## 206

If you are in luck, you will be able to creep away from the opening without alerting those talking within. This only calls for the sacrifice of 1 Fortune Point: if you delete this from your Character Sheet you will be able to get back to the opening nearest the partly closed doors without the speakers hearing you, and should turn to **169**.

Should you be unable (or unwilling) to sacrifice a Fortune Point, you will accidentally clatter your scabbard against the wall. The conversation ceases with a cry of alarm and the sound of hurried footsteps.

*If you run, turn to **242**, while if you hope to brazen it out, turn to **226**.*

## 207

You stand before a stout-looking, closed wooden door. From the position of the hinges, you deduce that it opens towards you. There is a square metal handle on the right-hand side. If you listen carefully you will not hear anything.

*If you turn the handle and pull the door open, make a note of this paragraph number, then turn to **387**.*

*Looking away from the door, a passage extends twenty-five feet to a corner, where it turns left. If you move to the corner, turn to **227**.*

## 208

Well before reaching the middle of the second rope, your feet touch something below. Feeling cautiously around, you find you are standing on a heap of metal. Keeping your weight on the rope, you edge your way

down to firm ground, then release the rope and search out your materials to make a light.

*When you are able to survey your surroundings, turn to **240**.*

## 209

The winch and the platform suspended below it look capable of raising and lowering quite heavy loads, but naturally there is no way that you can descend on the platform without having one or probably two others to work the winch.

The only way you can descend, therefore, is to lower the platform and then climb down the rope. You cannot climb down while carrying a torch, but could lower a burning torch on the platform.

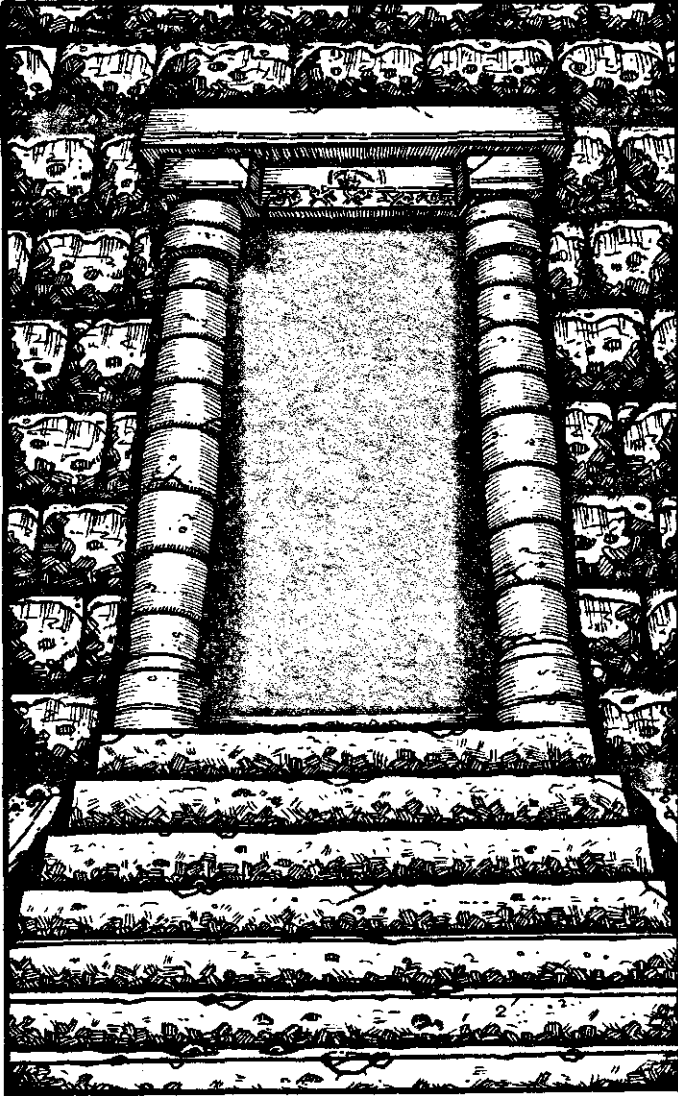
*If you wish to do this, turn to **46**.*

*Otherwise, there is nothing else of interest in the room, so you leave by the passage and should turn to **167**.*

## 210

Quickly you descend the rock slope and set out across the sand. In half-an-hour you reach the dune, without incident, then move round to the South side where you do indeed find a wide flight of steps leading upwards. The curve of the dune obscures your view of the pyramid from here, and you start to climb.

The composition of the dune is most odd. It appears to be made of sand, yet when you prod it with your sword it is as hard as rock. And the steps seem to have been carved out of it, perfectly cleanly and regularly with no signs of wear or erosion.



An imposing entrance

You reach the top and there is an imposing entrance before you, twenty feet wide and some twenty-five feet high. The walls are made of five-foot cubes of some dull black rock, so cleanly cut that only a thin crack marks the spaces between them, which appear to be un-mortared.

Before you enter you survey the sands below, but can see nothing marring the surface. If the dead Magician were there, it seems likely that nocturnal predators have disposed of the remains.

Hoping that the white-clad ones may indeed not return for a while, you decide to explore within, where all is darkness.

*Turn to 23.*

## 211

What you see down the shaft depends entirely on your previous actions.

It is possible that you have already clambered up the shaft from the room below. If you did, you will be able to make out the body of a dead, feline animal, a heap of straw, some shards of broken glass and (unless you have tied a rope to it and pulled it up after you - be honest now) a ladder propped against the wall.

Otherwise, you will be able to see that the shaft narrows as it descends five feet to a transparent panel, by which time it is three feet long and two feet wide.

Through the panel, you will be able to see a heap of straw and a large, feline animal apparently fastened to the wall on the left by a fairly long chain. The room is fifteen feet square and the floor is fifteen feet below the

## 212-213

bottom of the shaft. You can see a door in the centre of the wall on the right.

*If you have already climbed up this shaft from the room below, but wish to descend again, turn to 327.*

*If the panel is intact but you now wish to open or break it, turn to 35.*

*If you decide to leave well alone, turn to 195.*

### 212

You manoeuvre the ladder back up the shaft and into the passage above, then notice with horror that the bottom few inches have been eaten away, as if by a very strong acid. With a shudder, you realize what the effect might have been on your flesh had you dropped into the room below.

*Turn to 269 for further progress along the passage.*

### 213

In the flickering light of your torch you peer closely at the jumble of paintings and designs covering every inch of the walls. Some faded older pictures have been wholly or partly covered by newer ones, and the effect becomes quite confusing in places.

However, near the end of one wall, facing the plain door at the end of the passage, you find a painting of the pyramid and notice that the entrance is slightly recessed. When you press and twist this small section there is a click, and a five-foot block slides to the right revealing a recess with a larger opening beyond.

*After a few seconds, the block starts to slide back again to close the opening. If you wish to enter the space beyond, turn to 381.*

## 214-215

*Otherwise, as you are by the corner of the passage, you should turn to 149.*

### 214

You wait in concealment for nearly an hour, and are beginning to think you must have imagined everything, when there is a rattle of loose rock on the other side of the cave entrance, and the massive form of an Ogre slides into view along the rockface.

Ogres are excellent trackers and will not normally abandon a quarry once they have taken up the trail, so you realize you have no choice but to fight. A moment later your chance comes as it springs into the cave mouth with a loud bellow, thinking to have cornered you within.

Dashing from concealment you strike a mighty blow from behind, for the maximum damage indicated in the Game System. Your opponent turns and combat will now proceed normally, except that you have the benefit of SURPRISE for the next two rounds of combat.

*Now turn to 374 for the Ogre's details.*

### 215

You open the door and see before you a large room lit, in some fashion, with a glowing ruby light. A deep humming noise fills the air.

Once your eyes have become accustomed to the strange illumination, you see that the room is rather more than fifty feet wide, and that there is another door (closed) directly opposite.

The other walls are about twenty-five feet to your left, and perhaps ten feet more than that to your right. Both these walls also have closed doors in the centres.

There is a small, dark, shiny panel set in the ceiling directly above the doorway opposite.

At the right-hand end, some objects lie against the walls in the corners, but you cannot readily identify them from here.

Halfway between you and the door opposite, some sort of device stands on the floor. It is about two feet high, three feet long and about the same in breadth. Spinning lenses reflect little flashes of light at you, and you can see a number of other moving parts. The humming noise seems to come from this device.

*If you wish to enter the zoom, turn to 55.*

*Should you prefer otherwise, close the door and turn back to 343.*

## 216

As the door clicks shut, the floor opens soundlessly beneath your feet, splitting across the centre of the room. There is a similar space beneath this room, fifteen feet across and fifteen feet deep. You will plunge into this space unless you manage to retain your grasp on the door handle.

*This is mainly a matter of luck. If you are able (and prepared) to cross 4 Fortune Points from your Character Sheet you will be left dangling from the door handle and should turn to 264.*

Otherwise you will tumble into the space below, and suffer 2 points of damage when you hit the floor. In this case, amend your Vitality accordingly and turn to 376, unless the fall kills you, in which case turn to 289.

(Whether or not you manage to hang on to the handle, you will be able to keep hold of the torch in your other hand, which illuminates the snake-pit below.)

## 217

The room is fifteen feet square and fifteen feet high. Although walls and ceiling are constructed of the usual black blocks of stone, the floor is covered by several inches of sand. The ceiling has a number of panels set in it, the like of which you have never seen before today. There is a circular one in the centre, about three feet across, which glows a dull red and gives off an appreciable warmth.

Smaller rectangular panels, about two feet long and one foot wide are set in the ceiling above the centre point of each wall. Three of these give out a bright yellow glare which you cannot look at directly for more than a second or two as it is like gazing at the midday sun. The fourth, over the wall to your left as you stand in the doorway, is as black as night.

If you search the room you will find nothing of interest.

*If you wish to investigate the ceiling panels, you can only do so if you have a ladder. If you have one, turn to 349.*

*Otherwise, you leave the room and turn to 81.*

## 218

You decide to search the room. If you have a ladder, you can prop it against the centre of the right-hand wall and climb to investigate the dark ceiling panel.

*If you do this, turn to 26.*

If you have no ladder, or prefer not to check the ceiling panel, you can search the walls for secret doors.

*In this case, turn to 234.*

You can see if shutting the door through which you entered will make any difference.

*If you try this, turn to 266.*

*Should you decide, after all, to leave the room, turn to 247 and close the door behind you.*

## 219

You have reached a T-junction and are looking down the centre one of the three passageways which meet here.

This passage leads forty feet to a crossroads where three other passages join it at right-angles.

*If you proceed to that point, turn to 51.*

The passage to your left only goes five feet then ends at a closed wooden door.

*If you move to the door, turn to 143.*

The passage to your right only goes five feet then ends as passages turn off to both sides.

*If you move on to this second T-junction, turn to 319.*

## 220

The Hound catches your offering in midair **and** consumes it in one gulp. The effect is instantaneous. As the Hound lands after leaping to **catch** the food, its legs are already buckling, and it sinks to the floor, limbs twitching for **a** few seconds before it lies still.

All is not quiet below, however. The continued noise of barking, chain rattling and scrabbling claws indicates there is at least one other similar beast below. Since it has not so far appeared you can only assume it too is chained up, but in a different part of the area below.

*You will not now need to turn back to the paragraph number you recently noted. Instead, if you now wish to descend, turn to 108 if you have a ladder. Without a ladder, as previously explained, the only way down is to drop and hope not to take too much damage from the fall on to a stone floor. To try this, turn to 76.*

*Otherwise, there is nothing you can do here. Turn to the last paragraph of 154.*

## 221

You have reached a T-junction where three dark passages meet.

If you face down the 'upright' of the T, with the other passages to left and right, you can see that it runs straight ahead of you into the darkness.

*Turn to 375 if you wish to proceed along this passage.*

The passage to your left seems to open into a wider area fifty feet away.

*You should turn to 125 if you go there.*

To your right, there is **a** corner where the passage turns left, forty-five feet away.

*Turn to 377 if you go that way.*

## 222

In order to make the return journey to Seven Wells in safety, you will need the calm weather to continue as no one can long survive the Groaning Desert in a sandstorm. You will also need at least two full waterskins, or may end the journey much in the state of the burned man.

If you have rescued prisoners to escort back, they will be in rather poorer health than you, and you will need an extra three full waterskins for each of them.

*If you have an old male prisoner with you, turn to 311.*

*For the purpose of this adventure, sandstorms will not appear if you continue to expend a Fortune Point each night, so if you have 3 left you will be able to complete the journey safely, and should turn to 367.*

*If you do not have the necessary water and Fortune requirements on your Character Sheet you had better search for them inside, turning back to 23.*

## 223

The door is hinged on the left and opens away from you into a warm, brightly lit, fifteen-foot square room.

There is an immediate uproar of snarling and barking, and you recoil into the passage as a huge Hound hurls itself towards your throat. Fortunately it is jerked to a halt just short of its goal, and you then notice there is a stout chain attached to its collar.

Carefully staying clear of the doorway, you examine what you can of the room from the outside. The entrance is in the centre of one wall, and there are two



The chain jerks it to a halt.

## 224-225

of these Hounds in the room, both on ten-foot-long chains. You can see that one is attached to a ring set in the wall in the far left-hand corner and assume that the one which went for you has its own chain similarly fastened in the near right-hand corner.

A quick mental calculation shows that this would prevent the Hounds attacking each other in the centre of the room, while one can obviously reach anyone entering by the door.

If you wish to enter the room you can fight the Hounds one at a time. They seem to be a cross between a mastiff and a wolfhound, but are as big as small ponies.

*Should you decide to take this course, turn to 272.*

*Otherwise, turn back to 371, bearing in mind that this door will now be open.*

## 224

The light from your tinderbox is just sufficient to reveal the ground, nearly twenty feet below. It also reveals a heap of rusty old metal immediately below, but if you slide to the end of the rope and then swing slightly to one side you should be able to land safely.

*If you try this, turn to 256.*

*Should you decide against it, turn to 128 to reconsider your options, but make a note of this paragraph number to save having to go through the light-producing acrobatics again.*

## 225

You stand before a massive pair of doors, each twenty feet high. A fifteen-foot-wide passage ends at the doors and if you look along it, you see it turns a corner to the

## 226-227

left twenty-four feet from the doors. Roughly halfway there is a smaller, five-foot-wide door in the right-hand wall.

*If you go as far as the smaller door, turn to 347.*

*Otherwise, if you push open the massive doors before you, turn to 116.*

## 226

You find yourself facing a most odd couple. One is an elderly man, with white hair and keen eyes who stands a little behind his more menacing companion, a nine-foot-tall Troll, incongruously clad in human clothes including rough-looking trousers, leather jerkin and boots. The Troll holds a fearsome-looking weapon which is like a metal club, some three feet long, with a square opening in one flared end.

Oddly enough, their attitude depends considerably on the way you are dressed.

*If you are wearing the standard adventuring clothes you set out in, turn to 258.*

*You may have discovered some clothing on your travels within the pyramid. If you have donned white robes with purple embroidery, turn to 265, while if you are wearing white embroidered in green you should turn to 270.*

## 227

You have come to a corner in the passage. Looking in one direction you can see a closed door across the passage twenty feet away.

*If you move to the door, turn to 171.*



If you have just come from that direction, the passage turns to your right at the corner where you stand.

In the other direction, you can see the passage ends at a second closed door, twenty-five feet away.

*Should you decide to go to that door, turn to 207.*

### 228

You will need both hands to climb down a hundred feet of rope, which precludes carrying a light.

*If you extinguish your torch, secure your equipment and swing down into the shaft, turn to 324.*

*If you decide against it after all, turn back to 164.*

You can, if you wish, prop your torch in an empty bucket, so that this room at least is illuminated. If so, delete the torch from your Character Sheet.

### 229

You carefully examine the designs on the walls between the two corners in the passage. The only item of note is a small hole at chest height near the left-hand end of one wall, facing the plain door at the end of the other section of passage.

There are grooves in the hole, which is only an inch or so deep, and it looks as though something can be screwed into it. If you have already found a metal rod with an appropriately grooved end, you may wish to try screwing it into the hole now.

*If so, turn to 197.*

*You find nothing else. As you are effectively by the corner, turn to 184.*

### 230

If you have broken the glass panel you will now find that there is insufficient light from the red panel to let you see your surroundings properly, and you will need to light a torch before proceeding.

*When you have done so, and amended your Character Sheet, turn to 166, remembering that the yellow panel is now broken.*

If you do not have a torch, this unfortunately signals the end of the adventure for you, as without illumination you cannot see where you are going.

### 231

You stand by a corner in the fifteen-foot-wide, twenty-five-foot-high passage. Looking one way, you can see the passage turns a corner to the left seventy feet away. In that direction the left-hand wall bears a frieze of paintings, except for the fifteen feet nearest you, where the wall is blank.

There is a twenty-foot-wide passage leading from the centre of the wall opposite, and you can see daylight from somewhere not too far along it.

If you have just come from that direction, the passage turns right here, and leads twenty-four-feet to a large pair of doors some twenty feet high. There are no handles visible. In the left-hand wall, roughly halfway to the large doors, is another smaller one, five feet wide and twelve feet high. This one has an 'S' shaped handle.

*If you go to the large doors, turn to 225.*

*If you go to the smaller door, turn to 347.*

*If you go to the point where the wide passage*

## 232-233

*showing daylight joins the one you are in, turn to 129.*

### 232

You start pouring water into the bowl from your waterskin. At first, nothing happens. Then, when the water in the bowl is about three inches deep, several bubbles come to the surface, and the water starts to drain away. By now, you have half-emptied your waterskin.

At the same time, a panel in the wall immediately to the left of the female figure swings silently open, and you can see a passage beyond leading away from the large room you are in.

*If you hurry to enter the passage, turn to 253.*

*Should you decide not to waste the water in the bowl, but take a quick drink before it all runs away, turn to 333.*

*If you prefer to stay in the large room, and refrain from drinking from the bowl, turn to 116.*

### 233

The metal stairway creaks a little under your weight, but you can climb up or down safely.

The interior of the metal object is quite small, as the walls, floor and ceiling appear to be almost ten feet thick. There are several unusual seats, spaced around the walls and in front of the windows, which are mounted on curved supports so that the occupants could either sit upright or tilt backwards until they were on their backs with their feet in the air.



Parts of the room are wrecked.

Both walls and floor are covered with large and small windows, some being blank but most, especially the small ones, having little needles pointing at various numbers, some of which are coloured. Below many of these windows are small, coloured knobs or indentations.

Someone seems to have been wrecking parts of this room as small doors have been opened here and there with enough force to buckle the edges, and strips of coloured metal and thin metallic ropes dangle on the floor.

It all seems highly magical to you, and you descend to the floor outside again.

*Turn to 158.*

### 234

You start checking the walls for secret doors, but meet with no success. As you finish working your way around the room, you become aware of movement, then something touches you on each shoulder with a sharp stinging sensation, and you suffer 2 points of damage.

Swinging round, you notice for the first time a dark recess above the door. Several long, thick tendrils have extended from this space, groping towards you, and the first two have already given an indication of the potential damage this monster can cause.

As the route to the door is blocked by the tendrils, you have no choice but to fight.

*Amend your Character Sheet for the damage already suffered, then turn to 250.*

*If the 2 damage points were sufficient to kill you, turn to 289.*

### 235

There is a closed, wooden door in front of you, five feet wide and twelve feet high. It seems to be hinged on the right, and to open away from you. There is a black metal handle shaped like a fish. If you turn the handle and push the door open, turn to 162.

As you face the door, you are in a fifteen-foot-wide passage running to left and right. Nine feet away to your left is a pair of large wooden doors, to which the passage leads.

*If you move to those doors, turn to 147.*

To your right, the passage turns a corner to the right ten feet away.

*If you go to the corner, turn to 177.*

### 236

You determine to drop to the floor below: lowering yourself as far as possible down the shaft, you let yourself fall the last fifteen-feet or so.

As you land, the Hound is leaping for you and knocks you off balance. You land awkwardly, take 5 points of damage from the fall and, before you can regain your feet, the Hound's jaws have inflicted a further 2 points. Please adjust your Character Sheet immediately by deducting 7 Vitality Points and, if this kills you, turn to 289. Even if you survive, you will find that the fall has reduced your normal agility. Until you are able to take a Healing Potion (which you cannot at present) your Expertise is reduced by 1 point.

## 237-238

You do now get a quick chance to look around as you prepare to meet the next attack. You are in a fifteen-foot-square room with two Hounds. Each is tethered by a ten-foot chain in opposite corners so that they cannot quite reach each other.

Opposite the panel through which you entered is another which throws a bright yellow light over the room, while a smaller one in the centre of the ceiling glows a dull red, and emits a noticeable warmth.

There are two doors. One in the centre of the wall on your right is closed, and you would come within range of the second Hound if you tried to reach it. The other is in the far end of the wall on your left. This one stands open and neither of the Hounds can reach it.

*If you try to reach it the Hound would get a 'free' attack on you, but if this is what you wish, turn to 140.*

*If you fight the Hound, turn to 172.*

## 237

The Giant Scorpion falls to the sandy floor of the room with a final clatter of its chitinous limbs. Add 4 Fortune Points to your Character Sheet, for this was indeed a fearsome opponent. You may take any Potions or eat today's meal if you wish.

*Then turn to 217.*

## 238

You come to the third opening in the long twenty-five-foot-wide passage, which is the last one, before the blank end wall. The opening is ten

## 239-240

feet wide and ten feet deep and at the other end is an open door, ten feet wide and fifteen feet high.

Beyond the door is a well-lit square room fifty feet across.

*If you enter to have a look around, turn to 254.*

*Otherwise there is nothing else of interest in the passage, and you should return to 190.*

## 239

There is a corner in the five-foot-wide passage at this point.

Looking in one direction you can see a fifteen-foot-square room, five feet away, with two huge Hounds chained in it. One or both of them may be dead, depending on your previous actions.

If you are coming from the room, the passage turns right here, and twenty feet further on turns right again.

*If you proceed to the second corner, turn to 99.*

*If you enter the room, turn to 336 but ignore the first two paragraphs.*

## 240

You have entered a fifty-foot-square room. Most of the ceiling appears to be fifty feet high, but there is a rectangular opening near the centre which leads upwards into the darkness, appearing to taper slightly as it goes.

Occupying the centre of the room is an enormous pile of metal, some thirty feet across and over ten feet high in the centre. It seems to consist of all sorts of

differently shaped pieces, some of them very rusty, and none shaped for any purpose familiar to you.

If you have just descended from above, there may well be a rope dangling above one side of the heap of metal, though too far up for you to be able to reach it.

*A twenty-five-foot-wide passage leads away from the right-hand side of one wall, sloping upwards as it goes, and if you wish to move up the passage you should turn to 89.*

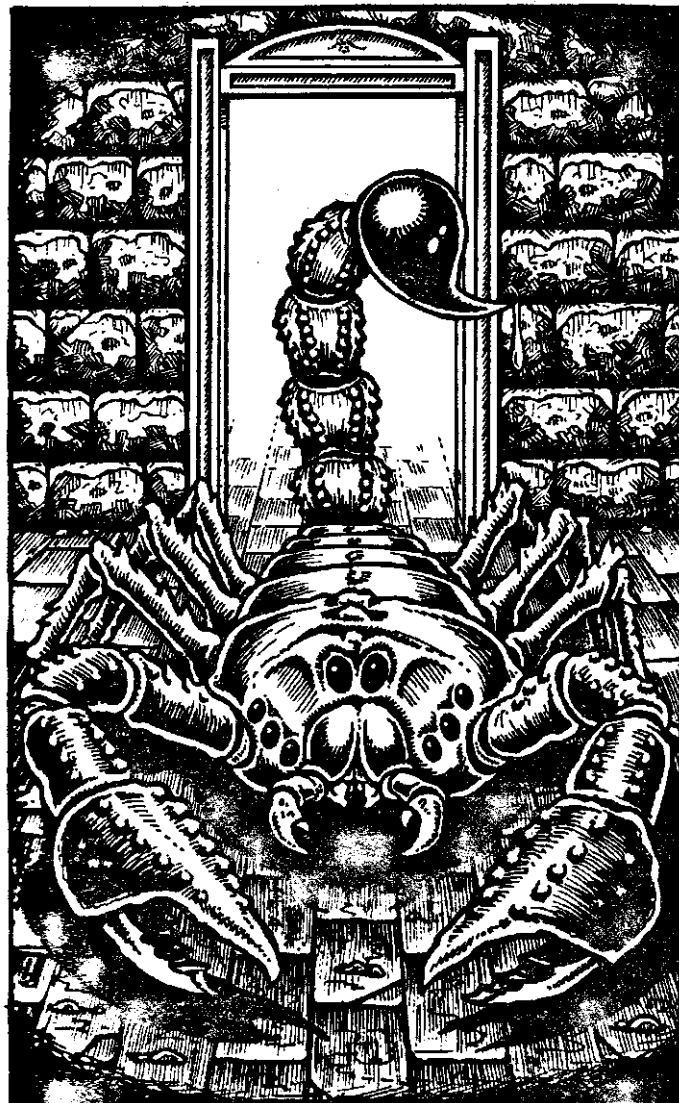
If you have just come down the rope, you can see that this wide passage runs in the same direction as the narrow one above, assuming that the door up there had been on your right-hand side.

In the far corner, diagonally across the room from the passage, there is a pool of liquid set in the floor, some five feet across. It has rather an unpleasant smell, and your eyes water when you go near. Thinking to test it, you take a piece of metal and dip it into the pool. Before your eyes bubbles appear on the metal and it starts to dissolve: the liquid in this pool must be acid.

## 241

As you turn the handle and start to open the door, a puff of warm air greets you and you are surprised to find the area beyond is illuminated. There is a grinding noise from nearby, but before you can find out more, you are attacked.

A Giant Scorpion scuttles through the doorway, claws clashing menacingly at you and sting raised threateningly over its back. It has Expertise 13 and Vitality 12 and gets two attacks to every one of yours.



A giant scorpion scuttles through the doorway.

## 242-243

Thus you must toss the coins twice for the Scorpion and once for yourself, and if either of its scores are greater than yours it will hit you. The giant claws do 2 points of damage.

If BOTH its scores are greater than yours, it will hold you with its claws and sting you. This will cause you a total of 6 points of damage (2 from each claw and another 2 from the sting) and you will also be POISONED.

The poison will kill you before another day dawns, unless you have a potion to cure it or can find one after killing the Giant Scorpion. (The Scorpion only has enough poison to inject once.)

*If the Scorpion kills you, turn to 289.*

*If you kill the Scorpion, turn to 237.*

## 242

You start running, there is a shout, and looking over your shoulder you see an elderly, white-haired man emerge from the opening accompanied by (and you nearly trip over at the sight) a nine-foot-tall Troll wearing clothes, or at least trousers, jerkin and boots.

The Troll starts after you, and you have no chance to outrun those long legs, bearing in mind the distance you have to go to find any means of leaving the area.

Soon it is right behind you, and you feel a smashing blow on the head which knocks you to the floor.

*Your senses leave you, and you should turn to 286.*

## 243

The door is a little stiff to open, but as you increase

your efforts you hear a grating noise quite close by. This ends in a heavy thud which vibrates the floor, and the door starts to close again.

You can either step through the doorway or move backwards. In either case you will see that on the inward side of the door a passage leads twenty feet to a corner where it turns right, while on the outward side the passage passes a turning on the left after five feet to end at a T-junction fifteen feet from the door.

*If you wish to proceed to the turning on the left, turn to 219.*

*Otherwise, if you are on the inward side of the door you can move to the corner where the passage turns right, and should turn to 227.*

## 244

You have, in fact, landed on top of a Giant Amoeba. These monsters are completely transparent and live by ingesting flesh, bone, leather, wood and other organic materials, but not metal, stone or glass. Having no shape of their own, they will adapt themselves to conform with their surroundings. Although an Amoeba will avoid sunlight, which causes a darkening of the surface area, the only known way to kill them is to sprinkle acid upon them. This apparently poisons the juices which they use on their prey, and wine and vinegar can also cause them some discomfort or harm.

These juices which have now stung your exposed flesh cause no actual points of damage if wiped off immediately, but act to anaesthetize the victim. You must therefore, sacrifice 2 Fortune Points to avoid losing consciousness.

*If you do not have 2 Fortune Points, turn to **289**, as you will know no more.*

If you have sufficient, amend your Character Sheet appropriately. (Your hand must be so tough and calloused that the astringent juices had no effect.)

*Then turn to **276** if you lost your boot, or **358** if you have come down a ladder to this point.*

### 245

You plunge into the water, which is cold enough to take your breath away. It seems quite deep and, not surprisingly, there is no trace of any current or movement in the water.

*If you lit the torches around the walls of the room, you will be able to make out your underwater surroundings, and may turn to **261**.*

If you did not light the torches, you will be unable to see anything below the surface and will eventually climb back out, clean but chilled.

*Turn to **21**.*

### 246

The constellation has now disappeared from the sky, and the sun is about to rise, so you seek a place of shelter.

*Turn to **86**, and ignore any further mention of a follower today.*

### 247

You stand before a closed, heavy-looking wooden door at the end of a passage.

*Fifteen feet away the passage comes to a crossroads. If you move to that point, turn to **19**.*

*There is a handle on the door, shaped like a hooded snake. If you turn it and push the door open, turn to **191**.*

### 248

Though not particularly tough opponents to an adventurer such as yourself, these Hyenas were infected with rabies, and a bite would have caused problems.

*You may add 2 Fortune Points to your Character Sheet and, congratulating yourself on your skill, turn to **344**.*

### 249

The metal construction seems to be quite ancient, in a poor state of repair and its purpose is beyond you.

Overall it measures a little more than one hundred feet in length, seventy feet in width and fifty feet in height, but the lower twenty feet consists only of two mighty supports, flat for most of their length but curved upwards at the end away from the screen. They somewhat resemble, though on a much greater scale, the strips of wood which the Northern Barbarians use to slide over the snows, and you wonder if these are designed for movement over sand. If so, you cannot imagine how many horses or oxen would be needed to pull it.

The main body is thirty feet deep, has a number of windows at the end away from the screen and two large cylinders protruding from the other end.

*Some sort of metal stairway extends from the ground up to a door in the side. If you wish to climb it and look inside, turn to 233.*

*Otherwise, turn back to 158.*

## 250

You now recall hearing tales of these rare monsters, known as Entanglers. Usually much smaller, they occasionally inhabit small caves or hollow trees, and live off small creatures like rabbits and squirrels. The tendrils seldom exceed six feet in length, but this one is over twice the usual size and obviously feels competent to take on larger prey.

It has Expertise 11 and Vitality 10: for each tendril you sever it will suffer 1 point of damage and as there are ten tendrils it will die when all have been hit with an edged weapon.

Combat resolution is therefore somewhat different this time. Two tendrils have already reached you a third does so now and one more will come into play in every succeeding round of combat until all are in use against you. You should therefore keep a careful record throughout this combat.

In each round, calculate  $E + 4H$  for yourself and each tendril involved. You can only hit one tendril in each round; any hit will sever a tendril and you will hit if your score exceeds all or any of the scores for the tendrils.

However, for every one which exceeds your score, you will suffer 1 point of damage.

*If you manage to sever all the tendrils, turn to 346.*

*If the cumulative damage kills you, turn to 289.*

## 251

You have come to a corner where two dark passages meet at right-angles.

If you consider one as pointing towards twelve o'clock, you will just be able to see that, fifty feet away in that direction three other passages meet it to form a crossroads.

Taking the other one as pointing towards three o'clock, a side passage comes in from the left after forty feet in that direction.

*If you proceed to the crossroads, turn to 3.*

*If you head for the side passage, turn to 323.*

## 252

Beyond the door is a five-foot passage, which turns right at a corner only five feet away.

Looking round the corner you see that the passage ends at another door, again only five feet away. The door appears to be made of stone, with an iron, ring-shaped handle on the right-hand side.

*If you wish to go to the door and try the handle, turn to 58.*

*There is nothing else of interest in the passage, so your only alternative is to return to the Hounds' room, turning to 38.*

## 253

You are in a five-foot-wide passage, ten feet high, with walls covered from floor to ceiling in paintings and



designs. At one end, the passage ends at a plain stone door with a handle, while twenty-five feet away it turns a corner to the left.

The paintings show human beings and monsters, usually in desert settings with the pyramid in the background, but in a few the pyramid is absent, and in some there are seascapes and ancient sailing vessels featured. Some seem quite fresh, while others must be centuries old and are so faded as to be almost indistinguishable. A few of the older ones are partially obliterated by newer ones. Here and there are geometrical or floral designs, usually as borders to the paintings.

*If you open the door, turn to 13.*

*If you move to the corner, turn to 149.*

*Should you study the paintings closely, in an attempt to find concealed panels, messages or cryptic clues, make a note of this paragraph number, then turn to 296.*

## 254

You have entered a fifty-foot-square room which is illuminated by a number of brightly shining yellow panels in the ceiling, thirty feet above. The door is ten feet wide and fifteen feet high and stands open.

The contents of the room are in some disorder. Cupboards and shelves stand all around the walls, with some of the shelving reaching up to twenty feet from the floor. Chests and cases are strewn around, most of them standing open with their lids looking the worse for wear. Some have writing upon them, but you can only understand a few of the words such as 'Missile',



You can only understand a few of the words.

'Lighting', 'Danger', 'Detection', and 'Gravity'. Most seem to have a connection with various powerful spells, reinforcing your opinion that this must be the territory of a truly mighty Magician.

You decide it is best to leave well alone, and retreat to the doorway. As you do, you notice several metal ladders stacked against one wall.

Closer inspection reveals that there are five ten-foot sections, and they are ingeniously designed to fit together to make one ladder up to fifty feet long. The metal is quite untarnished, and amazingly light.

*When ready to leave, turn back to 238.*

### 255

There is a crossroads at this point; passages come in from four different directions.

*Going clockwise, one leads forty feet and ends where passages come in from both sides. If you take this passage, turn to 51.*

*The next one goes only five feet before turning a corner to the left. If you move to that corner, turn to 139.*

*The third passage stretches forty feet to a point where another passage comes in from the left. If you go as far as that corner, turn to 291.*

*The last one only leads five feet and turns a corner to the right. If you go there, turn to 15.*

### 256

Calculate E + 4H-T: this time there are no Fortune modifiers allowed. From the resulting score deduct 1

point for every bag of gold or golden ornament you carry.

If the final score is 12 or more you land safely. Otherwise you suffer 1 point of damage for every point below 12.

*Should this cause your death, turn to 289.*

*Otherwise, turn to 240 to survey your new surroundings.*

### 257

You prop the ladder against the wall just below a brightly shining yellow panel. Gazing at it for even a second causes you to look hastily away, half-blinded, so you carefully avert your eyes as you climb.

With your head just below the panel, you feel carefully around with your hands. The panel is smooth and comfortably warm, like a window in the full light of the sun. You cannot find any catches or fastenings around the edge, so it seems there is no way to find what is beyond the panel without smashing it.

*If you draw a weapon and smite the panel with it, turn to 397.*

*If you decide to move the ladder to the side first, in case whatever is above the panel falls on you when you smash it, turn to 285.*

*Should you decide against further investigation of the bright yellow panel, turn back to the paragraph number you recently noted.*

## 258

Your appearance is obviously unwelcome. The man steps back, muttering something to the Troll, from which you catch the words 'screen' and 'blue'. The Troll starts towards you, hefting the metal club with obviously hostile intent.

You really only have two alternatives: you can fight the Troll here, or try to flee.

Neither is an attractive proposition. You are aware of no way out of this area which does not involve a long climb up a rope, and you will be doing well to keep ahead of the longer legs of the Troll long enough to reach it. The chances of climbing out of reach before it can catch you seem non-existent.

The Troll has Expertise 15, Vitality 14 and does 3 points of damage with its weapon, but in every round of combat it gets 1 Vitality Point back, due to its ability to regenerate. You would therefore need to reduce it to below zero Vitality to stop it fighting, and then sever the limbs from the body and destroy the remains in some way to prevent its eventual full revival.

*If you attempt to flee, turn to 274.*

*If you stand and fight, turn to 281.*

## 259

You let go, and drop into the red glow of the room below. To your surprise the red glow immediately disappears and, instead of landing in a large room, you find yourself at one end of a dark passage, with broken glass crunching underfoot.

*Fortunately, you have taken no damage, and you should turn to 163.*

## 260

There is, of course, no way to slow your descent. With both feet in the bucket you stand erect, holding on to the rope with one hand and your torch in the other. Your speed soon threatens to blow this out and after the first few feet you are no longer descending through the familiar black stone blocks of the pyramid. The walls of the shaft are a sandy blur, and you lose all idea of distance.

With a quite literally bone-smashing impact you reach the bottom of the shaft, and know no more.

*Turn to 289.*

## 261

The lighted torches around the white-painted walls provide a fair amount of illumination below the surface of the pool. Drawing a deep breath, you plunge towards the bottom.

The pool proves to be twenty feet deep, and there is a five-foot-square passage leading out of the pool five feet above the bottom.

If you are in the corner of the pool nearest to the right-hand one of the two passages which lead away from this room, the underwater passage leads away at right-angles to it, ten feet below.

Naturally enough, you will not have carried everything into the pool with you, or you would have sunk straight to the bottom. You may have one weapon on your belt, and your pack with a few light items in it. The rest should be noted on your Character Sheet as having been left in the white-painted pool room.

*Should you wish to investigate the underwater passage, turn to 29.*

*Otherwise you may leave the pool and dry yourself, turning to 21.*

## 262

You are in a five-foot-wide passage, ten feet high, with profusely decorated walls. Paintings of humans, animals, monsters, desert scenery, seascapes, intricate flower design and geometrical figures cover virtually every inch, with newer works often covering older faded ones. You are no expert, but would estimate that the earliest must be many hundred years old.

At one end of the passage is a plain stone door, with a handle.

Twenty-five feet from this, the passage turns a corner to the right.

*If you turn the handle and open the door, turn to 120.*

*If you move to the corner, turn to 184.*

*If you spend some considerable time examining the designs in the flickering light of your torch, turn to 296, but first take a note of this paragraph number.*

## 263

Only five feet from the last corner, the passage ends at a stout wooden door. There is a large, round, red doorknob which seems to be made of some sort of glass.

*If you turn this and push the door open, turn to 305.*

*Should you walk away from the door, back to the corner where the passage turns left, turn to 275.*

## 264

By a sacrifice of Fortune Points you are able to retain your grasp on the door handle. Looking down you are horrified to see a considerable number of snakes writhing on the floor fifteen feet below.

Opening the door should not be beyond you. You can make out the edge, and the obvious tactic is to brace your feet below and to one side of the handle, then turn it and try to throw your weight forward to force the door open.

This will need both hands though, so you would have to drop your torch to attempt it.

*If you try, turn to 37.*

*Otherwise, you will have to hang there until you get tired and drop into the space below. Turn to 376.*

## 265

At some time since discovering the white robes with the purple embroidery, you apparently decided to put them on. This may or may not have been a good idea: it all depends on your sex!

*If you are male, turn to 297, and if you are female, turn to 258.*

## 266

You close the door, while staying within the room, and look around to see if this affects anything.

At first nothing happens, then you sense movement above you and, looking up, see two thick tendrils

reaching for you from a recess above the door which you have previously failed to notice in the dark. Before you can move, the tendrils touch you, and each delivers a sting which causes you 1 point of damage.

*More tendrils are emerging from the recess and you realize you will have to fight if you are to remain in the room. Deduct 2 Vitality Points from your Character Sheet and, if you are staying to fight, turn to 250.*

*If the 2 points of damage are sufficient to kill you, turn to 289.*

*If you prefer to flee, you will be able to re-open the door and escape without further damage. Hastily you close the door from the other side and turn to 247.*

## 267

You have come to a closed wooden door only five feet along a passage. The door has a handle on the left, in the shape of a ring held in the jaws of a crocodile.

*If you turn the handle to try to open the door, turn to 187.*

Five feet in the other direction is a T-junction. The passage you are in continues past it to another, similar-looking door, while another passage turns off to the right.

*If you move to this junction, turn to 17.*

*All is quiet, as you stand by the door, but if you wish to press your ear against it to see if you can hear anything on the other side, turn to 24.*



More tendrils are emerging from the recess.

## 268

The room proves to be fifteen feet square. The panel through which you dropped is set in the ceiling above the centre point of one wall, and there is another panel, rather smaller, in the centre of the ceiling. This glows a dull red, and you can feel a considerable warmth radiating from it.

You can only see one door, and that is in the centre of the wall on your left. However, your attention concentrates more on a number of rope-like tendrils which have emerged from a recess above the door and are wavering towards you.

As there is no way to reach the opening above, you will either have to stand and fight, or make a run for the door beneath the recess, hoping both to avoid the tendrils and that the door is not fastened.

*To fight, turn to 250, and to run, turn to 188.*

## 269

The alcove is five feet wide, ten feet high and a little over two feet deep. However, there is no floor, merely a shaft leading down and narrowing as it goes. Five feet below floor level it opens out and there is obviously a room down there. There is a glass panel at the bottom of the shaft, which you imagine must be set in the ceiling of the room below.

All is quiet and still down in the room.

*If you wish, you can lower yourself down the shaft, break the panel and drop into the room. Should you take this course, turn to 378. (You cannot find anywhere suitable to attach a rope, even if you have one.)*

*Otherwise, you stay in the passage above. If you move on to the corner, ten feet away where a passage turns off to the right, turn to 393.*

*If you go the other way there is a short passage leading from the other side of the passage only five feet away. Turn to 157.*

## 270

At some time since discovering the white robes with the green embroidery, you apparently decided to put them on. This may or not have been a good idea: it all depends on your sex!

*If you are male, turn to 258, and if you are female, turn to 297.*

## 271

As you step into the room, the door starts to swing shut. You turn quickly to make sure your way out is not threatened, and have just time to note (with relief) that there are similar handles on both sides, when the Cheetah springs on you.

Somewhat to your dismay, its chain proves to be over thirty feet long, so it can readily reach any part of the room.

*Should you try to stop the door shutting and escape from the room, turn to 75.*

*If you turn to fight the Cheetah, turn to 183.*

## 272

Weapon at the ready, you step into the doorway to fight the first of the chained Hounds. In fact, the chain gives you a slight advantage, you soon find, and after the first

## 273-275

round of combat you may add 1 to your Expertise score while fighting these opponents.

*The first Hound has Expertise 12, Vitality 8 and does 2 points of damage. If you emerge the victor, turn to 288.*

*If you find the fight going against you, you will be able to withdraw as your opponent is chained. In this case turn to 371, but remember that the door will still be open.*

*Should the Hound kill you, turn to 289.*

### 273

As you walk down the long passage towards the door, you suddenly detect a difference in the sound of your footsteps. It seems there may be an empty space below the floor on which you walk.

*If you carry on to the door, turn to 307.*

*If you turn back, you should either turn to: 303, if you had just left the corner forty feet from the door.*

*Or 87 if you had been walking along a long, straight passage.*

### 274

You turn to flee, but the long legs of the Troll soon allow it to catch up, and you feel a smashing blow to the back of the head which crumples you to the floor.

*Turn to 286.*

### 275

You stand at a right-angled corner in the passage.

## 276-277

*To your left, the passage ends at a door only five feet away. If you wish to examine the door, turn to 263.*

*To your right, the passage only goes five feet before turning a corner to the right. If you decide to move on to this second corner, turn to 363.*

### 276

Having managed to survive the effect of the juices on your hand, you are now bent double in the three-foot-high space, balanced on one foot with a torch in one hand and a boot in the other. At least the shaft is right beside you if you can manage to escape up it.

You have no firm footing to help you work your way up, and even pulling your boot back on could cause you to lose your balance. Somehow you doubt if you could survive a full-length sprawl on the Amoeba.

*If you try to get your boot back on first, turn to 308.*

*If you prefer to try climbing as you are, turn to 340.*

### 277

The door opens easily, revealing a square room with walls fifteen feet long extending ahead and to your right. It seems to be used as a store and contains several brooms, some empty buckets, two large barrels full of water, half-a-dozen empty waterskins, a twelve-foot ladder, two fifty-foot coils of rope, a bundle of torches and, in the far corner, a heap of clean sand.

You cannot move the water barrels, but can manage to carry any two of these items with you, as well as the equipment already in your possession, unless you fill a bucket with sand or water, in which case you can only take that one (they are large buckets!).

## 278-279

You decide to leave all but one of your own waterskins here, as you cannot imagine you are likely to need more here, and can collect them on the way out. Amend your Character Sheet for this, and any items you take along.

The door will swing shut behind you, but is readily opened again. If you return to this room later, the items you remove will not have been replaced.

*When you leave the room, turn to 151.*

### 278

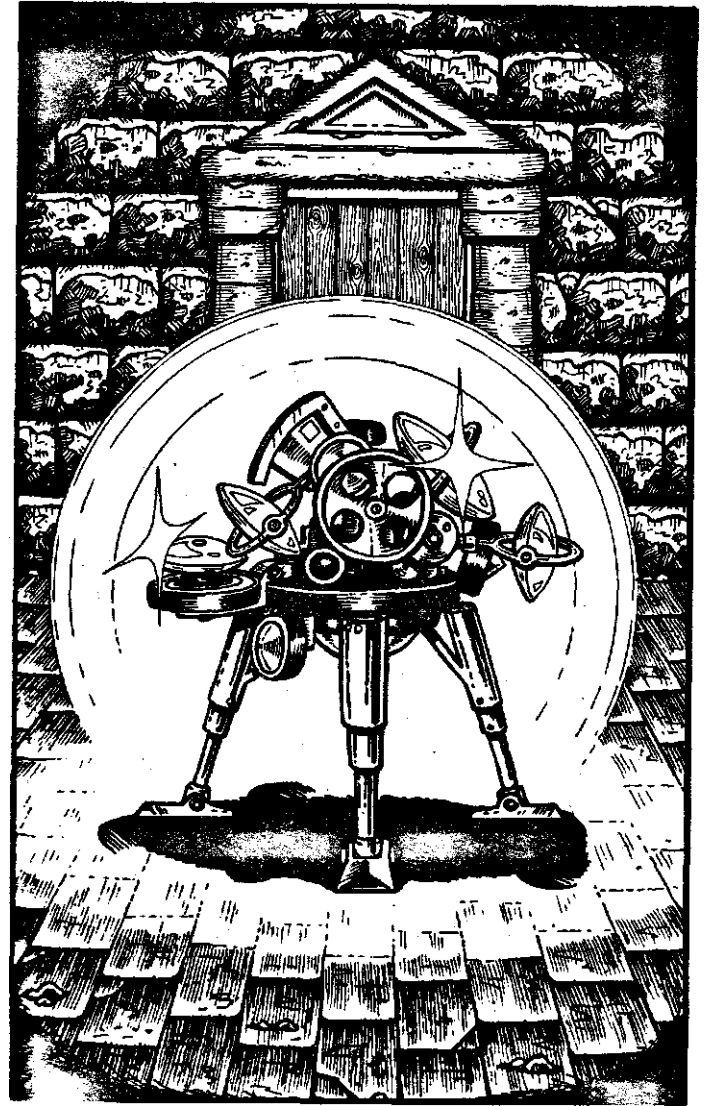
Following your successful combat you carry on in the same direction until the stars fade from the brightening sky, and the sun rises with the desert's dramatic suddenness. Looking around you spot a large rocky crag with a number of openings, and are soon removing your equipment in the welcome coolness of a deep cave.

*You settle down for a day's rest, and should turn to 182.*

### 279

The door opens to reveal a large room lit by a warm red glow. The air is filled by a deep humming noise. At the far end, over sixty feet away, you can see another door, centrally placed, directly opposite where you stand. In the corners of the room are various items, too far away to identify for the moment. The room is not quite square, being a little over fifty feet wide, and there is one more door in each of the left- and right-hand walls placed a little nearer your end than the centre.

There is a dark, shiny panel set in the ceiling directly above the door in the left-hand wall.



A device stands on the floor.



A little over twenty-five feet in front of you, at the halfway point between the left- and right-hand doors, some form of device stands on the floor, and the humming noise appears to come from it. You can see a number of small wheels turning and what seem to be spinning lenses occasionally produce small flashes of light. The whole thing is about two feet high and three feet wide.

*If you enter the room to investigate further, turn to **55**.*

*If you prefer not to go in, you must close the door and turn back to **63**.*

## 280

There are four five-foot-wide steps, each one foot high, leading up to the dais on which stands the statue of the bird-headed man. This dais itself stands two feet higher than the top step, which you are now on, and extends five feet out from the wall: it is ten feet wide.

You are level with the bas-relief of the man proffering the bowl, and can now see that there is a small hole leading from the bowl diagonally downwards into the wall. It looks intended to drain any liquid which might be poured into the bowl.

*If you pour some water into the bowl to test this theory, turn to **136**.*

*If you return to the floor of the large room, turn to **116**.*

*If you clamber on to the dais to examine the statue, turn to **56**.*

## 281

Conduct the combat in the normal way. The Troll's details are given in 258 and you should remember, if you manage to hit it, to add back 1 Vitality Point to its score in every successive round until it reaches its original total.

*If you succeed in reducing it to below zero Vitality, you can quickly sever the limbs and head, kicking the pieces apart, and will be safe for the moment. Add 5 Fortune Points to your Character Sheet and turn to **290**.*

*If the Troll reduces you to below 4 Vitality Points, turn to **306**, unless this actually takes you to zero Vitality in which case turn to **289**.*

## 282

In normal circumstances, working your way up the shaft would not be overly difficult. You could stand on the top rung of the ladder, wedge your elbows and shoulders in the shaft and, providing you could get one knee up the rest would be relatively easy.

Doing it under attack from stinging, rope-like tendrils is another matter. Calculate E+4H and, if you manage a score of 16, you will succeed in gaining the opening above. You may NOT use Fortune to modify your coin score in this instance. If successful, you will still have suffered several stinging blows in the process, and have taken 7 more points of damage.

*Amend your Character Sheet accordingly and, if this damage was sufficient to kill you, turn to **289**.*

*If still alive, having reached the opening at the top of the shaft, turn to **146** (first paragraph only).*

Should you fail to achieve a score of 16, you will fall to the floor below, demolishing the ladder on the way. You will have taken 3 points of damage from the tendrils while trying to climb the shaft, and 3 more points of damage from the fall itself.

*Amend your Character Sheet, turning to **289** if this brings about your death, or **250** if you survive.*

### 283

You will eventually realize there is no way out of your predicament. If you enter the red-light area you will be transported to the end of the twenty-foot passage, and that only leads back to where you are now.

The beings using the pyramid appear to have provided the means for you to stay here in reasonable comfort, so you may as well make the best of it.

Unfortunately, when they do come this character's adventuring days will be over, so perhaps you would like to try again with a new character. Good luck!

### 284

The second Hound is slightly smaller than the first, having Expertise 12 and Vitality 8. It still does 2 points of damage, however.

*If you wish to fight it, conduct the combat in the normal way and, should it manage to kill you, turn to **289**.*

Should you prefer to try one of your Potions on it, you will have to pour the entire contents of a bottle on to some of your food (perhaps half a loaf or a small cake) and throw it to the Hound. If you try this, take a note of

this paragraph number then, to determine the effect, turn to:

**124** *if you use the blue liquid*

**156** *if you use the orange liquid*

**198** *if you use the green liquid*

*Should you manage to kill the second Hound, add 2 Fortune Points and 1 Point of Expertise to your Character Sheet, then turn to **102**.*

### 285

You decide to move the ladder a little to one side, in case whatever is causing the bright light should fall through the panel when you break it.

Carefully you prop it against the wall some two feet to the side, then climb the ladder with your gaze averted. Steadying yourself at the top, you draw a weapon and lunge powerfully upwards at the centre of the panel. There is a crash, and shards of glass start falling, but before any of them reach the floor you feel a numbing blow to the hand holding the weapon, as though a Giant had stamped upon it. Simultaneously your heart leaps in your chest, and you feel yourself falling from the ladder as your senses desert you.

*You will need to be very lucky to survive this shocking experience. If you have enough Fortune Points, you may delete 8 of them from your Character Sheet and turn to **205**.*

*If you do not have enough, you will have to turn to **289**.*

**286**

The blow from the Troll stunned you and the next thing you know you are lying in front of the giant screen, which is covered with moving bands of red at the moment. (If you have not seen the screen before, make a note of this paragraph number, read **158** for a description of the room you are now in, then turn back here.)

You find you are unable to move, being tied hand and foot to a long, stout length of metal.

Suddenly the screen changes to blue, you hear the white-haired man shout, 'Now, now!' and the Troll picks up the length of metal and propels you through the screen.

For an instant you are able to look around a rather similar room, except that there is no sign of the metal shape that occupies the one you left so precipitately. Indeed this room seems empty and deserted, lit only by the light of the screen which here, oddly enough, is red.

Then you take a breath, and immediately your lungs feel as if they are on fire, your heart pounds, and in a few seconds you lose consciousness.

*Turn to **289**.*

**287**

You stand before a closed wooden door at the end of a five-foot-wide passage. There is a handle on the right-hand side in the shape of a ring of metal set in a small metal representation of a skull.

*If you turn the handle, turn to **241**.*

*Looking away from the door, you see the passage*

*ends at another door twenty feet away. There is a turning to the left, ten feet away, and if you proceed to that point, turn to **17**.*

*If you press your ear to the door and listen for a while, before turning the handle, turn to **373**.*

**288**

The first of the Hounds lies dead: the second strains to get at you, standing on its hindlegs with its chain stretched taut. You may add 2 Fortune Points to your Character Sheet for this success, and pause to take any Potions if you wish.

*You can now investigate those parts of the room which the second Hound cannot reach, and should turn to **320**.*

**289**

Sad to say, death has claimed you in one fashion or another, and one can only hope you did not suffer unduly. Fortunately, you can always adopt the guise of another adventurer, start again, and hopefully have better luck next time.

After all, you have some knowledge of what to look out for!

**290**

It will take the pieces of the Troll a little while to regenerate or re-combine, whichever they try, and in the meantime you turn to deal with the old man, who is attempting to sidle away.

He is not very fast on his feet and appears to have no weapons. You are quickly able to secure him and then turn your attention to the problem of Troll disposal.

The only way to be sure it cannot regenerate is to destroy all the pieces, either with fire or acid. You have seen no sign of fire or the materials for making such down here and, when you ask your now subdued captive how he cooks, he shows you two metal panels set in a workbench which glow red-hot when he turns a little knob.

This is yet another marvel to you, but not much help in your present need. You ask about acid, and the old man denies knowledge of such in the area. Something tells you he is lying and you feel a search of the area may be worthwhile. (Of course, you may have already found some acid, in which case you will know where to go.)

*Turn to 313 as the disposal of the Troll pieces must be your immediate concern, and you and the old man will have to cart them along with you.*

## 291

You have reached a point where a side passage comes in to join a long, straight passage to form a T-junction.

Looking down the side passage you can see that it ends only fifteen feet away at a blank wall. However, there seems to be a wooden door occupying the last five feet of the left-hand wall. If you go to investigate the door, turn to 151.

As you stand facing the side passage, the one you are in extends to the left and right. Looking to the right you can see a heavy wooden door across the passage only fifteen-feet away.

*If you move to this door and push it open, turn to 399.*

*In the other direction, the passage runs for forty feet to a crossroads. If you travel to that point, turn to 255.*

## 292

Stretching out your hands, you are able to feel the walls of the shaft around you, and judge that they are still five feet apart. You stand still, and try to feel for a current in the water. You can detect nothing though, and all is silent.

This all strikes you as distinctly odd. The dune appeared to be well over 100 feet high, and even allowing for the fact that the sand had somehow been compacted as hard as a rock, you cannot understand how a well could hold water at what must be several feet above ground level, without apparently being fed in any way by stream, seepage or condensation.

*If you climb back up the rope, turn to 28.*

*If you decide to light a torch after all, turn to 196.*

## 293

As you turn the key, the hasp springs open and you feel a shock as if you had suddenly been showered with ice-cold water.

A powerful spell had been cast upon the chest to prevent interference. In order to avoid the effect you will have to sacrifice 5 Fortune Points.

*If you have sufficient points available, delete them from your Character Sheet and turn to 85.*

*Should you either not have sufficient Fortune Points to avoid the spell effects, or alternatively prefer to allow the spell to do its worst, turn to 400.*

## 294

When you try twisting the ring to which the larger Hound was chained, it turns soundlessly and proves to have been well oiled.

It also proves to be the device which opens a secret door set in the wall below the ceiling panel through which you entered. Beyond the door is a passage which only leads five feet before turning a corner to the right.

*If you enter the passage and move to the corner, turn to 239 but bear in mind that both Hounds will be dead if you come this way again.*

*Otherwise you should turn to 166.*

## 295

You are in a five-foot-wide, twenty-foot-long passage with a door at each end.

One door is hinged on the left, appears to open towards you, and has a black metal handle shaped like a fish.

*If you wish to open this door, turn to 20.*

The other door is hinged on the right, has a white painted doorknob, and appears to open away from you.

*If you wish to open it, turn to 52.*

The passage has no other features of interest.



You turn the key.

## 296

You carefully examine both walls of the passage as far as the corner, tracing the designs and trying to read any message which may be concealed therein. Unfortunately you meet with no success.

Even more unfortunately, peering at intricate designs in a poor light has an adverse affect on your eyesight, which will take several days to recover, unless you drink a complete Healing Potion immediately.

If you have one to spare, and drink it, this will also have the usual effect on any damage points you may have suffered (see Introduction) as well as curing your vision. Otherwise, your Expertise is reduced by 1 point for the remainder of this adventure.

*Amend your Character Sheet accordingly, then turn back to the paragraph number you just noted.*

## 297

You find yourself somewhat incongruously dressed for adventuring, in white robes facing a white-haired old man and a nine-foot-tall Troll, itself outlandishly garbed in leather jerkin, trousers and boots.

The three of you stare at each other, and you cannot help but smile at the tableau you must present. As if reassured, the old man greets you and ask if you are here for initiation, saying he hadn't realized any new 'Keepers of the Temple' had been appointed.

You are a little dubious at the term 'initiation', but it seems best to agree.

He obviously expects nothing else and, telling the Troll to prepare some food, says he will take you on

The Tour'. It emerges that all the initiation involves is a conducted tour around the area while the old man explains what is going on.

*Turn to 354.*

## 298

Steadying yourself against the wall, you lunge upwards with your weapon at the centre of the dark panel. It does indeed prove to have been made of glass, which shatters and falls to the floor around you, fortunately without causing any damage.

There is a shaft leading upwards, widening slightly as it goes, and about five feet above the ceiling you can see a dark space on the side away from the room. You feel you could work your way up the shaft to reach this, but as you consider the possibility you sense some movement behind you, and receive a stinging blow on each shoulder.

You suffer 2 points of damage and look anxiously (and rather unsteadily) round to see what caused it.

*Reduce the Vitality Score on your Character Sheet appropriately, then turn to 314, unless the 2 damage points were sufficient to kill you, in which case turn to 289.*

## 299

There is a corner in the passage at this point, and looking in one direction you will see the passage runs straight as far as you can see into the darkness.

*If you move that way, turn to 7.*

If you have just come from that direction, the passage

turns left here, and again stretches straight as far as you can see into the darkness.

*Turn to **43** if you take this direction.*

### 300

Unfortunately for you, the white-clad desert people have taken precautions against the pyramid being entered in their absence.

When they return again in a few days, they will discover that the trap has been sprung, and have ways to observe you in your predicament. So although you may still be alive, assuming your food and water hold out, they will see no point in giving you the satisfaction of a last fight to take some of them with you. They have certain uses for strangers who fall into their hands alive, and will wait until you are too weak to resist before securing you.

*I regret the adventure is over for this character, so turn to **289**.*

### 301

You have arrived at a corner in the passage. Looking in one direction, the passage travels as far as you can see into the darkness.

*If you wish to go that way, turn to **372**.*

If you have just come from that direction, the passage turns right at this corner, and ends some seven or eight feet away. However, only the first five feet of the passage has a floor; the last stretch is merely the top of a shaft leading downwards.

*Turn to **12**, should you wish to have a look down the shaft.*

### 302

When the old man's palm is pressed to the metal plate there is a loud click and the massive metal doors slide open, retreating into slots in the walls.

Beyond is a twenty-five foot wide, thirty-feet-high passage which is in darkness at the moment. When the glass panel on the other side of the door is pressed, however, a row of panels set along the centre of the ceiling cast a bright yellow light illuminating the length, which looks about 200 feet.

Evenly spaced along the left-hand wall are seven doors, each ten feet wide and fifteen feet high. You can see there are similar metal plates set in the wall on the left-hand side of each door.

If you enter this passage with the old man, the main doors at the end will remain open, and he tells you they will stay open until he presses the plate again.

*Turn to **366** if you wish to discover what lies beyond the various doors.*

*If you do not wish to enter this passage, the old man palms the panel again, the doors close, and you should turn to **62**.*

### 303

You have come to a corner in the passage.

*Looking in one direction, you can see a corner thirty-five feet away where the passage turns left. If you go to that corner, turn to **39**.*

*If you have just come from that direction, the passage turns right where you are, and runs as far as you can see into the darkness. You can make out a*

## 304-305

*door in the right-hand wall forty feet away, and if you proceed to that point, turn to 273.*

### 304

You elect to fight the second of the Hounds. As previously explained, your Expertise is temporarily increased by 1 point for this combat, and this Hound has Expertise 13, Vitality 9 and does 2 points of damage.

*If you triumph again, turn to 336.*

*If you find the fight going against you, you can withdraw and either leave the room (turning to 371 and closing the door) or investigate those parts of the room which the second Hound cannot reach (turning to 320).*

*Should the Hound kill you first, turn to 289.*

### 305

Opening the door you see a large room beyond, bathed in a deep red glow. You also become aware of a low-pitched humming noise. When your eyes have adjusted to the strange light, you see that the room measures something over fifty feet across to the far wall, where you can see another, closed door opposite.

The right-hand wall of the room is some twenty-five feet from your doorway, and there is another closed door in the centre of that.

The left-hand wall also has a door centrally placed, but this seems rather further away, perhaps thirty-five feet. There are some objects in the corners of that end of the room, but you cannot readily identify them from here.

Halfway between you and the door opposite is some sort of device with a number of turning wheels and

## 306-307

spinning lenses. It stands on the floor and is about two feet high and perhaps a little more in length and breadth. The humming noise seems to be coming from this device.

*If you enter the room, turn to 55.*

*If you decide against it, close the door and turn back to 263.*

### 306

Continue the combat, but with this difference. The Troll is now trying to stun you and, if it hits you again, will succeed.

*If this happens, turn to 286.*

In the meantime you, of course, are trying to kill it, wounded though you may be.

*If you succeed, you sever the limbs and head, kicking the pieces apart, and should turn to 290 while adding 5 Fortune Points to your Character Sheet.*

### 307

You reach the door. Your footsteps still sound hollow, but nothing untoward has happened so far.

Facing the door, you see that it is made of the usual stout wood, with a metal handle on the right-hand side. This is circular, and represents a snake swallowing its own tail. The door appears to open towards you.

*If you turn the handle and pull it open, turn to 351.*



To your right, the passage goes a further forty feet to a corner where it turns right.

*If you move on to that point, turn to 303.*

In the other direction, the passage travels as far as you can see into the darkness.

*If you go that way, turn to 87.*

### 308

As previously mentioned, even so mundane a task as pulling on one boot can be difficult when bent double in a confined space on an unsteady surface while holding a burning torch in one hand.

Calculate  $E + 4H - T$ , and you will need a score of 15 to succeed. Fortune Points may be expended to modify your score. If you cannot achieve a score of 15 you overbalance, fall flat on the by now moisture-covered surface of the Amoeba and lose consciousness.

*Turn to 289 if this happens.*

If you succeed in getting the boot on, your troubles are by no means over, as a few blobs of the jelly-like Amoeba had found their way inside, and the astringent juice now attacks the softer flesh of your foot.

This time you will need to sacrifice 3 Fortune Points to avoid losing consciousness, and again should turn to 289 if you cannot do this.

*If you can, amend your Character Sheet accordingly, and turn to 340 to climb the shaft.*

### 309

Unfortunately, no one will come to investigate this

area for several days, by which time your sources of illumination will have long been exhausted, and possibly your food and water as well.

In any event, you will no longer be in a position to be rescued, and the adventure will have ended unpleasantly.

### 310

The Mountain Lion is under no particular disadvantage in the faint starlight, so your Expertise is as normal for this combat.

Your opponent has Expertise 12 and Vitality 10, but it has more than one attack. Each forepaw does 1 point of damage if it hits you, and in each combat round you will have to establish the Expertise scores for two attacks from the Lion against one from you. If your score is higher than both the Lion's attacks, then you will hit and it will miss. If one of its attacks beats your score, you will miss and it will hit.

However, the danger comes if both of its scores are better than yours. If that happens, it holds rather than claws you, and the forepaws do no damage. Instead it bites you for 2 points of damage and rakes you with its hind paws for 4 more. So a double hit will mean 6 points of damage!

*If the Lion overcomes you, turn to 289.*

Should you succeed in killing it, you may add 3 Fortune Points and 1 Point of Expertise to your Character Sheet.

If you wish to take any Potions you may do so now.

*Then turn to 342.*

## 311

You have no wish to add to your difficulties in the desert by taking the old man along, but something in you shrinks from the idea of killing him in cold blood.

Your companions have no such compunction, and urge that you make an end of him (or, if you will turn your back for a moment, they will attend to it themselves).

In the end, you decide to leave the old man here. The next visit of the white-clad desert-dwellers should only be a short while off, and he can take his chances with them. He certainly seems unable to do you any harm now, and it is doubtful that he could return to his old haunts without assistance.

You drive him back into the pyramid, and are ready to leave.

*Turn back to 222.*

## 312

The Hyenas lie dead, but you have suffered one or more bites to the arm holding your torch. Examining the wounds, you imagine they are already beginning to throb and swell, and fear the animals may well have infected you with the dreaded rabies.

*If you have a Cure Disease Potion, you may drink it (amending your Character Sheet) and turn to 344.*

*If you are prepared to sacrifice 5 Fortune Points, you will escape the effects and may turn to 344 after amending your Character Sheet.*

Otherwise, you will have to use a more painful remedy. Drawing your blade across the wounds you suck them vigorously, spitting out the poisoned blood,

then heat your blade in the torch and cauterize the wounds. For every bite you suffered in the combat, this remedy will cost you 3 more damage points to be deducted from your Vitality total.

*If this kills you, turn to 289.*

*If you survive, turn to 344.*

## 313

You are in the long, twenty-five foot passage, having at least temporarily dismembered the Troll, and are searching for some acid to dissolve the pieces. The captive old man has been forced to help you carry the parts of his late companion.

Having already searched the workshop where the old man and the Troll had been engaged, you should ignore the centre of the three openings in this passage.

*If you wish to move to the large doors which are stuck partially open, turn to 105.*

*If you wish to check out the opening furthest from those doors, turn to 238.*

*If you wish to try the opening nearest the doors turn to 169.*

In any event, ignore mentions of the Troll or the sound of voices in this area.

*Note the number 398 but do NOT turn to that paragraph yet. When and if you find the acid, and cast all the pieces of the Troll into it, THEN you can turn to 398 and get the old man's story.*

## 314

To your horror you find a number of long, thick tendrils have stretched across the room towards you from a previously unnoticed recess above the door. The first two have shown the sort of damage this monster can cause.

Obviously you cannot hope to fight properly while standing on a ladder with your back to the monster, so you really only have two choices, neither particularly attractive.

You can try to scramble up the shaft, hoping it will prove a route to escape beyond the range of the tendrils. Or, you can descend to the floor, which will give you a reasonable chance to hack at the tendrils with your weapon.

In either case, it seems likely that you will suffer more damage before reaching your goal.

*If you decide to try to climb out of trouble, turn to **282**.*

*If you prefer to stay and fight on the floor of the room, turn to **394**.*

## 315

You are in the middle of a long, dark passage. Forty feet away in one direction the passage turns a corner to the left. The same distance away in the second direction, it turns a corner to the right.

*If you take the first direction, turn to **95**.*

*If you take the second, turn to **83**.*

## 316

The Hound catches the food in midair and swallows it almost without pausing in its furious baying. It certainly doesn't seem to have affected its feelings towards you.

*Turn to the third paragraph of **364**.*

## 317

The ladder is made of iron and is slightly rough to the touch. You realize it is probably quite old and has been painted many times to prevent the damp air in this pool-room from rusting it away.

This whole area gives the impression of fairly frequent use, and you can but hope that the normal users do not return to find you here.

Thinking to take the ladder with you, you try, but find it firmly fixed by several metal brackets set in the wall.

*If you climb up through the hole in the ceiling, turn to **125**.*

*If you descend into the room, turn to **189**.*

## 318

As you did come down the shaft, the platform rests on the floor beneath and the rope dangles down the shaft from above.

Through here', your guide continues, opening the door at 73 and leading the way into **89**, 'is where we dump all the bits and pieces we no longer need.' He indicates the pile of scrap metal in **240**, and adds 'we even have a vat of acid in the corner, which we use to dispose of anything which proves dangerous'.



He presses his palm to the plate.

Leading the way back again, he concludes, 'Well, that's my little domain. Have you any questions?'

You decide to take a chance, before you get back to the Troll.

'Err . . . what about the prisoners?'

'Oh yes,' he replies, 'I could use some more soon: there are only two left and they aren't in very good shape.'

You have passed back through **89** and **142** when he asks casually if you want to see the prisoners. Trying to sound equally casual you agree, and he stops at the doors at **94**, halfway along **62**. He presses the glass panel at **137**, then moves to the metal plate at **126** and presses the palm of his hand to it.

There is a click and the doors open. 'I managed to decipher the spells to operate this, some years ago,' he announces importantly. 'Now it only responds to my hand and will kill anyone else who touches it, so beware!'

*Turn to 329.*

### 319

You have come to a T-junction in the passages.

Looking down the central one, with the others to your left and right, you can see it only leads fifteen feet to a closed door. Halfway along the right-hand wall is a five-foot opening where another passage appears to turn off.

*If you go as far as that passage, turn to 219.*

*To your right, the passage you are in extends forty*

*feet, then turns left. If you proceed to that corner, turn to 15.*

*To your left, the same passage goes thirty-five feet then turns left. If you go there, turn to 95.*

### 320

With one Hound dead, but the other still very much alive and eager to get at you, you can physically search rather more than half the room, including three of the corners.

Your first interest, however, lies in the ceiling. There are three panels, each two-feet square, apparently set into it flush with the surface. One is in the centre of the room, glows dull red, and is obviously the source of the warmth. Another is set above the centre of the right-hand wall, and gives out a light as bright as the sun. The last is set over the centre of the left-hand wall, and is quite dark.

Turning your attention to the walls, you soon find TWO secret doors! One of these is in the centre of the wall which was on your right as you entered and the other is in the right-hand end of the wall opposite the entrance.

You can, however, see no obvious ways to open the doors. The only objects to break the smoothness of the black walls are the two rings set in them to hold the Hounds' chains.

*If you try twisting the ring to which the dead Hound was chained, turn to 352.*

*If you determine to fight the second Hound, turn to 304.*

*If you leave the room, turn to 371 and close the door behind you.*

*If you close the door, but stay inside the room, turn to 384.*

*If you wish to investigate the ceiling panels, turn to 202.*

### 321

You stand in a five-foot-wide passage, at a point where a short side passage joins it.

Looking down this side passage you can see it only goes five feet to a point where a shaft leads downwards.

*If you go to look down the shaft, turn to 77.*

If you look down the passage to the right, you can see another side passage turning off to the left after thirty feet, while this passage continues beyond.

*Turn to 157 if you wish to move to that point.*

In the opposite direction, the passage runs as far as you can see into the darkness.

*If you wish to go that way, turn to 141.*

### 322

You decide to leave the old man here, bound and gagged, and explore the rest of the area on your own.

You know where the Troll should be (preparing some rood in one of the rooms off the long passage) and so long as you avoid that passage you should not meet it. If you do, it will instantly attack as it will assume you have brought some harm to its master.

## 323-324

If you subsequently decide to come back to question the old man, you will have to turn to **398**. You should therefore note that number in case of need.

*For now, turn to **62** to commence your search.*

### 323

You stand at a T-junction where three passages meet: you are facing the centre one with others at right-angles to your left and right.

The passage in front of you runs into the darkness as far as you can see (fifty feet). After thirty feet a side passage turns off to the right.

*If you wish to move on as far as that point, you should turn to **123**.*

The passage to your left turns a corner to the right after forty feet.

*Turn to **251** if you decide to go there.*

The third passage, to your right, goes thirty-five feet before turning a corner to the left.

*Turn to **49** if you go that way.*

### 324

The descent is not difficult, but unless you left your torch burning in the room above, will have to be made in complete darkness.

If you did take this precaution you may add 1 Fortune Point to your Character Sheet. However, after thirty feet or so you will still be in darkness, although the square of light above may give you some comfort.

Eventually your feet splash into cold water. Cautiously

## 325-326

you lower yourself a little further, and find that it only comes up to your waist. You are able to stand on the bottom and can feel the bucket beside your legs.

*If you wish to re-light your torch, turn to **196**.*

*Should you prefer to feel around in the dark, turn to **292**.*

To help you keep your sense of direction, let us assume you descended the rope facing in the direction of the door into the room above.

### 325

Steadying yourself on the top rung of the ladder, you turn the handle and thrust the door open. The floor swings back into place beneath you, knocking the ladder away, and you scramble forward through the doorway to get clear.

There is a splintering noise as the two halves of the floor close on the ladder. Such is their force that the ladder breaks in two, and as you turn to regard the room you find there is now only a five-foot length of ladder left in it.

*This will only be enough to enable you to reach some ten feet from the floor. Amend your Character Sheet accordingly and turn to **107**, ignoring the first paragraph.*

### 326

You try to twist the ring to which the smaller Hound was chained. At first this resists, then turns stiffly anti-clockwise. As it does, with a screech of protesting metal a secret door opens in the centre of the wall below the shining yellow panel.

You can see beyond a five-foot-wide corridor, which leads away for only ten feet before turning a corner to the left.

*If you move to the corner, turn to **131** but bear in mind the state in which you have left the room, which may differ in details with its description if you return this way.*

*If you remain in the room, turn back to **166**.*

### 327

An athletic adventurer such as yourself should be able to negotiate a shaft like this by 'chimneying' your way with shoulders, elbows and knees. Calculate E + 4H - T and, if you score 13, you will be successful. You may use Fortune to bring your score up to this point if necessary.

*If you succeed, turn to **195** if ascending, and **355** if descending.*

Bear in mind, from now on, that this glass panel is broken.

Should you fail to achieve a score of 13, you will fall to the floor below, breaking the ladder irreparably as you do, and suffering 3 points of damage.

*You should amend your Character Sheet appropriately before turning to **355**.*

### 328

You decide to break the left-hand ceiling panel. Steadying yourself on the ladder, you draw a weapon and drive it upwards at the centre of the panel. There is a splintering crash, and shards of glass fall around you to the floor.

Above the broken panel is a space two feet long, one foot wide and one foot high. Some sort of delicate apparatus had been suspended in the centre but your blow appears to have damaged this. It now hangs askew, and seems to consist of some strands of thin metal and curved sheets so highly polished that at first you take it for silver. In fact, it turns out to be thin steel.

There is nothing else of interest, so you descend to the floor.

*Turn to **344**.*

### 329

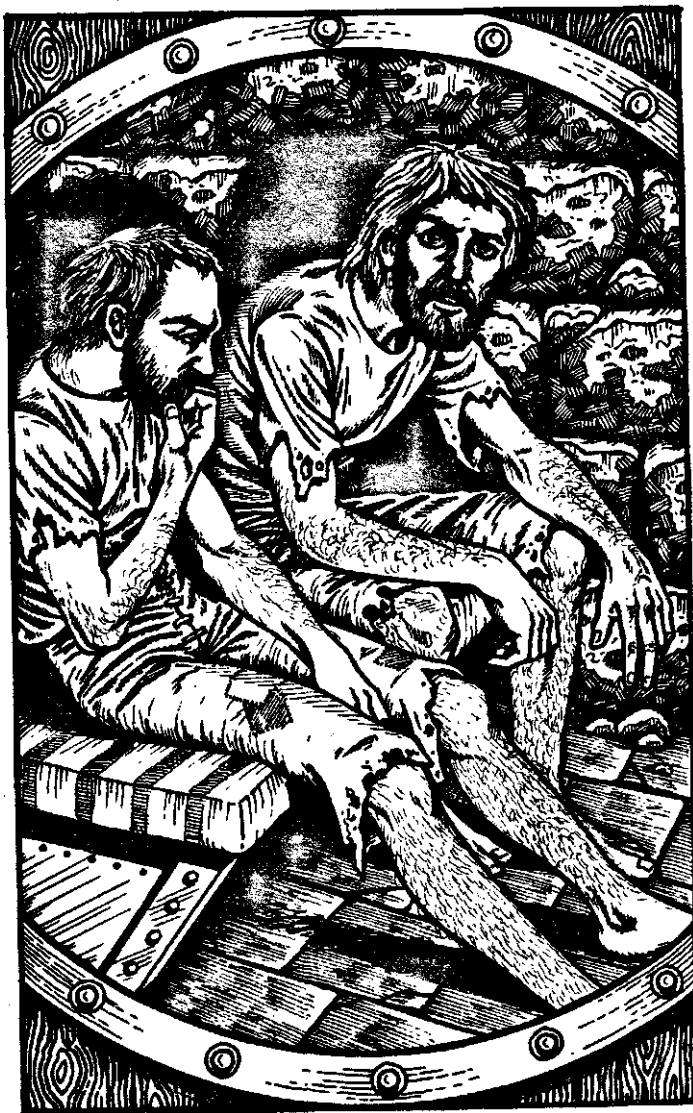
Beyond the doors lies another well-lit, twenty-five-foot wide passage, some 200 feet in length, this time with seven doors spaced along the left-hand wall. The doors are ten feet wide and fifteen feet high, and there is another circular metal plate to the left of each one.

Only the first is in use now', the old man declares, leading the way to the first door and indicating a peep-hole in the centre.

You peer through and see two ragged, unhealthy-looking men looking apprehensively towards the door. Both are seated on hard metal bunks and the furnishings look spartan in the extreme.

The old man laughs. 'We had to take all the couches and cushions out when we turned some of these rooms into cells. The old inhabitants used to live here like kings, but there was no sense in letting slaves get soft!'

'Does your palm operate these locks too?' you ask



Two ragged unhealthy-looking men.

casually and, when he nods, you decide the time to stop the pretence has arrived.

As he is taken completely by surprise you have no difficulty in overpowering him. You press his palm to the metal plate and release the prisoners.

*Turn to 345.*

### 330

As you reach the foot of the ladder again, you sense movement behind you and feel something touch you on both shoulders at once. The touches sting painfully, and you suffer 2 points of damage. (Reduce the Vitality score on your Character Sheet accordingly.) If this is sufficient to kill you, turn to 289.

Spinning round, you are horrified to see several long, thick tendrils have emerged from a previously unnoticed recess above the door, and stretched across the room towards you. The first two have shown the potential damage that can be caused.

Being between you and the door, they are cutting off your escape route, and you have no course but to fight.

*Turn to 250.*

### 331

You stand outside the pyramid entrance at the top of the flight of steps leading down to the sands. There is no sign of life or movement anywhere.

*If you go back inside turn to 23.*

*Should you now wish to return to Seven Wells, you should turn to 222.*



## 332

If you are prepared to sacrifice some of your remaining food, you may be able to find half a loaf or something which a Hound will eat. And you may have found something in your travels which would suit your needs.

In one section of the rooms were some Potion bottles. If you have these on your Character Sheet, you can empty one on the food before throwing it to the Hound. To discover the effect turn to:

**124** if you use the blue liquid

**156** if you use the orange liquid.

**220** if you use the green liquid

*Should you not have these items on your Character Sheet, you can still throw the Hound the food and turn to **316**. In any event, whatever you drop into the room must be deleted from your Character Sheet.*

*When you have concluded your business with the Hound below, turn to the third paragraph of **364**.*

## 333

The water in the bowl has become slightly discoloured, perhaps from the residues of various other liquids placed in the bowl over the centuries.

Whatever the cause, the liquid you now drink acts as a Cure Disease Potion. If you are presently affected by any disease it will be cured, or if you would otherwise succumb to a disease later in the adventure, this draught will now prevent its affecting you. Note, however, that only one past or future disease is cured

each time you drink from this bowl. If you are already suffering from two diseases, only one will be cured, but you can repeat the treatment with the other half of your water.

*Now turn to **253** if you wish to enter the passage, or **116** if you wish to stay in this room.*

## 334

The old man guides you to the storeroom beyond the third opening on the right in the long passage leading to his living quarters and workroom.

If you have not already disposed of the Troll, this will precipitate the encounter.

*Should this happen, make a note of this paragraph number, conduct the combat by turning to **386**, then return here if successful.*

*Should you prefer not to come this way and so avoid the Troll, you can stop short by the open doors at **105** and not enter this passage.*

*If you reach the storeroom, turn to **382**.*

## 335

You have reached a large wooden door at the end of the passage. The handle is a heavy-looking iron ring, set in a carved representation of a lion's head. If you turn it to try to open the door, turn to **107**.

In the other direction the passage stretches thirty-five feet to a corner, where it turns right.

*If you go that way, turn to **203**.*

*If you wish to press your ear to the door, in the hope of hearing anything beyond, turn to **5**.*

## 336

You have managed to kill the second of the Hounds, and may add 3 more Fortune Points and 1 one Point of Expertise to your Character Sheet. If you wish to take any Potions you may do so now, or may eat a meal if you have not previously done so within the pyramid. Amend your Character Sheet appropriately.

With both Hounds dead, you are now free to search the rest of the room, and quickly find a third secret door, in the centre of the wall below the dark ceiling panel. The problem lies in finding a device to open it.

*If you try turning one of the rings set in the wall, turn to **368** for the one in the far left-hand corner from the entrance, or **352** for the one in the near right-hand corner.*

*If you decide to leave the room, turn to **371** and close the door behind you.*

*If you close the door but stay inside the room, turn to **384**.*

*If you wish to investigate the ceiling panels, turn to **202**.*

## 337

As the floor opens beneath you, you are unable to reach the safety of firm ground either to the front or rear. You can just about touch the walls on either side, but being five feet apart you are unable to exert enough pressure on them to slow your fall.

Some twelve feet below floor level your fall is arrested by a forest of slim three-foot-long bamboo spears, several of which pierce your prostrate form.

*Turn to **289**.*

## 338

The old man has seen through your masquerade and managed to summon the Troll to his assistance. There is no more chance to talk your way out of this: you will have to fight or flee.

*If you stand and fight here in the enormous room with the coloured screen at one end, turn to **386**.*

*If you try to flee there is little chance of escape, as the long legs of the Troll will soon run you down. Still, if you wish to try, turn to **274**.*

## 339

To your surprise, the corner of the room holds a variety of items apparently designed to make someone comfortable for a protracted stay.

Heaped in some confusion are a bed, two comfortable chairs, a small table, a chess board and pieces, a barrel of water, several slightly stale loaves, some fairly fresh fruit, several strips of dried meat, an earthenware crock of biscuits and several mugs and plates.

*If you decide to leave by the door through which you most recently entered, you should close it behind you and turn to **103**.*

*If you prefer to head for the humming device, or one of the other doors, turn to **55**.*

*Should you try anything else, turn to **283**.*

## 340

Working your way up the shaft will be difficult without a firm footing to start from, as you are going to need to stand on one foot to wedge the other knee in the shaft when you start the climbing.

## 341-342

Calculate  $E+4H-T$ : this time you will need a score of 15 to succeed, and may use Fortune Points to modify your score if necessary.

*If you fail, you fall back onto the Amoeba, lose consciousness and should turn to 289.*

*If you succeed, you drag yourself out into the passage above and may add 2 Fortune Points for all your efforts. Please amend your Character Sheet, then turn to 269.*

### 341

You twist the two-inch projection on the stone block at the right-hand end of the bare wall. There is a click, then the block slides five feet to the left, revealing an opening into a passageway. Apparently there is a corner just outside, as passages lead off to the right as well as straight ahead.

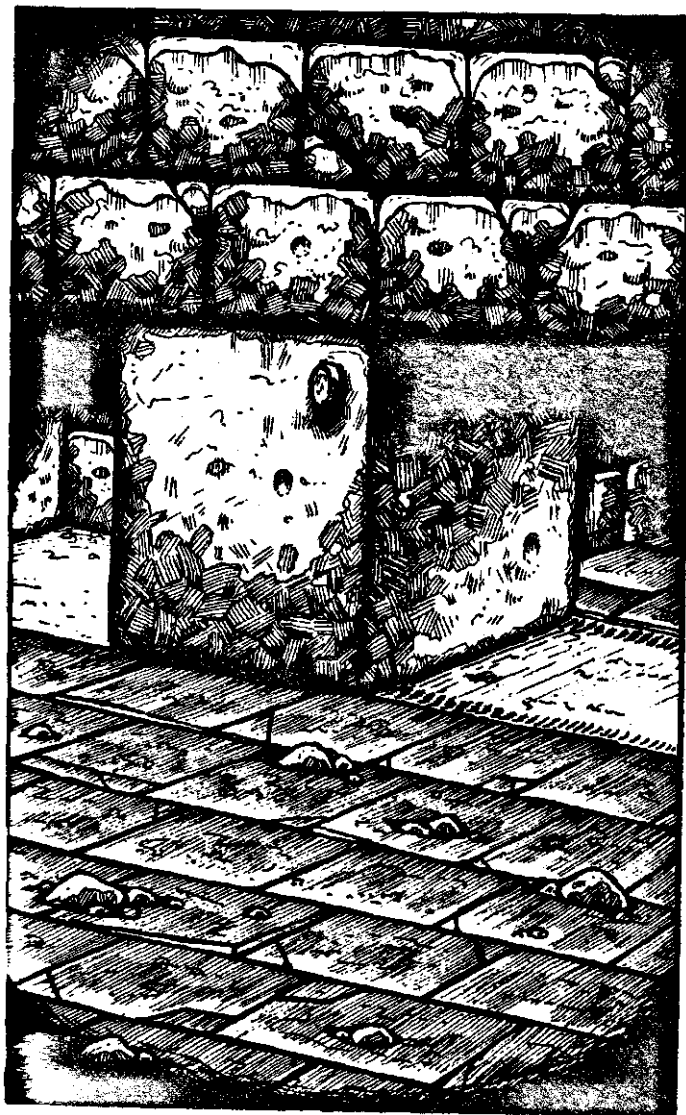
After a few seconds the block starts to slide across to close the opening again.

*If you wish to leap through into the passage, turn to 149.*

*Otherwise you can stay in this room, and should turn to 389.*

### 342

Having defeated the Mountain Lion, you are able to complete your second night's march without further adventure, and as visibility begins to improve just before dawn, you come to a wide expanse of rolling sand-dunes. There will be no shelter out there, you realize, and seek a cave-in the last exposed rocky outcrop on the edge of the dunes.



The block slides to the left

You manage to find one, and can again spend a restful day, eating, and taking Potions if you wish. Remember to amend your Character Sheet if you do.

At dusk, you strike camp and head out into the waste of dunes. All through the night you toil up one side of the dunes and slither down the other, checking at the top each time that the familiar constellation is still behind you.

Eventually you are able to make out a low range of hills ahead, and after a tiring but uneventful night you reach the lower slopes.

Unfortunately you are unable to find a cave, or even a valley or cliff to provide any shade or shelter this time, and have to make do with the inadequate shade of your tent throughout the heat of the day. This lowers your Vitality by 2 points, but you can eat or take any Potion you require if you still have them. You also need to drink rather more than usual (three-quarters of a waterskin instead of half).

*After amending your Character Sheet, turn to 18.*

### 343

You have come to a stout wooden door across the end of this five-foot section of passage. There is a large round doorknob, red in colour and apparently made of glass.

*If you turn this and push the door open, turn to 215.*

If you leave the door, you come to a corner where the passage turns right, only five feet from the door.

*Turn to 49.*

### 344

Apart from the heap of straw and the two dead Hyenas there is nothing of interest within the room. You search the straw, finding a few bones and several fleas and ticks, but nothing of value.

The only other features of note are two black panels of some glossy material, set in the ceiling above the centre point of each side wall. Each is two feet long and one foot wide.

As the ceiling is fifteen feet high, you cannot examine these further unless you have brought along a ladder from the storeroom.

*If you have, and wish to try this, turn to 392.*

*If you have no ladder, or no wish to look at the panels, you leave the room and should turn to 193.*

### 345

The prisoners are overjoyed to be released, and you explain the situation to them.

They had been investigating the hills around the depression with a well-equipped party, checking out rumours of ancient artifacts originating from the area, when they were attacked by the desert-dwellers. The fire weapon killed most of them, and the survivors were lowered down here for the old man to use as slave labour or subjects for experiments. They know nothing of other parties, and are sure they are the only prisoners here now. Being well-to-do, they promise you a substantial reward if you can get them safely back to civilization.

This poses two separate problems, firstly you have to

leave this area and secondly you have to cross the Groaning Desert with your new companions.

If you have come down through the main delivery shaft or the well, the rope will still be in place and you should be able to climb up and winch your new friends up one at a time. However, if you came down through the corridor trap on to the heap of metal, you need a way to enable you to reach the end of the rope, and in that case you will have to search for a ladder down here.

Crossing the desert will necessitate having three full waterskins each, in view of the relative weakness of the other two, but you may know where to find those up above. (If not, you will have to search!)

*Turn to 361.*

### 346

As you sever the last tendril there is a loud sighing noise from the recess above the door, and an object rather larger than your head bounces on the floor. The damaged tendrils had been coiled about the body of the monster, after you severed each one, but now they relax in death and trail limply on the floor.

You may add 4 Fortune Points to your Character Sheet for overcoming this particularly dangerous opponent, and if you wish you may rest, drink Potions, or eat a meal if you have not previously eaten within the pyramid.

*When ready turn to 218 to resume your search of the room (or leave if you prefer) but ignore all future references to this monster.*

### 347

You stand before a closed door, five feet wide and twelve feet high. There is an 'S'-shaped handle at chest height on the right-hand side, and the door seems designed to open away from you. Closer examination shows that the handle is carved to represent a snake or worm, and that there are various designs carved on the face of the door.

These are similar to the style of paintings on the frieze near the entrance, but arranged in three rows. You realize this is the 'writing' of those who built or use the pyramid, but are unable to understand it.

*To the right of this door the passage you are in extends nine feet to a large pair of doors. If you move on to those, turn to 225.*

*If you go to your left, the passage turns a corner to the left after ten feet and you should turn to 231.*

*If you turn the handle and push this door open, turn to 399.*

### 348

You decide to climb back up the ladder, then work your way up the shaft to the passage above.

You are becoming fairly proficient at this now: calculate  $E + 4H$  and, if you can manage a score of 14, you will succeed and should turn to **154**. (You may use Fortune Points to modify your score, if necessary.)

If you cannot achieve this score you will fall back from the shaft, breaking the ladder and dragging down the rope as you go, and will suffer 3 points of damage when you hit the floor.

## 349-350

*If this kills you, turn to 289; otherwise turn to 38, but remember that you no longer have the means to climb to the ceiling.*

*Amend your Character Sheet accordingly.*

### 349

If you have brought the twelve-foot ladder from the storeroom, you can stand it against the wall and investigate any of the four panels set about the centre points of the walls.

If you did not bring a ladder, there is no other way you can reach them. (No, you can NOT use the dead Scorpion; it's exo-skeleton is neither large nor strong enough.)

*Unless you have the ladder, turn back to 217.*

You cannot investigate the large, red-glowing panel in the centre of the ceiling as there is nothing against which to rest the ladder. In any case, you do not feel particularly eager to approach such a source of heat.

If you climb to one of the bright yellow panels you will need to avert your gaze as you do.

*Turn to 257, but first keep a note of this paragraph number.*

*Turn to 109 if you wish to investigate the black panel.*

### 350

The water in the bowl has obviously combined with previous offerings of wine placed in the bowl, and the liquid you drink is rather pleasant.



The ladder rests against the wall.

## 351-352

It has no particular effect, however, and you should now choose whether to enter the passage or remain in this large room, in which case you may as well close the door again.

*Turn to **262** if you enter the passage, or **116** if you stay in the room. In either case you close the door.*

### 351

To your considerable dismay, if perhaps not total surprise, the floor falls away when you turn the handle. Not only that but the lower part of the door and the very wall on either side hinge at the bottom and fall forward on top of you.

*If you try to retain your grasp on the door handle, turn to **385**.*

*If instead you go down with the floor, trying to fall as lightly as possible, turn to **48**.*

### 352

Taking the stout iron ring in both hands, you try twisting it, first one way and then the other. It turns, with a protesting screech of metal, in the anti-clockwise direction, and a secret door opens in the centre of the wall, five feet to your left.

Leaving the corner to look through the opening, you see a five-foot-wide passage leading away, then turning a corner to the left after ten feet.

*If you move along the passage to the corner, turn to **131**.*

*Otherwise, you turn the iron ring clockwise to close the secret door, and then turn back to **320** if one*

## 353-354

*Hound is still alive, or **336** (ignoring the first sentence) if both are dead.*

### 353

You enter the room by a door in the centre of a wall which proves to be fifty-five feet long.

The room is rectangular and seems to be some sixty-five feet in the other direction. The other three walls each have one door: one is in the centre of the wall opposite, and the others seem to be a little past the centre points of the left- and right-hand walls from where you stand.

There is a dark, shiny panel set in the ceiling above the door in the right-hand wall, and you can see the mysterious, humming device on the floor between the doors. You judge that it must be pretty well in the centre of the sharply defined, ruby-glowing sphere which occupies the greater part of the room.

*If you decide to approach the device, or make for one of the other doors, you will have to enter the red-light area, and should turn to **55**.*

*If you prefer to examine the items in the corners of the room, using the light of your torch, turn to **339**.*

### 354

The old man will now conduct you around his domain, and it will help if you turn for a moment to the various paragraphs as he comments on the contents, before turning back here. (It may be worth keeping a piece of paper by this paragraph as a bookmark.) He starts by leading you through **41** to **30**. 'This whole area,' he begins in a schoolmasterly fashion, from which you guess he has made the commentary many times before,

'was created countless years ago by a group of master magicians, with powers which, to us, make them seen demi-gods. The devices in here (you are at **25**), believe it or not, create water out of the very air, and one of my assistant's duties is to keep the well through there (you are at **9** and he points to the hole in the wall) filled with water for the use of your people above.'

He conducts you back through **41**, indicating the glowing yellow panels. 'These lighting panels have been burning for centuries and appear to need no fuel or attention. There do not even seem to be any flames involved.'

You pass through 110 and are ushered into **158**. 'This screen is, I am sure, a 'Gate' of some sort, and I have been experimenting with it, off and on, for many years. So far, all I have discovered is that one can pass through it when it is blue, but not when it is red. Unfortunately, no-one I have sent through has ever come back, and the one being who came through from the other side (some sort of small demon so far as I could judge) died almost as soon as it arrived.'

He indicates the vast metal object in the centre of the room. 'I am convinced that was some sort of ship of the ancients,' he declares, 'There were a number of maps and charts in it, and the skis on which it stands show scratches and wear marks consistent with moving over sand. I also found the fire-throwers which your people use, on board this 'vessel', though I understand only the small one still works.'

He looks at you enquiringly and you nod wisely as you carry on through the doors at **78**.

'I have been trying for some time to open an especially heavy and well-sealed chest,' he continues. 'The fact that it is so difficult to open suggests that the contents must be particularly valuable, and I suspect they are either more weapons, or treasure, or perhaps both. I should welcome any suggestions you may have, as the opening device seems to depend on some sort of code.'

*He moves on (through **62** to **142**) and indicates the shaft in the corner. 'This, of course, is where you came down.' (If it WAS where you came down, turn to **318**; if you came down another way, turn to **370**.)*

### 355

The Cheetah lies dead at your feet: you may add 4 Fortune Points to your Character Sheet, and may also take a Potion if you wish, again amending your Character Sheet as necessary. Any future references to the Cheetah may be ignored, and if you later return to this room the dead body will be here. If you have not previously eaten within the pyramid, you may do so now, always supposing you still have food on your Character Sheet!

*If you wish to leave by the door through which you entered, turn to **97**.*

*Should you decide to investigate either of the ceiling panels, you will need a ladder. If you do happen to have one with you, and wish to climb for a closer look, you should first take a note of this paragraph number then:*

*If you climb to examine the shining yellow panel, turn to **257**.*

*Or, if you try the dark panel, turn to **59**.*



*The pile of straw and bowl (which contains the cold remains of some sort of stew) prove to be of little interest, but if you wish to examine the ring to which the Cheetah was chained, turn to 27.*

### 356

You start to wind the winch in the other direction, and soon the required extra effort indicates you have a full bucket on the end of the rope.

Eventually it comes back into sight and, reaching out one hand, you are able to swing it on to the floor. The bucket is almost full with fresh water, though when you taste it you find it rather flat and flavourless.

*Turn to 388.*

### 357

You have entered a large rectangular room. Pacing it out, you will find it to be thirty feet by forty-five feet. A number of small candelabra stand on low tables around the room, and there are several comfortable-looking couches.

A five-foot-wide passage leads away from the centre of one of the longer walls, and you can see that its walls are richly decorated. After twenty-five feet it turns a corner to the left, and you should turn to **117** if you wish to proceed to that corner.

If you stand with your back to that passage, you can see:

A white-painted, five-foot-wide passage leading fifteen feet into another room from the right-hand end of the wall opposite you.

*Turn to 21 if you wish to leave by this second passage and enter the room beyond.*

The right-hand wall of the room has a row of hooks holding white robes with a design in green embroidered upon them. If you wish to take a set with you, add them to your Character Sheet. (If you decide to wear them at any time, mark your Character Sheet 'Wearing white/green robes'.)

Against the left-hand wall of the room is a long, wide shelf some four feet above the floor, on which stand a number of boxes and bottles. About a dozen stools have been pushed beneath the shelf, and several mirrors hang above it. In the centre of the row of mirrors there is a similarly shaped frame covered with a thick green cloth.

*If you wish to examine the boxes and bottles, turn to 53.*

*If you wish to remove the cloth, turn to 90.*

### 358

Realizing your narrow escape, you hasten to climb back up the ladder. This calls for no particular skill, and once at the top you pause to pull the ladder up after you.

*Turn to 180.*

### 359

You have entered a room measuring thirty feet by fifteen feet. There is a five-foot opening at the right-hand end of one of the shorter walls, and a passage leads away for twenty feet before turning a corner to the left.

*If you leave the room and proceed to the corner, turn to 167.*

If you stand in the opening, with the passage behind you, you can see a ten-foot-square shaft leading downwards. There is ten feet of floor between you and the shaft, ten feet on the far side, and five feet of floor on the right of the shaft. There is no way to pass it on the left.

Spanning the shaft is a sturdy winch, with handles long enough for two people to turn it on each side. The one nearest you has a brake-arm swung into place.

Just visible in the shaft is a stout, circular platform with sides about two feet high, suspended from the winch by a thick rope. Judging by the amount of rope on the winch, the platform could be lowered for well over 100 feet.

*If you wish to go down, turn to 209.*

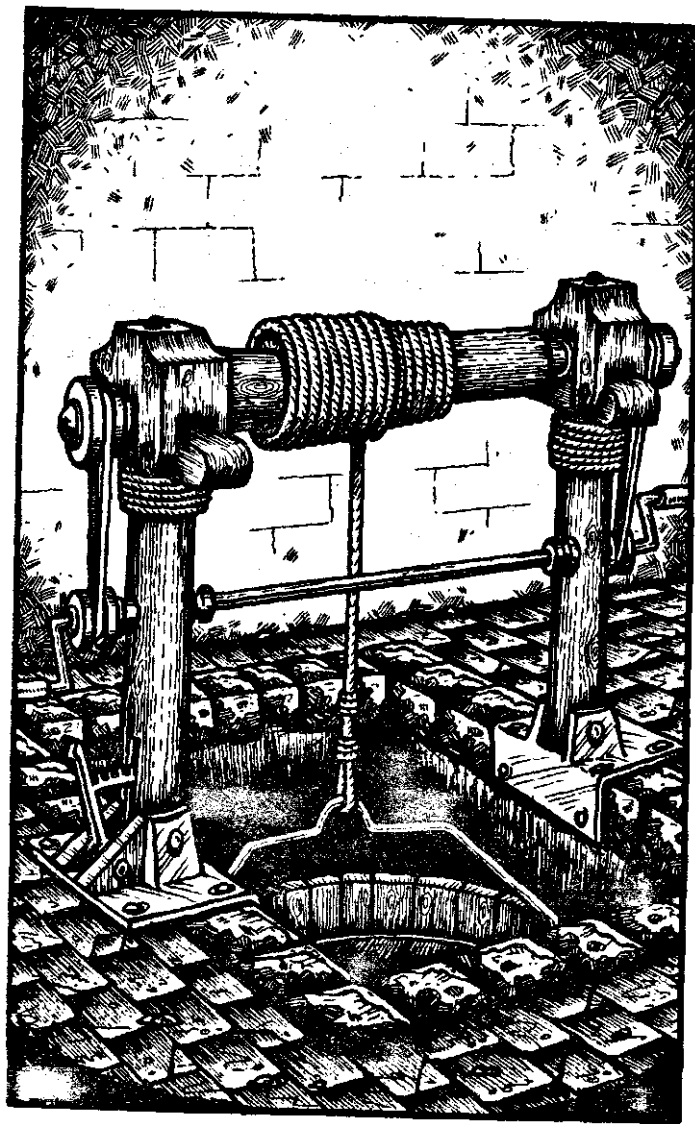
### 360

You have come to a corner in the passage. Looking in one direction you can see an alcove in the left-hand wall, only five feet away. This alcove is only some three feet deep, and there is no floor to it, only a shaft leading down, narrowing as it goes.

*If you wish to have a look at it, turn to 154.*

If you have only just come from that point, you find the passage turns left at this corner, then runs as far as you can see into the darkness without any features of note.

*Turn to 372 if you wish to proceed, but make a note of this paragraph number.*



There is a circular platform suspended from the winch.

## 361

The other two bear the old man a considerable resentment, but you manage to persuade them not to dispose of him for now, and they agree to carry him along while you act as guard.

You pass back out through the doorway from the cell passage, and press the old man's palm against the metal panel to close the metal doors.

Before turning to 62 to resume your journey, you should bear in mind that you now have two rescued captives with you, as well as the old man. Your new friends will be capable of restraining the prisoner, but cannot be of further use against potential opponents.

If you come across future mention of the old man, you may ignore it. However, if you encounter the Troll, he will attack immediately, regardless of circumstances.

*If this happens, you will have to note the paragraph where you are at the time, then turn to **386** to fight the Troll. You should, therefore, take a note of **386** now, in case of need.*

## 362

This doorway lies between the large room with couches and another which appears to be a smaller counterpart of the first.

The second room is twenty feet square, with a five-foot alcove in one corner leading to the only door, which stands open. There are only two tables in this room, well cushioned like the others. There are no stone benches around the walls, but there are half-a-dozen plain wooden stools.



There are several items on the shelves.

Again there are rows of shelves on one wall - the one opposite the door - but there are only a few items on them; several small, extremely sharp knives, a number of cloths and towels, some needles and thread and two more potion-type bottles.

These hold a green oily-looking liquid, and the only way to determine the effect is to taste it.

*If you wish to do this, make a note of this paragraph, then turn to 153.*

If you wish to take the bottles along, contents untasted, then enter them on your Character Sheet as '2 bottles green liquid 153'. If you later wish to try them, remember to make a note of your current whereabouts (para. no.) before turning to 153.

*When you are ready to leave this room, turn to 52.*

### 363

You stand at a right-angled corner in the passage. If you take one as leading to twelve o'clock, you see another passage joins it after only five feet, while this passage ends only ten feet further on at another T-junction, where passages lead off to left and right.

*Turn to 71 if you wish to proceed as far as the first side passage.*

The other arm of your present passage points to three o'clock, and turns to the right after only five feet.

*If you go that way, turn to 275.*

### 364

Breaking the glass panel is not particularly difficult: a sharp blow in the middle with something hard, or even stamping on it with your foot, if you lower yourself down the shaft, will shatter it.

The shards of glass tinkle on to the floor below, and some may even hit the Hound. Certainly it wakes in no good humour, and in the ensuing uproar you can hear the baying of at least one more of the creatures in the room below.

Lying on the floor of the passage above, you regard the frantic animal, which is trying vainly to leap towards you, jaws clashing in its fury. It is as big as a small pony, and seems to be a cross between a mastiff and a wolfhound. Even if it were alone, you feel it could cause you considerable damage, and you cannot immediately see how you could get down to fight it without sustaining damage on the way. There is nowhere up here where you could tie a rope to lower yourself. Even if you had a ladder the Hound would almost certainly knock it over, and if you drop twenty feet on to a stone floor you are sure to suffer damage.

*Nonetheless, if this is what you wish to do, turn to 236.*

*Should you decide to throw something down to the Hound, turn to 332.*

*Otherwise, there is little you can do here.*

*Turn to the last paragraph of 154.*

## 365

You have entered what is basically a twenty-foot-square room, with two five-foot-square and five-foot-high recesses extending from one wall. Quickly you realize that these recesses relate to the unusual entrances.

The one through which you came in involved a stone block pivoting on one corner, so it has left a recess at the left-hand end of the wall, as you face it. Next to that is the block itself, still with the rod jutting from it.

There is a second, featureless recess next to the opened block, and marks on the floor suggest that this in turn would be filled if the block beside it were moved, apparently by sliding to its left.

*There is, in fact, a two-inch-square projection from this block, and if you twist it you should turn to 341.*

*Otherwise, if you wish to look around the room, turn to 389.*

## 366

As you approach the first door, you see there is a peep-hole in the centre, and, looking through, can see a twenty-foot-square room within. It is sparsely furnished and, sitting on hard metal bunks, are two ragged, unhealthy-looking men staring apprehensively at the door.

Pressing the old-man's palm to the metal plate, you open the door and release the prisoners.

*Turn to 345.*

## 367

Your expenditure of Fortune Points ensures you are lucky enough for the calm weather to continue, and after three nights you reach the haven of Seven Wells once more.

On arriving, you are greeted as a hero by the hard-bitten frontiersmen, having single-handedly resolved one of the great mysteries of Skyfall. They award you the freedom of the town, but more importantly everyone in the tavern buys you a large drink.

After suitable celebrations your new friends will take their leave, and you are able to return home amply rewarded.

Turn to 401

## 368

Close examination of the iron ring reveals traces of oil, where it is set in the wall. It turns easily in an anti-clockwise direction and, as it does, a door in the centre of the wall, five feet to your left, opens noiselessly. You move to look in, and see a five-foot-wide passage, which turns to the right after only five feet.

*If you enter the passage and advance to the corner, turn to 239.*

Should you decide to remain in the room, you turn the ring the other way and the door shuts.

*Turn back to 336, starting at the third paragraph.*

## 369

As soon as you touch the statue's staff you feel yourself knocked backwards several feet through the air to land sprawling on the floor below the steps. The hand

which touched the staff is badly burned, and there are minor burns on your feet.

*You have taken 10 points of damage altogether, and if this kills you, turn to 289.*

Otherwise you may pick yourself up and may take any Potions you wish to alleviate the damage. Unless you take a Potion of Healing, your burned hand will affect your fighting skill, causing you to deduct 2 points from your Expertise score.

*Amend your Character Sheet as necessary, then turn to 116.*

### 370

Having said this he stares at the shaft and the vacant floor below it, looks at you, then starts to run back through 62 towards the doors at 78, shouting as he goes.

You realize that something has alerted him and once he reaches the doors the Troll will be able to hear his cries. You therefore have no alternative but to tackle and subdue him, which is not particularly difficult.

Calculate E + 4H: you need a score of 11 to succeed. If you do you are able to pin him down, bind him with your rope and gag him with a strip torn from his own clothing. You can then either leave him here while you explore on your own (turning to 322) or force him to tell you all he knows (in which case turn to 398).

*If you fail to score 11 (and you can sacrifice Fortune Points to modify your score if need be) he will*

*somehow manage to evade you and get through the doors at 78 into the room at 158. There the Troll will come to his aid, and you should turn to 338.*

### 371

You stand before a closed wooden door. The black metal handle is shaped like a bone.

*If you turn it and push the door open, turn to 223.*

Behind you, a passage runs fifteen feet to a crossroads.

*If you leave the door and move to that point, turn to 19.*

### 372

You have come to a point where three passages meet to form a T-junction.

Looking down the central passage, with the others at right-angles to either side, you will be able to see what looks like a rectangular hole in the floor of the passage.

*If you go towards it, turn to 195.*

*Looking to your left, you can see that this passage turns right, forty-five feet away. If you move to that point, turn to 360.*

*In the other direction, the passage again runs forty-five feet before turning right, and if you go that way you should turn to 301.*

**373**

You press your ear against the door and can eventually make out an irregular clattering noise from beyond, a little like the sound of hailstones hitting the door of your home in one of the winter storms.

*Turn back to **287** and make your decision on whether or not to open the door.*

**374**

The Ogre has Vitality 16 and does 4 points of damage, if it hits. Its Expertise is variable, as it prefers to avoid full daylight. If you are fighting it at night its Expertise will be 14, in the faint light of dawn it will be 13, and once daylight arrives it will be down to 12.

*Carry out the combat routine as described in the Game System; if this results in your death, turn to **289**.*

If you emerge victorious, you may add 4 Fortune Points and 1 Point of Expertise to your Character Sheet for succeeding against a formidable opponent, and may pause to have a meal or take a Potion if you wish. The extra exertions of combat have left you desperately thirsty, and you need a long drink to recover (thus increasing today's consumption to three-quarters of a waterskin).

Having amended your Character Sheet, when ready to proceed turn to:

**278** *if the fight took place by the boulder in the darkness.*

**246** *if the fight occurred by the thorn tree at dawn.*

**182** *if you ambushed the Ogre in daylight.*

**375**

After a while, the light of your torch will enable you to see two places of interest in this long, straight, dark passage.

Forty feet in one direction you will see a T-junction where this passage ends and others turn off to left and right.

Forty feet in the other direction you can see a rectangular hole in the floor of the passage, which carries on beyond it.

*If you go to the hole in the floor, turn to **119**.*

*If you prefer to go to the T-junction, turn to **221**.*

**376**

You find that the flaring end of your torch is sufficient to keep the serpents at bay, especially when you get your back to the wall. However, you only have a limited number of torches, which only last an hour or two each, and there seem to be over a score of serpents down here with you.

There is no way to climb out, unless you collected a ladder on your travels and brought it into the room with you. If you did, you will be able to stand it below the door and climb to open it.

*In this case turn to **325**.*

## 377-378

If you have no ladder, you will have to hope someone (or something) arrives to get you out before you run out of torches and the serpents get you.

*Turn to 309.*

### 377

You have reached a point where two long, dark passages meet at right-angles.

*One has no features of note within the fifty feet range of your illumination, and if you go that way you should turn to 141.*

If we consider the first passage as pointing to twelve o'clock, the second one points to nine o'clock, and looking that way you can just make out a side passage turning off to the right at the very limit of vision.

*Should you wish to move to that point, turn to 221.*

### 378

There is a metal rod, grooved along part of its length, which runs down the right-hand side of the shaft. At the bottom it appears to be attached to the glass panel, while at the top it joins a black metal box just below the level of the passage floor. You guess it may be intended to open the glass panel but cannot decide how it works.

As the glass panel is five feet below floor level, you will be able to hang by your hands and kick the panel out. Alternatively, if you have managed to bring a ladder along, you will be able to manoeuvre it down the shaft and use it to break the panel.

Whichever method you use, the effect is something of



The serpents retreat a little.



a surprise. The shards of glass only fall a matter of two or three feet, and then hang suspended, apparently in midair, at various odd angles.

*If you drop down into the room to investigate, turn to 36.*

*If you have a ladder and wish to climb down, turn to 4.*

*If you wish to throw a burning torch down, turn to 68.*

*If you decide to leave the shaft and continue along the passage above, turn back to 269 and make a fresh choice there.*

### 379

There is a corner in the passage here. In one direction the passage appears to end at a blank wall ten feet away. You can see no evidence of doors or side passages.

*If you wish to go to the end and investigate further, turn to 113.*

If you have come from that direction, the passage turns right here. In the other direction you can see another corner ten feet away where the passage turns right again.

*If you move to this second corner, turn to 47.*

### 380

Apart from the dead Hound, which is tethered by ten feet of chain to an iron ring set in the wall in the corner of the room, the only other feature in this area is the open door.

*It may occur to you to try twisting the ring: if so, turn to 204.*

*Otherwise, turn back to 38.*

### 381

You spring quickly through the five-foot-square recess and find yourself in a twenty-foot-square room. Three of the walls are curtained, and only the wall through which you entered is bare.

The recess, which has now disappeared, was at the right-hand end of this wall, as you face it. The five-foot block, which slid across to fill the recess and close the opening, had occupied half a ten-foot-long recess which now opens off the centre of this wall. Considering the marks on the floor of this long recess, you feel there is probably another opening at the left-hand end of this wall, as the five-foot-square block at that end seems to be capable of pivoting to fill the other half of the long recess. You cannot, however, find any controlling device which might cause this to happen.

Examining the block which you moved previously to gain entrance) you quickly discover a two-inch-square projection roughly matching the indentation on the other side.

*If you twist this projection, turn to 341.*

*Otherwise, if you wish to examine the room, turn to 389.*

### 382

The old man shows you a chest in the corner to the right of the doorway, in the room otherwise described

in **254**. The chest is six feet long, three feet high and two feet wide and made of some sort of metal. Heat has been applied to it at some time as there are the flaked and blistered remains of paint adhering to the top. Six letters have been deeply engraved into the lid, and they are still legible. 'BASICV', you spell out.

Beside the letters is a small glass window, undamaged by the heat, part of the rim of a small wheel set into the chest, and a small black button. A number is visible behind the window, and the old man explains that turning the wheel changes the number from 0 through to 9.

He believes you have to set a number, push the button, set another number, push the button and so on, and if you select the right number the chest will open. He has been trying unsuccessfully for some time, and thinks that 'BASICV' must represent some sort of clue.

If you wish to try, select the number you think will solve the code, and turn to that paragraph. If the first word is 'Congratulations' you are correct and should read on, if anything else, you are wrong and should turn back here.

*When you give up, or if you prefer not to try, turn to **254**.*

### 383

You turn the handle and pull the door open towards you. There is a fifteen-foot-square room on the other side, with this doorway in the centre of one wall.

The room is dark, but by the light of your torch you can see that it is practically empty, with no sign of other

doors, although there is a dark, shiny panel in the ceiling above the mid-point of the right-hand wall, which might be worth investigating.

Lying on the floor, a few feet into the room, is a scattering of objects. You can see a sword, a dagger, over a dozen coins, a small bottle of the type used to hold potions, and several buckles of various sizes.

*Unless you have a ladder, you will not be able to investigate the panel in the ceiling, which is fifteen feet above the floor, but if you wish to enter the room turn to **74**.*

*Otherwise, you close the door and turn to **31**.*

### 384

As you close the door, there is a slight scraping noise, and a secret door opens in the right-hand end of the wall opposite the entrance. You can see a five-foot-wide passage beyond, which turns to the right after five feet.

*If you enter the passage and move to the corner, turn to **10**.*

If you decide against it, you open the entrance door again, and the secret door slides shut.

*If both dogs are dead, turn to **336**, or if the second is still alive, then turn to **320**.*

### 385

You find yourself hanging by one hand over a space previously occupied by the passage floor. Fortunately you have managed to retain your torch in the other hand, and have a few seconds to look around before you either have to release the torch or let go of the handle.

The 'door' you tried to open was five feet wide and twelve feet high, but when you turned the handle the bottom five feet hinged forwards, together with the five-foot stone block on either side, through 90 degrees. They now, therefore, form the ceiling from which you hang over the space vacated by the floor.

This in turn was hinged at a point ten feet to the right of the 'door' and has tilted down at a steep angle. Ten feet to the left of the 'door', you can see where the floor proper continues. You are rather to the left of the edge of the tilted section which was the floor, and there appears to be a considerable empty space below: certainly your torchlight reveals no bottom.

There is no way you can successfully 'bridge' a five-foot gap to work your way out, and even if you could reach the edge of the stone blocks which form the ends of the 'ceiling' over the trap, you would find no hand-hold.

You have a few seconds before you need both hands to support yourself, and you can use the time to try to think of a way out.

*Then turn to 80.*

### 386

You decide you must try to kill the Troll, which has. Expertise 15, Vitality 14 and does 3 points of damage with its oddly-shaped club.

Combat is conducted in the normal way, except that the Troll has the ability to regenerate. To simulate this, if you manage to hit it in one round, you must start adding back 1 Vitality Point to its total in every successive round until it is back to the original total.

Only if you manage to do sufficient damage to take it below zero Vitality will it stop fighting.

If you manage this, you will be able to sever its head and limbs, kick the pieces apart, and it will take a little while before it can again become a threat. You may add 5 Fortune Points to your Character Sheet for this considerable success.

Your next actions depend upon where and when the combat took place.

If you have already secured the old man, you should turn back to the paragraph you noted before this combat occurred.

If the old man is still free, you will need to chase after and overcome him, before he can dodge out through the other doorway.

*Turn to 313 as you will next have to see to the permanent disposal of the Troll.*

If the combat goes against you, the Troll's tactics will change once it has reduced your Vitality below 4 points.

*If you reach this stage, turn to 306.*

### 387

As you open the door, which is unexpectedly stiff, you hear a grinding noise nearby, and feel a vibration in the floor. There is a heavy thud and the noise ceases.

The door starts to close of its own accord, and you must either step back or jump through quickly to avoid being caught by the edge.

*If you step back and do not pass through the doorway, turn to whichever of 159 or 207 you just noted.*

*If you jump through,' turn to the other paragraph number and delete your note.*

### 388

The doorway leads from the room described at **52**, and you should turn back to that paragraph number if you wish to return.

The door itself stands open, and there is a five-foot recess beyond leading into a fifteen-foot-square room. The purpose of this room is quite obvious: there is a five-foot-square shaft leading downwards in the centre, with a stout winch mounted over the top, thick with what must be at least 100 feet of rope, and a large bucket hanging from it. Several other buckets stand along the otherwise featureless walls. All are over two feet high and slightly less across the top.

*If you wish to try lowering the bucket, for whatever purpose comes to mind, turn to **164**.*

*If you fancy the quick way down, you can just get both feet in the bucket, and descend quickly into the shaft. To try this course, turn to **260**.*

### 389

Apart from the wall through which you entered, which consists of bare black stone blocks, recessed as previously described, this twenty-foot-square room has curtains covering the walls. The ones facing you are pale grey, with green ones on your left and purple on the right.

In front of the grey curtains is an altar, made from two of the usual black stone blocks, but this time smoothed and polished until they gleam like jet. On top of this is a three-foot-high gold statue of an



There are various gold items on the altar.

## 390-391

otherwise human male, with the head of a long-beaked bird.

If you try to move the statue you will find it far too heavy. However, there are various smaller gold items on the altar which you will just about be able to cram into your pack if you wish: two golden candlesticks, a golden bowl and an (empty) golden goblet. These items are obviously of considerable value - and their theft will just as obviously seriously upset their owners. If you take them, add them to your Character Sheet.

*There is nothing else of note in the room: if you entered through the left-hand end of the uncurtained wall, turn to **365**, while if you entered through the right-hand end you should turn to **341**.*

### 390

You clamber down the ladder, squeezing through the narrow space at the bottom where the glass panel was broken, then lower yourself to hands and knees on the unsteady surface below.

As soon as your hands touch the surface you feel a burning pain on your exposed flesh.

*Turn to **244**.*

### 391

You stand at a point where three passages meet.

If you face down the centre one, which is at right-angles to the other two, you can see another passage joins it from the left, forty feet away.

*Turn to **123** if you go as far as this side-passage.*

The second passage, on your right, runs fifteen feet to another T-junction. Turn to **199** if you take that direction.

## 392-393

Opposite the second passage, the third one (on your left) leads twenty-five feet and ends where other passages turn off to left and right. If you take this route, turn to **71**.

### 392

If you wish to examine the black panels in the ceiling, you can prop the ladder against the wall and climb to a point where your head is just below one of the panels. They are two feet long and one foot wide; one is above the centre point on the left-hand wall and the other directly opposite over the mid-point of the right-hand wall (looking from a position in the doorway).

Both are smooth, cool to the touch, and appear to be made of some glassy material. Your torch light is reflected from them, and you are unable to see what (if anything) lies above. You can find no fastenings, and the panels do not move under pressure from your hand.

*If you wish to break one, turn to **328** for the one on the left, and **65** for the one on the right.*

*If you prefer not to try this, turn to **344**.*

### 393

You have now reached a point where three passages meet.

The centre one is thirty-five feet long. At one end it joins the other two passages at a T-junction. Looking down this passage from the junction you will be able to see that, on the left-hand side at the far end there is a five-foot alcove, with an opening in its floor.

*If you wish to move to investigate the opening in the alcove, turn to 146.*

Looking to the left, you see that the passage continues for forty feet, then reaches a corner where it turns left. However, five feet before the corner on the right-hand side there is another alcove, again with an opening in the floor.

*If you move to that one, turn to 154.*

To your right, the third passage travels as far as you can see into the darkness. Before that, there are two openings, probably side passages turning off to the right, but closer, only ten feet away, is another alcove much as the others, in the left-hand wall.

*If you go there, turn to 269.*

### 394

Whether you climb down the ladder or leap off backwards to the floor, the result will be the same. By a combination of stinging blows from the tendrils and landing awkwardly on the hard stone floor, you will suffer 3 more points of damage before you are ready for combat.

*Amend your Character Sheet. If the damage has been sufficient to kill you, turn to 289.*

*Otherwise, turn to 250.*

### 395

As you seek a way to open the handle-less door, it suddenly tilts forward and falls on top of you. It is actually not a door at all, but a rare subterranean monster known as a Monolith. (Monoliths are a silicate life-form resembling a slab of rock. They can



It falls on top of you.

### 396-397

vary both their shape and colouring in order to blend with their surroundings, but for some reason can only grow by absorbing animal protein, which they usually gain by crushing an unsuspecting prey.)

You may be able to spring clear as the Monolith falls on you. Calculate  $E + 4H - T$ : you will suffer 1 point of damage for every point below 18 that you score, and may NOT use Fortune in this instance. If you achieve a score of 18 or more you will be unharmed.

*If you suffer so much damage as to be killed, turn to 289.*

*Otherwise, turn to 64.*

### 396

Having apparently suffered a rush of blood to the brain, you drop into the room below. Although fit and agile, even you cannot hope to escape scot-free from a drop of over fifteen feet on to a stone floor, and you must deduct 2 points from your Vitality score.

Fortunately, your torch stays alight, and you are able to look around.

*Turn to 268 unless the loss of 2 Vitality Points killed you, in which case turn to 289.*

### 397

With a powerful upward lunge, you thrust your weapon at the centre of the brightly glowing yellow panel. It shatters with a crash, but even as the shards are falling, you feel a numbing blow to the hand which holds the weapon, as if a giant had stamped upon it, and simultaneously your heart gives a great leap. Your senses rapidly desert you, as you feel your feet slip

### 398-399

from the ladder, but you are just aware that the light above you has been extinguished.

*You will have to be very lucky to survive such a shocking effect to your heart. If you have enough Fortune Points, cross 8 of them off your Character Sheet and turn to 205.*

*If you have 7 or less Fortune Points available you will be unable to do that, and should turn to 289.*

### 398

With a little persuasion, the old man can be made to talk and once started it is difficult to stop him. It is obviously a speech he has made to initiates many times before.

Make a note of this paragraph number. Then read the descriptions in 354 and 318 (ignoring the first paragraph) which is the conducted tour you would have received had the old man accepted you as a genuine initiate, and turn back to this paragraph when you have done so.

Now you know almost as much as the old man about this area and should continue- your travels from wherever you left off.

*If you wish to see the chest with the suspected valuable contents and the numerical code, turn to 334.*

### 399

The door opens easily and, once you have stepped through and released it, will swing shut with a click from the latch.

On one side is a fifteen-foot-wide passage leading left

## 400-401

to a large pair of doors and right to a corner where it turns right.

*If you are on that side of the door, turn to **347**.*

On the other side of the door a five-foot-wide passage leads away from it, stretching straight ahead as far as you can see by the light of your torch. There is another passage entering from the right after fifteen feet.

*If you are on that side of the door, turn to **115**.*

## 400

A Paralysis Spell had been cast on the chest, and you have suffered the full effects. (Those authorized to open the chest know the correct Words of Power to prevent the spell harming them.)

Bent forward, one hand gripping the key and the other holding your torch, you are unable to move. You will still be there when the beings who use the pyramid return, and they have a short way with intruders.

For this character, I regret the adventure has ended.

## 401

You feel that you would prefer somewhere cooler for your next adventure. One of your uncles owns a small mine near Crystal Peak, in the Morn Mountains, and you have a long-standing invitation to visit him. You decide that now is the ideal opportunity to make contact with your uncle, and you resolve to plan a trip to the west of the Kingdom as soon as possible.

The fantastic events of that fateful trip will be recorded in the third book in the **Skyfall** series.



# Skyfall *Game System*

## MONSTER COMBAT RECORDS

Monster: Expertise: Damage: Vitality:	Monster: Expertise: Damage: Vitality:
Monster: Expertise: Damage: Vitality:	Monster: Expertise: Damage: Vitality:
Monster: Expertise: Damage: Vitality:	Monster: Expertise: Damage: Vitality:
Monster: Expertise: Damage: Vitality:	Monster: Expertise: Damage: Vitality:
Monster: Expertise: Damage: Vitality:	Monster: Expertise: Damage: Vitality:
Monster: Expertise: Damage: Vitality:	Monster: Expertise: Damage: Vitality:
Monster: Expertise: Damage: Vitality:	Monster: Expertise: Damage: Vitality:

## CHARACTERISTICS

**EXPERTISE (E):** Initial E is always 12. No limits to the level to which E score can rise or fall.

**VITALITY (V):** Initial V is always 20. May not rise beyond this and Death occurs if it falls to zero.

**FORTUNE (F):** Initial F is  $10+3H-T$ .

## Combat Resolution

*Examples:*

2H Toss 2 coins, count the heads

3T Toss 3 coins, count the tails

4H—T Toss 4 coins, count heads and deduct tails

E+4H Toss 4 coins, count heads and add that number to your E score

10+4H-T Toss 4 coins, count heads and add that number to 10. Deduct number of tails for your answer.

## Combat Modifiers

- \* If SURPRISE is involved, subtract 3T from the defender's E score.
- \* Toss E + 4H for yourself, and E + 4H for your opponent. Winner subtracts appropriate Damage points from opponent's V score. You may use FORTUNE.
- \* Combat continues until one character's V score reaches 0.
- \* FORTUNE: In combat, you may give up to 1 F point to add 1 point to the Damage you inflict. Or you may use 1 F point to reduce Damage suffered.

## Provisions

*Food:* Eat one meal per day to add 4 to your V score.

*Healing:* 3 draughts. Each adds 8 to your V score. (Cannot be used during combat.)