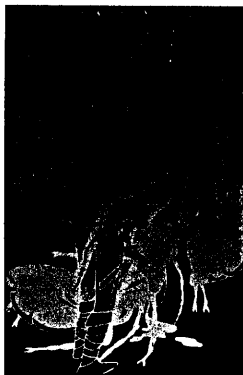


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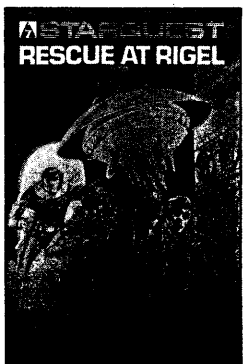
THE TEMPLE OF APSHAI—
Descend into a labyrinth filled
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You have sixty minutes to
beam down and free them.



Hellfire Warrior



Hellfire Warrior

The basic system presented in our earlier DUNJONQUESTs has been greatly expanded in **Hellfire Warrior** with more command options and more detail than ever before. The INNKEEPER program introduced in **The Temple of Apshai** now includes an Armory, an Apothecary, and a Magic Shoppe, which will allow you to equip your adventuring character in unparalleled fashion.

Four new levels (of sixty rooms each!) will test the mettle of the most experienced adventurers:

LEVEL 5: "The Lower Reaches of Apshai"—The "first floor" of **Hellfire Warrior** is most specifically a sequel to **The Temple of Apshai**; it is populated by the same sort of giant insects and other nasties that inhabit the upper levels of our first DUNJONQUEST. There are magical rooms that let an adventurer in but not out, various tricky traps, and other surprises, but it is probably less hazardous—and less instantly fatal—than the 4th level of **The Temple**.

LEVEL 6: "The Labyrinth"—This is a classical maze inhabited by minotaurs and the like. It is as much a puzzle to solve as a dungeon to explore, because the only exit is hidden somewhere in the labyrinth, and the presence of man-eating monsters—and an absence of identifying room numbers—can thwart the most determined search.

LEVEL 7: "The Vault of the Dead"—The unique hazards of this level are its inhabitants, most of whom rank among the so-called undead: skeletons, ghouls, mummies, spectres—even *invisible* ghosts. What makes them so terrifying is that some of them can reduce a character's attributes *permanently*; even survivors may never be the same again.

LEVEL 8: "The Plains of Hell"—The culmination of the adventure lies in an Underworld haunted by lost souls and shades of the dead, guarded by dragons and fiery hounds, and riddled with bottomless pits and blasts of hellfire—a dark maze devoid of walls or room numbers. The quest leads to a slab of black stone on which, in enchanted sleep, lies the warrior maid Brynhild, circled by a wall of everlasting fire. To bring her back to sun and air and break the spell that binds her, you must overcome the legions of the lost, slay the nine-headed pyrohydra and the great bat-winged demon that rules the Underworld, cross bridges of flame, endure a cold that numbs the soul, and face Death itself. And live.



DUNJONQUEST

Hellfire Warrior



**AUTOMATED
SIMULATIONS**

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CREDITS

Game Design: Jeff Johnson & Jon Freeman

Game System Design: Jon Freeman

Programs: J.W. Connelley & Norm Lane; APPLE version
by Michael Farren

Book of Lore: Jon Freeman, Joyce Lane, & Jeff Johnson

Playtesting: Bob Cooley, Joyce Lane, Susan Lee-Merrow,
Justin Merrow, Liz Sabado, Tony Sabado,
Troy Sabado, Anne Westfall

Art: Lela Dowling

Layout: Two Hands Advertising, Fremont, CA

Typesetting: Reeder Type, Fremont, CA

Printing: W. H. Barth, Inc., Sunnyvale, CA

Before You Start

Absolutely the first thing to do before trying to play is to locate the separate Special Instruction Sheet for your particular computer version and **read it carefully.** (If your game package did not include one, run—do not walk—back to your dealer or contact us directly to get one. You *cannot* pass Go or collect \$200 without that sheet.) If, *after* reading the Special Instruction Sheet and this Book of Lore, you have a problem with your game, our Customer Service Department will be glad to help you straighten it out.

* * *

Newcomers to DUNJONQUEST must note that **Hellfire Warrior** was designed as a challenge for advanced characters and experienced players. If, without the benefit of an introductory game like **The Dates of Ryn**, you hope to survive your initial encounters with the fearsome beasts and fatal traps awaiting you in the dunjon, you will have to read this book very carefully indeed! Don't, however, be intimidated by its length. This Book of Lore—like all of our games—is full of careful and colorful detail intended to make your game-playing enjoyable and trouble-free. The "Introduction" will acquaint you with fantasy role-playing games in general and our DUNJONQUEST system in particular. Its fictional counterpart, "The Adventures of Brian Hammerhand," will give you a hint of what is in store for you in the fantasy world of **Hellfire Warrior.**

The process of equipping your surrogate adventurer in the initial INNKEEPER program and the commands used during your dunjon expeditions are simple and natural. You will not have to memorize a great mass of confusing data, and the computer itself will keep you from breaking the rules. If you wish, read through "How to Play" quickly now, and then refer back to it whenever something comes up in the game that you don't completely understand. Just to get an idea of what to expect, you may also want to read "The Monsters" and the section of "The Dunjon" that pertains to the level you intend to explore *before* you enter. Then, as you go into each new room you can look up in those pages a description of the room and of any treasures, traps, or hazards as you encounter them.

If you've played some of our DUNJONQUEST games before, many of the rules and procedures will be familiar to you. However, if you take the time to acquaint yourself with the many new elements in **Hellfire Warrior**—especially the new commands and the INNKEEPER program's new Armory, Apothecary, and Magic Shoppe—you'll pursue a more enjoyable and more rewarding quest.

Introduction

Did the friends of your youth include Ali Baba and Aladdin, Cinderella and Snow White, Perseus and Atalanta, Flash Gordon and the thief of Bagdad? As you grew older, would you have traded a diploma, college, a station wagon, and a house in the suburbs—gladly—to sail with Sinbad, drink of the Well at World's End, or walk the glory road with "Dr. Balsamo"—even if you knew it might be a one-way street? Do you *still* wonder how you'd have fared against the Cardinal's Guard, the gorgon Medusa, the bane of Heorot Hall, or the bull that walks like a man?

Aye? Then you're a player of role-playing games—or you ought to be. (If your answers to those questions are all "no," you have either stepped through the looking glass by mistake, or Fate knows your destiny better than you do.)

Role-playing games (RPGs) allow you a chance to step outside a world grown too prosaic for magic and monsters, doomed cities and damsels in distress...and enter instead a universe in which only quick wits, the strength of your sword arm, and a strangely carved talisman around your neck may be the only things separating you from a pharaoh's treasure—or the mandibles of a giant mantis.

The standard (non-computer) role-playing game is not, in its commercial incarnation, much more than a rulebook—a set of guidelines a person uses to create a world colored by myth and legend, populated by brawny heroes, skilled swordsmen, skulking thieves, cunning wizards, hardy Amazons, and comely wenches, and filled with cursed treasures, spell-forged blades, flying carpets, rings of power, loathsome beasts, dark towers, and cities that stood in the *Thousand Nights and a Night* if not *The Outline of History*.

Role-playing games are not so much "played" as they are *experienced*. Instead of manipulating an army of chessmen about an abstract but visible board, or following a single piece around and around a well-defined track, collecting \$200 every time you pass Go, in RPGs you venture into an essentially unknown world with a single piece—your alter ego for the game, a character at home in a world of demons and darkness, dragons and dwarves. You see with the eyes of your character a scene described by the

"author" of the adventure—and no more. There is no board in view, no chance squares to inspect; the imaginary landscape exists only in the notebooks of the world's creator (commonly called a referee or dungeonmaster) and, gradually, in the imaginations of your fellow players. As you set off in quest of fame and fortune in company with those other player/characters, you are both a character in and a reader of an epic you are helping to create. Your character does whatever you wish him to do, subject to his human (or near-human) capabilities and the vagaries of chance. Fight, flee, or parley; take the high road or low: the choice is yours. You may climb a mountain or go around it, but since at the top may be a rock, a roc's egg, or a roc, you can find challenge and conflict without fighting with your fellow players, who are usually (in several senses) in the same boat.

Role-playing games can (and often do) become, for both you and your character, a way of life. Your character does not stop existing at the end of a game session; normally, you use the same character again and again until he dies for a final time and cannot be brought back to life by even the sorcerous means typically available. In the meantime, he will have grown richer on the treasure he (you) has accumulated from adventure to adventure, may have purchased new and better equipment, won magic weapons to help him fight better or protective devices to keep him safe. As he gains experience from his adventures, he grows in power, strength, and skill—although the mechanics and terminology of this process vary greatly from one set of rules to another. Aside from keeping a running total of "experience points" from one adventure to another, you need not concern yourself much with this, since in DUNJONQUEST the computer will make the necessary adjustments to your character.

Ordinary role-playing games require a group of reasonably experienced players, an imaginative and knowledgeable referee/dungeonmaster willing to put in the tremendous amount of time necessary to construct a functioning fantasy world, and large chunks of playing time, since the usual game session lasts four to eight hours (although twenty-hour marathons are not unheard of). DUNJONQUEST solves those problems by offering an already created world with enough detail and variety for dozens of adventures. There is only a single character—*your* character—pitted against the denizens of the dungeon at any one time, but you can play for just as long or short a period as you like, and return whenever you feel like it. While there are greater practical limits to your actions than is usually the case in a non-computer RPG, there are still a large number of options to choose from.

Much of your time in the dungeon will be spent exploring the rooms, searching for treasure, or fighting the hostile denizens there who are reluctant both to relinquish their hoards and to allow any adventurer out of their clutches. While all monsters in the dungeon are basically hostile, they come in various sizes, shapes and degrees of nastiness. While one creature may go down from a single blow, another may take half-a-dozen and remain standing.



If you (and your character) are new to RPG adventuring, you should begin with the first level of the dunjon. Lower levels are progressively more dangerous, inhabited by deadlier monsters, and their typically more enticing treasures should be sought only after you have become more familiar with the system, and your character has acquired experience, good equipment, and some magical aids.

Any activity in the dunjon is potentially tiring, and fatigue is a nearly constant consideration. A young, healthy adventurer who is lightly armed and not loaded down with treasure may trot through the dunjon at a good pace without tiring much. A heavier load or a loss of blood caused by wounds would necessarily reduce his pace—or force him to stop periodically to rest. If you go too slowly, some of the dunjon's hungrier inhabitants are more likely to come across you.

Combat, of course, is a frequent occurrence, and one of the central features of the DUNJONQUEST series is a combat system designed to mirror with some degree of fidelity the nature of sword-and-shield fighting. Hundreds of things might happen in a hand-to-hand battle: your weapon might break; you might slip in a puddle of blood or trip over a fallen body; a shield might splinter; you might put an arrow right into the eye socket of an otherwise nearly invulnerable beast. However, systems which attempt to allow for huge numbers of these possibilities are tedious at best and, because they almost necessarily overemphasize such unusual occurrences, are statistically as inaccurate as simpler systems. Historical research, a knowledge of various martial arts, and practical experience in the Society for Creative Anachronism (a group of medieval enthusiasts who get together in tournaments and similar affairs to bash each other about energetically with authentic imitations of the weaponry of the Middle Ages) have all gone into designing a system which, while simpler than some, is as accurate as any and far more authentic than most. Although you cannot, in DUNJONQUEST, succeed in chopping your own leg off (which a particularly clumsy person might in fact manage), a great many variables of equipment, strength, coordination, skill, practice, etc., are involved in determining the outcome of any particular battle. Fortunately, the procedure need not concern even a first-time player, since the computer is doing all the work.

It is, however, perhaps relevant to note that fighting for your life with a sword and shield is, naturally, even more strenuous than running. If you (which is to say, your character) are of average strength and are burdened down with heavy equipment—to say nothing of the sacks of treasure you're looking for—you may soon get so tired you can no longer defend yourself.

CHARACTERS AND EQUIPMENT

As in other role-playing games, in DUNJONQUEST the incredibly complex factors that make up the simplest human being have been abstracted into a few basic characteristics, rated numerically from a low of 3, through an average of 10 or 11, to a high of 18. The higher the number, the greater/higher/stronger is the attribute. A 90-lb. weakling might have a *Strength* of 6 or less, while the average football player would have a *Strength* of 14 or more. These numbers are typically obtained by rolling three dice; in this case, however, the computer generates them randomly.

There are six basic attributes—three physical and three mental—used in DUNJONQUEST to give a unique and distinctive character to a dunjon adventurer.

Strength, fairly obviously, is a determination of how physically strong your character is: how much weight (of treasure and equipment) he can carry, for instance. It also controls how heavy a weapon he can use and how much damage one of his blows will do to whomever (or whatever) he's fighting.

Constitution is a measure of health and endurance—general physical fitness. The higher the *Constitution*, the farther a character can run before collapsing, and the more wounds he can sustain before dying. Since the ability to move or fight without becoming exhausted is also largely responsible for keeping an adventurer alive, this is perhaps the single most important attribute.

Dexterity is a matter of reflexes, coordination, and even eyesight. Someone with high *Dexterity* has an edge in weapons use; he's more likely to hit what he's aiming at and is better at keeping his shield between an attacking weapon, claw, or mandible and his fragile self. Someone with a really low *Dexterity* might be so clumsy he would have trouble hitting a locked door without a running start.

Intelligence is reasonably self-explanatory, although in DUNJONQUEST it is limited to what might be termed left-brain intelligence: the ability to reason logically and to express oneself verbally. In many systems (including the one on which DUNJONQUEST is based), this is connected with the ability to work magic. In DUNJONQUEST the major function of *Intelligence* is to affect a character's ability to bargain with shopkeepers or to parley with monsters.

Intuition, the complement of *Intelligence*, is a measure of right-brain functions (real and hypothetical): spatial perception, getting an answer from "inadequate" data, an awareness of the spiritual or mystical aspects of the universe, ESP, and luck. Someone with a high *Intuition* is more likely to detect secret doors, traps, and unpleasant surprises; with an exceptionally low *Intuition* a character might be doing well to find an open doorway without a signpost.

Ego measures mental toughness and willpower. A character with a strong **Ego** can more easily influence others (the shopkeepers or monsters) and is more likely to fight fiercely despite his wounds ("when the going gets tough, the tough get going," as the saying goes). Someone with a weak **Ego** will not do as well when the tide of battle turns against him.

All three physical attributes may influence your choice of equipment, which, in **DUNJONQUEST**, includes five kinds of bladed weapons (swords), a bow and arrows, five types of armor, and two different sizes of shields. Generally, the bigger, heavier, and more expensive an item, the more effective it is, although heavier equipment is more tiring to wear/use/carry. A larger sword is naturally capable of doing more damage than a smaller one (though not every time), but it takes more strength to use; a character with a low **Strength** is restricted to the lighter weapons. The most powerful weapon, a greatsword, requires two hands and, consequently, cannot be used with a shield.

Because it is not fatiguing and is, at least until a monster gets within chomping range, the safest form of combat, firing arrows at a beastie from a distance is often desirable. However, arrows will only hit if the monster is on a straight line vertically or horizontally away from you, and a good sword blow may very likely do more damage. Trying to play Robin Hood while an unpleasant critter with claws and teeth is chewing on your arm is also dangerous, but distance shooting certainly saves wear and tear on the armor.

If you are hit/bit/struck, the armor you are wearing will protect you from some damage (the claw/bite/stinger has to penetrate a layer of leather or steel to get at the stuff that counts—your tender flesh); plate armor naturally provides much more protection than leather. Shields make it harder for you to be hit, although a particularly good strike/chomp may glance off the shield onto a more vulnerable area or may even (if the monster is big enough and sufficiently hungry) take a chunk out of the shield, the armored sleeve, and your (character's) body. A large shield is, obviously, a bigger barrier to such incursions than a smaller one, but in the hands of a character with high **Dexterity** a small shield may be nearly as effective.

CHARACTERS FROM OTHER GAMES

If you have played other RPGs and wish to bring one of your favorite characters from another game into the dungeon, you are welcome to do so; instead of having the innkeeper create a new character for you, enter the attributes of your old one. (Note, however, that these must be within **DUNJONQUEST**'s "human" range of 3–18.) Depending on the game system you are used to using, you can substitute Intuition for Wisdom, Luck, or Power, and **Ego** for Charisma; while these are not exact correspondences, this is the easiest method of "translation."

Although 1st–4th level characters will probably meet a quick death in this dungeon, **Hellfire Warrior** will accommodate a reasonably wide range of "high-level" characters since, unlike many other systems, in **DUNJONQUEST** neither attributes nor "hit points" are raised wholesale with increases in experience. We have found it more fun—and a lot more suspenseful—for an experienced character to be potent yet vulnerable, not a Sherman tank in human form.

Roughly speaking, 5th level characters are appropriate for Level 5 of the dungeon; 6th level characters for Level 6, and so forth, but the correspondence is by no means necessary or exact. Probably more vital is armor, with **DUNJONQUEST** Armor Class 5 (= full plate) being desirable for Level 5, Armor Class 6 (= +1 magic full plate or the equivalent) for Level 6, and so on. Do not, however, make the mistake of giving your character an exaggerated degree of magical protection: many dungeon dwellers are dangerously attracted to large quantities of magic. Also, while there are thirteen potions and a variety of magic rings, amulets, and other devices available in **Hellfire Warrior**, the limits of a microcomputer-based system do not yet permit the use of all the different sorts of magic items you may have picked up in other games.

Important: if you wish to use a character from our earlier game, **The Temple of Apschai**, note that prices in this game are in *gold royals*. Divide your silver pieces by ten to get the equivalent amount in gold. This step of division may also be necessary for characters from other games, since the currency in most RPGs is as inflated as the paper money the government is foisting off on us in the "real" world.

Whatever your background and previous experience, we invite you to project not just your character but *yourself* into the dungeon. Wander lost through the labyrinth. Feel the dust underfoot. Listen for the sound of inhuman footsteps or a lost soul's wailing. Let sulfur and brimstone assail your nostrils. Burn in the heat of hellfire, and freeze on a bridge of ice. Run your fingers through a pile of gold pieces, and bathe in a magic pool.

Enter the world of **DUNJONQUEST**!



How to Play

Since the rules of the game are actually programmed into the computer's memory, there is very little you need to learn to start playing **Hellfire Warrior**. However, much of the game is played in real time (or a reasonable facsimile); attacking monsters won't wait for you; and mistakes can be costly. To make the best decisions during play, please read the following paragraphs carefully.

THE INNKEEPER

Unlike **The Datestones of Ryn** or **Morloc's Tower**, which have only a single, fixed character for you to use, in **Hellfire Warrior** your character — your playing piece, so to speak — is not predetermined. Instead, the **INNKEEPER** program is used to create and arm a unique alter ego that you name and equip as you please. This is done in a straightforward process by answering questions — selecting options — put to you by the computer.

Whenever you see a blinking question mark, simply type Y or N (for YEA or NAY) or the first letter of the option or item you wish; do not bother to use the ENTER key. If the "?" at the end of the question does not flash on and off (usually when the answer may require a two-digit number) — type your response and then do press the ENTER key. (If in doubt, simply wait to see if anything happens without using ENTER.)

Generating a Character

As you enter the Inn to begin the game, the **INNKEEPER** greets you and asks if he should create a character for you.

YEA. For your first game (at least) you'll probably want the **INNKEEPER** to create one for you, so you would want to answer Y (YEA) to his

question. In that case, the INNKEEPER generates a character randomly and displays its attributes on the screen. For example:

Intelligence **6**
Intuition **12**
Ego **15**
Strength **17**
Constitution **14**
Dexterity **9**
Thou hast 230 gold royals
Character Name?

The attributes are explained in some detail in an earlier section (CHARACTERS AND EXPERIENCE). Gold royals are your spending money for the supplies you need on your expeditions. The name can be anything you like—a mythological figure, a character in your favorite book, the brand of toothpaste you use—even your real name, if you're desperate for ideas. Whatever you choose, type it into the computer, so the INNKEEPER will know what to call you.

NAY. Answer N for NAY to the INNKEEPER's question if you want to enter a character created in **The Temple of Apshai**, another fantasy game (see CHARACTERS FROM OTHER GAMES on a previous page), or an earlier session of **Hellfire Warrior**. Since adventuring characters grow more powerful with experience (see *Experience*) and richer from treasure found in the dunjon, it is usually advantageous to reuse a previously generated character. You may take the same character into the dunjon as often as you like—at least until the character dies (see ON DEATH AND DYING).

If you say NAY to the INNKEEPER at this point, you will have to enter the character's six attributes, money, and equipment manually. This is not difficult, but the equipment must be something the computer recognizes (see the Armorer's list, below): exotic entries will be misunderstood or rejected. **Apshai** veterans should be careful to translate their silver pieces into gold royals (10 SPs = 1 gold royal) for use in **Hellfire Warrior**, and everyone should note that, for armor, "P" will get you PARTIAL PLATE; if you intend FULL PLATE, you must specify "F.") If you have a magic sword or armor, you will get the question, WHAT BE THE PLUS?—which is to say, how magical is the item? The answer is a single digit (usually a low number like 1 or 2) that should have been displayed as part of the Character Summary the last time you played (see *Saving Your Character*).

(Disk owners who have previously stored a character on disk can avoid this manual entry by answering Y for YEA to the question—asked on disk versions only—HAST THOU A CHARACTER ON DISK? The intermediate question—HAST THOU A GAME SAVED IN PROGRESS?—

should be answered NAY unless you stopped the previous game with the "Save Game" command while you were still in the dunjon; see COMMANDS.)

Bargaining

All items for sale in the Armory, the Apothecary, or the Magic Shoppe may be bargained for, except for bows. The price given for an item is only an asking price; you may attempt to buy it for a cheaper price simply by entering a number lower than the shopkeeper's price. He will either accept your offer or come back with a new amount. Since this haggling may continue for some time, it is possible to purchase an item for substantially less than the initial price asked. However, if your initial offers are too low, you will insult the shopkeeper, who will raise his prices. Furthermore, if you persist in quibbling over every single gold piece, he will get tired of bargaining, and his demands will grow more stringent. Finally, remember that some characters (as well as some players) are better bargainers than others (see CHARACTERS AND EQUIPMENT), and prices can go up as well as down.

Note that, if the price of an item gets beyond your means, you can "start over" (on that item or its cheaper alternatives) by making a bid of 0 (zero). Similarly, if you change your mind and decide you do not want something—or, in fact, anything further from that shop—typing 0 or N (for NAY or NONE) will let you escape from the sequence as rapidly as possible.

The Armory

If you do not have a sword and armor (at least), you must visit the Armory to purchase them. Gulik the armorer sells five kinds of swords, five types of armor, shields in two sizes (large and small), a bow, and arrows. Where several items are given, they are listed in order of effectiveness. For example, if you wish to buy a sword, Gulik displays the following variety:

Type	Weight	Offered Price
Shortsword	2	2
Broadsword	3	3
Hand-and-a-Half Sword	6	5
Longsword (2H)	6	5
Greatsword (2H)	9	10

The shortsword does the least damage and the greatsword (potentially) the most; however, your strength limits the kind of weapon you can use, and your dexterity will influence your effectiveness with different weapons.

(High dexterity benefits you most with smaller, lighter weapons, while low dexterity hurts you the least with the larger weapons.) Note that if you acquire a two-handed sword (the longsword or greatsword), you cannot use a shield. (In fact, the longsword is nothing more than a hand-and-a-half sword held in both hands, but it is much easier for the computer to treat them as different weapons.)

Gulik also has the following types of armor available:

Type	Weight	Offered Price
Leather	9	3
Ring Mail	22	10
Chain Mail	31	20
Partial Plate	47	35
Full Plate	63	100

Leather armor is the least effective type, while full plate is the best. As you can see, it is also true that the more effective types of weapons and armor weigh more, which has an effect on the amount of fatigue you expend (see **FATIGUE**).

If you desire a magic sword or magic armor, you must obtain a "normal" item from Gulik and then get it enchanted in the Magic Shoppe. (Alternatively, if you are lucky, you may find a magic sword somewhere in the dunjon).

The Apothecary

Fnord the apothecary sells healing salves and thirteen sorts of potions, although not all may be available on any particular occasion. These come in two forms: draughts and vials (on tap or in the bottle, so to speak).

Healing salves and two kinds of potions—elixirs and nectars—may be bought only by the vial. They are carried with you on your adventure and may be drunk or applied (as the case may be) when needed by typing the appropriate command: H for a healing salve, Y for an elixir, or N for nectar. For details on their use and effects, see **COMMANDS**. All three are available in varying quantities; in each case you may purchase as few as one or as many as there are for sale (and you can afford), either altogether or one by one. Note that if you are purchasing several, the price you negotiate is for the group, not for each vial.

Most potions are available only in the form of a draught; these are considered to be drunk *immediately*, as soon as they are purchased (no special command is required), and their effects are immediate. Although in some instances this may result in a permanent change in some attribute, in most cases the effects last for one foray into the dunjon and wear off by the time you return to the inn.

Details of the potions' ingredients and effects are hard to come by, since apothecaries jealously guard their secrets. If hydra blood, for instance, is not really made from the blood of a hydra, there may be some significance to the name, at least. According to Fnord, the various milks provide some minor benefits. The bloods are more potent, but their effects are considerably more varied. The white lotus drops are something of a mixed blessing, since, as is said to be the case with the essences distilled from all the other varieties of lotus, they may be addictive. It is said that the action of ambrosia is evident with use, while Fnord swears that the effects of the liquid prepared from powdered mandrake root (mandragora) are as powerful as they are subtle.

While the results of any particular dosage may vary (in some cases possibly doing more harm than good), Fnord guarantees that every potion he sells will usually yield some benefit.

Potions may be bought in any order, and you may, for instance, buy two elixirs, then a draught of kraken blood, and then buy *more* elixirs—although, of course, you may never buy more of anything than is available.

Important: note that typing N in response to WHAT BE THY PLEASURE? means NECTAR; typing N in response to WILL THERE BE SOMETHING ELSE? is taken to mean NAY (which ends your visit to the Apothecary).

The Magic Shoppe

Although magic swords and armor *per se* are not on sale at the Magic Shoppe, Malaclypse the mage can enchant ordinary weapons and armor. If, for instance, you wish to turn a sword you bought from Gulik into a magic weapon (or if you had a magic sword but wanted it rendered still more powerful), you would answer Y (YEA) to the question, WOULDST HAVE THY WEAPON ENCHANTED? That would prompt the question, TO WHAT DEGREE? (This is the "plus" of the weapon alluded to earlier; if you have a magic sword, this "plus" is displayed on the screen as part of the Character Summary.) You could answer with any digit from 1 to 9 (do not insert a "+"); the higher the number, the more potent the sword. However, prices go up *geometrically* with the degree of enchantment; new characters can rarely afford anything more than a +1 enchantment. If you try for a higher degree and find you can't afford it, an offer of 0 will prompt the question, TO A LESSER DEGREE PERHAPS? Answering Y (YEA) to this allows you to try for an enchantment more within your means.

The sequence for enchanting armor is exactly the same as for swords.

Note that, while either would be displayed (in the Character Summary) as a MAGIC SWORD, an enchanted shortsword is not the equal of an enchanted greatsword, any more than +1 magic leather provides as much protection as ordinary plate armor.

After offering to enchant your sword and armor, Malaclypse will give you a chance to view his current stock of magical items. In addition to magic arrows (explained below under **COMMANDS**), you may find one or two amulets, a talisman, or even a pair of the famous 7-league boots. One amulet is of the wizardly brass, orichalcum: attached to heavy links of the same metal is a round disk incised with a representation of a ball of flame. A second amulet is an unusually formed electrum ankh depending from a fine chain wrought from the silver-white alloy; the circle or loop at the top of the cross is solid and carved into the shape of a skull. The talisman is of gold, on a gold chain, in the form of the head of a dragon with large, oddly glowing eyes. Except for the magic arrows, all these items are rare and quite expensive.

Character Display

After visiting the Armory, Apothecary, and Magic Shoppe (or declining to do so) and before you enter the dunjon, the screen will display an adjusted Character Summary showing your current experience point total, your magic weapons, vials, and the temporary state of your attributes. Your attributes as shown are as adjusted for your experience and the effects of any potions you drank or magic items you bought. *Do not* ever use this particular Character Summary as a permanent record for the character (do that only with the Character Summary shown after exiting the dunjon and returning to the Inn; see *Saving Your Character*). The display will, however, give you a better idea of your character's strengths and abilities at the time of his entry into the dunjon.

Levels of Play

There are two ways in which you can control the degree of difficulty of the game. The first is a choice of three monster speeds: slow, medium, or fast. When you encounter a monster, this choice will control the amount of time you have to choose your course of action before the monster attacks you (the faster the speed, the less time you have to make up your mind). However, once you execute a command, the monster will immediately take its move, even if you haven't used up your allotted time.

You may also choose from four dunjon levels (5, 6, 7, or 8; **The Temple of Apshai** contains levels 1-4), each of which represents a separate, self-contained sixty-room section of the dunjon. You are strongly advised to begin with Level 5 and explore the levels in the order given. Even Level 5 is quite challenging, and levels 6, 7, and 8 require progressively more skill on the part of the player and more experience, better equipment, and more magical aids for the character. Wearing nonmagical armor, for instance, is dangerous on Level 6 and suicidal on 7 or 8.



THE DUNJONMASTER

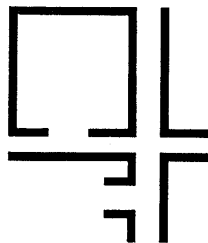
Entering the Dunjon

When you enter a level of the dunjon, you will always begin in the same place—just inside the door of the first room on that level. You would not immediately turn around at that point unless you wished to exit (see **EXITING AND RE-ENTERING**). Aside from that, you are free to roam about on the level as you please. Details about what you may find in your explorations are given later (see *The Dunjon*).

The Display

On the larger portion of the screen, the DUNJONMASTER draws a map of a portion of the dunjon *with you in it*. Since an adventurer does not resemble a wall, it should not be difficult for you to determine which figure represents your character. If, in the same room/corridor/chamber, there is a second symbol that moves periodically, it is a monster (and you should be ready to defend yourself).

On the right-hand part of the screen, the DUNJONMASTER displays your status, including the number of the room you are currently in (unless you are on Level 6 or 8, which have no room numbers), your physical condition, how much weight you are currently carrying, and other relevant information. Part of the display is reserved for reporting messages that are of immediate importance to you (see Figure 1). There are a number of possible messages, and more than one of these may appear at the same time. These messages are self-explanatory during play, but a few are included in Figure 1 as examples. The circled numbers in the figure correspond to the descriptions under the sample display.



① ROOM NO. 52
 ② WOUNDS: 100%
 ③ FATIGUE: 100%
 ④ WGT: 42 LBS
 ⑤ MONSTER SLAIN!
 CRUNCH!
 ⑥ SHIELD HIT!
 ⑦ ARROWS: 23
 MAG AR: 3
 ⑧ FIREDRAKE
 ⑨ TOTAL SLAIN:
 21

KEY DESCRIPTION

- ① This number is the number of the room you are currently in. Passageways are also assigned room numbers.
- ② Shows that, at the moment, you are not wounded. See ON DEATH AND DYING.
- ③ Shows that you have all of your endurance available. See FATIGUE.
- ④ Shows how much weight you are carrying.
- ⑤ Lines ⑤, ⑥, and ⑧ only appear when appropriate. Line ⑤ shows that you killed the monster you last fought with.
- ⑥ These two messages show how you fared during the last round of combat. The first line shows that you hit the monster while the second shows that it hit your shield. Again, the specific messages vary with the situation. Unless you are in combat, there will be no message here.
- ⑦ Shows how many normal and magic arrows you have left (see Attacking with Bow).
- ⑧ Shows the name of the monster currently in contact with you. The name shown depends on the monster type present.
- ⑨ Shows the total number of monsters you have slain in this foray.

Figure 1. Sample Display

COMMANDS

Altogether there are 22 commands (23 on disk versions) available to you for maneuvering your character through the dunjon. These commands are discussed under three major headings: Movement, Special, and Attack Commands. Tables 1 through 3 summarize these commands and their meanings, and each is described in the following paragraphs. Note that none of the commands in Tables 1 through 3 should be followed by a carriage return (the ENTER key). Type only the appropriate key.

Table 1. Movement Commands

What You Enter	Meaning
#0 to 9	Move forward 0 to 9 feet
R	Turn right
L	Turn left
V	Turn around (<i>volte-face</i>)

Table 2. Special Commands

What You Enter	Meaning
O	Open door
E	Examine wall for secret door
S	Search for traps
G	Grab Treasure
I	Inventory (list treasure)
D (& 2 digits)	Drop treasure—followed by message DROP SOME—then enter the two-digit number of the treasure you want to drop
Q	Hearken (query)
!	Negotiate
H	Apply one healing salve
Y	Drink an elixir
N	Drink nectar
SHIFT key and P	Save Game in Progress (<i>disk only</i>)

Table 3. Attack Commands

What You Enter	Meaning
A	Normal attack
T	Thrust
P	Parry
F	Fire a normal arrow
M	Fire a magic arrow
B	Use blowgun
J	Throw javelin

Movement

There are four commands that allow you to move from one spot to another (see Table 1). During a turn you may move up to nine feet. Moving forward always takes one full turn, regardless of how far you move. The distance just indicates the speed you move at. You may also turn to the right or left, or turn around. Since *turning* does not take any time, you may combine it with your forward movement for one turn.

To move out of the space you are in, you must move forward. Therefore, for example, to take two steps backward, you must first turn around, then move two feet forward. On the next turn you may turn about again.

Note that to move, you must enter a whole number from 0 to 9. You cannot use fractions or decimals. Do not enter a "+" in front of the number and do not type 09. Type only the number itself: 9.

It is also important to remember that (although the actual speed varies) moving at maximum speed makes you tired (see *FATIGUE*). You should not need to run for more than a few turns at a time since a monster will never follow you out of a room. (Of course, if there's a monster in the next room...)

Special Commands

The twelve special commands vary from healing yourself to negotiating with a monster. These commands are summarized in Table 2 and described in the following paragraphs. None of them need to be followed by the ENTER key.

Opening Doors. One thing that you'll be doing a lot in the dungeon is opening doors. On the screen, a closed door appears as a thin segment of a wall. To go through one to a room beyond, you must first open it. Go up to within one foot of the door and face it. You can then open it by typing the letter O. The door will then open (showing the next room if there is space on the display to do so), and you can move through it. (If nothing happens, move over a foot or two so that you are *exactly* in front of the door, and try again.)

Once you open a door, it will stay open until you stop playing (see *EXITING AND RE-ENTERING*).

Secret Doors. Secret doors are opened like regular doors, but, since they are initially hidden from view, you must first search for them using the E command (see Table 2). You must be facing the wall you want to examine, but you do not have to be near the wall. For example, you could systematically search for secret doors by turning to face each wall in turn while standing in the middle of a room.

Whenever your search is successful, the message:

A SECRET DOOR!

flashes on the screen, and the location becomes visible. You may then position yourself and open the door normally using the O command.

Since secret doors are often well hidden, there is a very good chance that you will not find one the first time you look. Characters with a low Intuition may have to look many times to find a secret door, but there is no limit to how often you can use the E command.

Unlike ordinary doors, secret doors close as soon as you use them. To pass through one again from the other side, you will again have to search for it and then (if you find it) reopen it.

Traps. A trap may come in any one of a number of forms ranging from darts that spring out from a treasure chest to a pit in the floor of a room. They can be anywhere, but not all rooms have traps. You can search for a trap using the S command listed in Table 2. As with secret doors, it is easy to miss a trap, but, again, you can search all you want. When you find a trap, it will flicker, making its location obvious. You can often avoid a trap by going around it or leaping over it. For example, if you know a trap is three feet directly in front of you, you can leap over it by moving six or more feet forward.

Finding Treasure. Each treasure appears as a small rectangle within a room or corridor. Although there may be a hint in the room description, to find out exactly what kind of treasure is in a particular room, you must first move up to the treasure and grab it. (Before doing so, it may be wise to search for traps.) This is done by typing the letter G (this takes a full turn). The computer will then display the *number* of that treasure. You can then look up the number on the treasure list for the level you're exploring for a description of the item (see *The Dungeon*).

If you are too far away when you try to pick it up, the message:

YOU CANT

will flash on the screen. Move closer and try again.

There is no limit to the number of treasures you may have in your possession at any one time, except that the weight of the items may cause you to expend additional fatigue (see *FATIGUE*). While in the dungeon, you can check which treasures you have found by typing the letter I (see Table 2). This Inventory command allows you, in effect, to take a brief "time out" to sort through your booty. Monsters will *not* attack you while your treasure is being listed in this fashion. Since the DUNJONMASTER keeps track of your treasure for you, you need not write it down when you find it. However, you can learn the *value* of the treasure only by taking it back to the Inn (see *Evaluating Treasure*).

Magical Treasures. Some of the treasures in the dungeon are magical in nature. Some, like magic arrows, may be instantly recognizable; others (like a healing pool) may cause an observable change in your status. Many are more mysterious. Some function automatically to increase your attributes or protect you from some danger; others take effect only when you use one of the 22 commands.

Important: in the disk versions of **Hellfire Warrior**, characters stored on disk between adventures will continue to enjoy the benefits of all the magic items they find until they die (see ON DEATH AND DYING). Players of the cassette versions are less fortunate; between sessions cassette characters can retain only those magic items displayed on the Character Summary by the INNKEEPER (that is, those items such as magic swords, elixirs, etc., that are asked about when an old character is generated—re-entered—manually).

Swords. While there are many ordinary weapons—broken or intact—in the dunjon, the only swords that appear as treasures are those which—because of the quality of workmanship, the alloy used, or the presence of runes on the blade—appear to have a good chance of being embued with magic.

If you find a potentially magic sword, the message:

DOST USE SWORD?

will appear. If you wish to exchange your old sword for the new one, simply type Y for YEA. (Since swords are jealous of their possessor's attentions, you cannot keep both weapons.) Alternatively, if you wish to keep your old sword and ignore the new one, just type N for NAY in response to the question. Until you take it back to the Inn for analysis, you cannot tell if the sword is really magical at all or, if so, the degree to which it has been enchanted, although particularly potent swords may glow when you first use them. Some swords are actually cursed, although fortunately such curses are temporary; they last only until the swords are taken out of the dunjon.

Dropping Treasure. If, after picking up a treasure, you decide you don't want it, you can put it down again at any time by typing the letter D, and then entering the number of the treasure you want to drop (see Table 2). When dropping treasure, the number must contain two digits. For example, to drop Treasure 01, you would enter 01. To drop Treasure 19, you would type 19. If you give only a single number, *nothing will happen* (except that your next attempt to move will be taken as a continuation of the Drop command). Note that you cannot drop treasures that you do not have. Also note that, if you drop treasure in a room that has a treasure in it already, you will lose the dropped treasure forever.

Hearken. No adventurer worth the name lacks a sixth sense for detecting danger, although of course this ability is more developed in some characters than others. By typing the letter Q (see Table 2), you may be able to sense the presence of another creature in the next room, even if the door to it is closed. Rather like the E command, the Q command works only in regard to the wall you are facing. If you do sense something, the computer will inform you of A PRESENCE. If you fail (even if there is really a monster there), only the message NOTHING will appear.

Negotiation. The ! command (see Table 2 again) gives you a chance to avoid fighting with a monster. Negotiating involves everything from threatening gestures to pleas for mercy. Your chances are greatly dependent on the

attributes of your character and the monster, but if you are successful the monster will allow you to PASS BY unmolested. If you are so rash as to attack the creature or steal its treasure anyway, it will, naturally, pursue you. Also, remember that some monsters, like some people, just won't listen to reason.

Healing. Salves and elixirs can be bought at the Apothecary, brought with you into the dunjon, and used to heal (some of) your wounds. You may apply a salve or drink an elixir at any time, even during combat, although you could not, of course, strike at a monster at the same time—and it may be striking at you. You can rest while you are healing yourself.

Salves are not so powerful as elixirs, but they work similarly. Type Y to drink an elixir and H to apply a healing salve. The effects of each will be reflected immediately as an increase in your WOUNDS percentage. If you attempt to use more of either than you have available, the DUNJONMASTER will display the message:

NONE LEFT

Nectar. Nectar works somewhat like salves or elixirs, except that it increases your FATIGUE percentage, allowing you to recover energy faster than you could otherwise. To drink a vial of nectar, type the letter N.

Saving a Game in Progress (Disk Only). Owners of the disk versions of **Hellfire Warrior** may stop a game in progress (that is, while a character is in the dunjon somewhere) and save it for completion at a later time by holding down the SHIFT key and typing the letter P. This may be done at any time, even during combat, although in the latter case, when the game is restarted, both the character and the monster will get a fresh start (unwounded and unfatigued). Important: only one such "game in progress" may be saved on a single disk.

To restart a saved "game in progress," you would answer NAY to the INNKEEPER's initial question and YEA to the question, HAST THOU A GAME SAVED IN PROGRESS? The saved game will then be read in, and you will find yourself back in the dunjon in the same situation you left.

(Owners of some versions may also save a character or a level after the character exits the dunjon by following the sequence described under EXITING AND RE-ENTERING.)

Attack Commands

There are seven types of attacks to choose from during a given turn: normal attack, thrust, parry, fire a normal arrow, fire a magic arrow, use a blowgun, or throw a javelin (see Table 3). As always, none of these commands should be followed by the ENTER key.

Attacking with Sword. To attack with sword, you do not have to be facing the monster, but you do have to be close. If you try to attack when you are not within range, the DUNJONMASTER will display the message:

TOO FAR TO HIT

and you will instead rest while the monster charges you.

A normal attack is a single swing of the sword, whereas a thrust is an all-out attack. A thrust increases your chances to hit and damage the monster, but it also makes it easier for the monster to hit you. A thrust also costs substantially more in fatigue. For a normal attack, type the letter A; for a thrust, type T.

A parry helps shield you against the monster's attack while conserving fatigue, but it makes it more difficult for you to hit the monster. Parrying allows you to rest without letting your guard down. A parry is executed using the P command.

Attacking with Bow. When attacking with a bow, you must be facing the monster (and the farther away the better, since he cannot hurt you unless he is within the melee distance). If you try to fire an arrow while the monster is within striking range of you, it becomes much easier for the monster to hit you (you cannot fend off his attack).

Both normal and magic arrows are good long range weapons; however, a magic arrow is more likely to hit its target and it does more damage. Firing either type of arrow generally allows you to regain spent fatigue. To fire a normal arrow, type the letter F. To fire a magic arrow (assuming you have one) type the letter M.

Special Weapons. There are two special weapons that can be found only in the dungeon: one is a blowgun and three darts; the other is a set of three javelins. They are used exactly like arrows or magic arrows (you must be facing the monster in a fairly direct line). To use the blowgun, type B. To hurl a javelin, type J. Neither command may be used more than three times, and neither, of course, may be used without the necessary item.

FATIGUE

Expending Fatigue

Your fatigue rating simply determines how much energy you have at any given time. Exceptional exertion results in spent fatigue, but what constitutes exceptional exertion and how much fatigue you expend depends on your character. Walking normally and firing arrows generally allow you to regain fatigue. Activities such as running, fighting, and carrying heavy loads all cost varying amounts of energy.

The amount of energy you expend for any activity is also affected by the wounds you have taken. The more wounded you are, the more it costs you in fatigue to perform an activity.

If you use up more fatigue than you have (if a negative number is displayed for FATIGUE), you fall on the floor and pant. You will not be allowed to attack or move until you have recovered (that is, until a positive number is displayed).

The DUNJONMASTER keeps track of and displays for you the amount of energy you have left. Therefore, if the display reads:

FATIGUE: 100%

you have all of your energy available.

Regaining Spent Fatigue

While you cannot accumulate more energy than you started with, you can regain previously spent energy in a variety of ways. The fastest way is to drink nectar (if you have any). Next is to stop your movement altogether (although this may be dangerous). You can also regain it while firing an arrow or simply walking more slowly. Executing any of the special commands also allows you to raise your FATIGUE percentage. Each time you rest, however, you have a chance of meeting a wandering monster (see MONSTERS).

ON DEATH AND DYING

Wounds

Any time a monster attacks you, there is a chance (depending on the type of armor you are wearing) that it will penetrate your armor and wound you. The DUNJONMASTER keeps track of and displays how much damage you have taken on a percentage basis. The number displayed next to WOUNDS is always the percentage that you have left. For example, if the display reads:

WOUNDS: 90%

you are still relatively healthy because only 10% of you has been wounded.

You may heal yourself at any time with either a salve or an elixir (see Healing). You can continue to function normally until you reach 0% or less (except that your fatigue expenditure increases). At that point you are dead. However, there is a chance you can be "raised from the dead." The following paragraphs explain this phenomenon in more detail.

Getting Yourself Resurrected

If after all that hard work you should find yourself dead, don't panic. All may not yet be lost. After all, you are not the only adventurer in the dungeon, and some kind soul, having stumbled across your body lying on the floor, may drag you out to safety and see to it that you are resurrected. Of course, for having gone to all the trouble, he would most likely want something in return as a thank you.

If you should die, you may simply be eaten by the monster that killed you or another monster that happened along. (Fresh adventurer is considered a delicacy by many monsters.) Similarly, if you are slain by certain of the undead, there might be nothing left but a soulless husk of a body, with no possibility of ever being brought back to life. These are the worst cases. Alternatively, you could be found by one of three individuals: a dwarf, a wizard, or a cleric, any of whom may require some type of payment. The DUNJONMASTER tells you immediately which of the four cases has occurred.

Monsters. If you are gobbled up by a monster, your character and all your possessions—treasure, equipment, magic items, all of it—are gone. Kaput. Wiped out. You must start all over again with a new character.

The Dwarf. The second worst case is to be found by Olias the dwarf. While he will not eat you, he will take all of your current treasure. (However, money from previous expeditions is presumed to be left in your room at the Inn and is, consequently, out of the reach of the dwarf's grasping fingers.) Olias will also confiscate every magical item you have, although he will leave you an ordinary sword or suit of armor in exchange for its enchanted counterpart. (He isn't heartless—just greedy.) Olias may leave you penniless, but at least you'll be alive.

The Wizard. Lowenthal the wizard is only slightly easier to please than Olias. In return for seeing that you are brought back to life, he will take any special magical items you have, leaving you with your cash, jewels, weapons, and armor.

The Cleric. The fortunate ones will be found by Benedic, the wandering priest. If he can find his way out of the dunjon, this kind soul, after resurrecting you, may ask you to make a donation after you get back to the Inn.

MONSTERS

The monsters that dwell within the dunjon constitute the primary hazard to your character's life. Monsters vary enormously in size, speed, hostility, and destructiveness. Some may be slain by a single arrow; others may be impervious to all but the most potent magical weaponry. In many cases, you may have to fight a monster to survive, but there are times when discretion is, indeed, the better part of valor.

Like treasures, traps, and hazards, certain monsters can always be found in the same location. These "fixed" monsters are often guarding a particular treasure. Others, generated randomly by the DUNJONMASTER, are said to "wander." Wandering monsters may appear anywhere at any time. Neither sort of monster will ever follow you out of a room, but, unless you kill it, any creature in a room will still be waiting for you when you return.

All of the monsters you may run into in **Hellfire Warrior** are described a few pages further on (see The Monsters).

EXITING AND RE-ENTERING THE DUNJON

When you enter the dunjon, there is a door or opening just behind you. To leave the dunjon, just go back to that first room and walk through that door/opening. (Exception: on Level 6, the exit is hidden; to leave that level, you must first find that door.)

The DUNJONMASTER will then give you your current total of Experience Points (see below) and ask if you wish to re-enter. If you wish to return at once to the same level, answer YEA. If you want to visit another level, purchase more supplies, or stop playing for the time being, answer NAY.

If you are not re-entering immediately, some versions of the program will ask you if you wish to "SAVE THE DUNJON." It is *not* necessary to "save" the level if you intend to return as soon as you go back through the Inn, in which case everything on the level will be as you left it, anyway. You should answer YEA to this question only if you are *not* returning to that level after stopping at the Inn **and** you wish to have a copy of the level in its current, partially opened and plundered state (that is, with the treasures that you have taken gone). To avoid confusion and the possible erasure of the original level, if you are going to save a level in this way, you must give it a name (when the computer asks)—something other than 5, 6, 7, or 8. (It would also be a good idea to save this level on a separate disk).

At that point, you will be returned to the Inn, and your treasure will be evaluated and sold (see below). You will then be asked: WILT THOU RE-ENTER THE PIT THIS DAY? If you wish to continue playing—either to return to the level you left or to explore a new level—answer Yea, and you will be allowed to revisit the Armory, Apothecary, and Magic Shoppe before re-entering the dunjon. Any adjustments to your character for your new experience points (see *Experience*, below) will be made; the effects of old potions will wear off; and new potions will take effect.

If you do not want to keep playing at that time, answer NAY (see *Saving Your Character*, below).

Evaluating Treasure

Once you are safely back at the Inn, the INNKEEPER lists all of the treasure you found during the adventure, determines its value, and adds the result to any money you had previously. In effect, you are selling the treasures for cash at that point. (Note that, if two or more of the same treasure type are found, the value given will be for the total treasures of that type, rather than the worth of each item.) Thereafter, the INNKEEPER will remember only the magical items and the monetary value of the rest. You may then use that amount to purchase new equipment, more potions, enchantments, and so on.

If you found no treasures, or if you were killed and your treasures were all taken by Olias the dwarf, this evaluation step will, of course, be skipped.

Experience

Each time that you venture into the dungeon, your character's increased knowledge, skill, and physical and mental exercise are reflected in an addition to the character's "experience points." Basically, the more experience points your character accumulates, the easier it will be to handle difficult situations. For instance, you will note that certain of your character's attributes are increased; the more experience the character gets, the more of these boosts there are. Harder to see—but even more important—are improvements in combat skills; an experienced character is better able to attack and to defend himself from an attack by monsters. (A completely inexperienced *character* would not survive long in **Hellfire Warrior**; that is why even first-time players are given reasonably experienced characters.)

You don't have to calculate any of this, however; the computer keeps track of your experience—and its effects—and updates your total every time you leave the dungeon and return to the Inn.

Saving Your Character

When you have finished playing for the time being, you should leave the dungeon and go back to the Inn so that your treasure can be evaluated and your character updated.

Cassette Versions. If you intend to play **Hellfire Warrior** with the same character at some later time (and, to take advantage of the character's growing treasure, experience, and abilities, it is usually wise to do so), you should at this time make a detailed written record of the character's current attributes (as displayed on the screen after you return to the Inn and *before* you answer the WILT THOU RE-ENTER THE PIT THIS DAY? question), experience points, money, and equipment. The next time you play, you will have to re-enter the character manually (as described above under *Generating a Character*).

Important: note that special magic items (other than magic swords, armor, arrows, and potions) *disappear* when you turn off the computer, and there is no feasible way for you to regain their benefits except by getting new ones. (If, for instance, you wish to tackle Level 8, you are therefore strongly advised to go back and get the "brass" key from Level 7 in the same session you intend to enter Level 8.) Because of this limitation of the cassette format, you may, in effect, "resell" items purchased at the Magic Shoppe for one-half of their list price and add that amount to your cash for the next session. (The computer will not do this for you.)

Disk Versions. If you want to save your character and all its possessions—including *all* magic items—for future use, simply answer Yea to the question, WOULDST SAVE THY CHARACTER? Make sure an unprotected disk is in your disk drive so that you can store this information. (Since you retain all the benefits of magic items, no "resale" of such items is possible (except what is done automatically in the treasure evaluation procedure).)

The next time you play, you can bring back your character by following the procedures discussed in the section on *Generating a Character* (under *NAY*).



The Adventures of Brian Hammerhand

The sign on the gate said:

*EXPERIMENT IN PROGRESS
DO NOT DISTURB
—MERLIS THE WIZARD*

Below was scrawled, less carefully:

*This means **you!** M.*

Brian Hammerhand scowled but turned away. Merlis was a decent sort, but wizards were an unpredictable lot, and only a fool risked incurring their displeasure without great need. Brian had much to talk about to the old man, but naught that wouldn't keep for an hour or two.

The once tiny hamlet had grown into a town of some size, as adventurers from all over the land had been drawn by tales—mostly inaccurate and exaggerated—of the wealth to be found in the ruins and abandoned mines nearby. With them had come others who sought Apshaian wealth in less direct ways: purveyors of food and drink, gamblers and paid companions, thieves and cutpurses. The town now had its own armory, apothecary, and magic shop, in addition to a multitude of inns, alehouses, and bordellos.

However, Brian had just come from the taverns, and the woman on his mind would not be found in the dingy back room of some bawdy house. Restlessness carried him over to the site of the ruins, where a now well worn path zigzagged down the face of the bluffs.

The excavations were more extensive than he remembered, and a fifth passage into the side of the earth, lower than the others but nearby, was now evident. His attention was drawn some distance farther, where mounds of dirt signaled the presence of a deep crack, previously covered, in a side of the cliff face. Around this were gathered a large group of loiterers, townsmen and adventurers alike.

A vaguely familiar face noticed his approach. "Hammerhand," the fellow called jovially. "Come to share the sport?"

"What sport?"

"Not long ago we discovered an ancient settlement," the familiar man said proprietarily, "older by far than the other ruins—or so 'tis said. Each day when the sun is directly overhead, a stone slab slides open, allowing temporary access to some sort of maze constructed by some ancient artificer. Inside, if the rumors speak true, is treasure enough to last a man a lifetime."

Brian snorted. "If all rumors were true, we'd each walk streets of gold."

The other man smiled wisely. "Mayhap. The rumor is strong enough to draw many to find out. These bravos"—he gestured toward three men in worn armor—"at least will soon know the truth."

"So where's the sport?" said Brian, a bit puzzled.

"None have ever come back out."

"One has now," said a voice from nearby.

All—nervous adventurers and grinning townsfolk alike—turned to look. From someplace deeper in the cleft strode a slim but determined figure in a dented helm and tattered mail.

"A wench!" echoed from several throats.

"Geb's beard," muttered Brian. Other oaths and expressions of disbelief followed his.

"Where did she come from?" someone asked.

The young woman heard and answered. "From the labyrinth. There is a way out, if you can find it."

One of the waiting adventurers sneered. "A likely tale!"

Others were more eager. "Are the tales true, then, of treasure beyond a man's imaginings?"

She nodded ruefully. "Aye, and of the beasts, too. I spent half the time hiding, these last hours, and the other half searching for a way free of them."

"There's truth in that, at least," said the same sneering fellow, a tall man armored in southern fashion. "You've surely been hiding, though not in any labyrinth."

"Then where did I get this," she said angrily, shifting a laden sack slung over one shoulder, "picking mushrooms?"

The gathered onlookers burst out excitedly.

"Treasure!"

"Gold!"

"Let's have a look!"

She shook her head stubbornly. "Seek it in the shops in town. They'll have it soon enough."

"In a food seller's stall, mayhap," said one of the sneerer's comrades, "with the rest of the mushrooms."

The adventurers' laughter was echoed hollowly by a few of the others, but Brian's temporary companion murmured, "It would be the first time ever I heard mushrooms *clink*."

"Aye," quoth the tall southerner, nodding to his comrade. He fingered his dagger. "I'll warrant we'd find naught else if we sliced open that sack."

The woman's slim, curved blade was out of its sheath and at his throat like a cobra, striking. "And what would we find," she asked softly, "if I sliced you open?"

The man blanched, and the other two, crying out angrily, would have drawn swords against her had not Brian stepped forward. "Three against one, and that one a girl, and wounded?"

They hesitated, sensing the hostility of the crowd. Recovering somewhat, the tall one glared at Brian defiantly. "She makes mock of us!"

Brian shook his head. "I think not. I never heard of mushrooms with horns nor of anyone donning armor to pick them. If you have quarrel with her, at least wait for her wounds to heal."

The men looked sullen but took hands from sword hilts. As the woman drew farther into the daylight, blood on her arms and a deep gash in her side grew evident, and the three were perhaps just as glad of an excuse not to pursue a quarrel grown unpopular and dangerous.

The woman eyed Brian frankly for a moment before speaking. "The blessings of the Lady be with you, then. How are you named, stranger?"

"Brian, oft called Hammerhand."

"I've heard the name and shall remember it hereafter. I hight Shalimar," she said, in the fashion of the north, "and I thank you. In truth, I've had fighting enough for the day. I'd liefer a bath and a healer's touch, if there's one about. And a week's worth of sleep, to tell the whole."

Brian nodded agreement. "Aye, from the look of things."

A quicksilver frown dissolved into laughter. "Well, here are soft words and a honeyed tongue! But I'll forgive you that, for 'tis true, and after all I am no simpering maid to be swayed by sweetness and false blandishments."

"Perhaps not, but surely so comely a maid would find more comfort in silken garments and a man's touch than the weight of armor and the cold kiss of steel." The smile instantly became a scowl, but Brian continued. "It was bravely done, but foolish, to venture where no man had gone before. Wiser to let your luck lie and leave battles to those better suited."

Although she had sheathed her sword as swiftly as she had drawn it before, the tip of the blade was at his throat in an eye-blink. "Would you care to see how suited my sword is for fighting?"

"Nay, I but—" began Brian, nonplussed.

"Not so brave with a sword in your face, are you?" taunted the southerner, who had drawn closer.

Confusion vented itself in anger, as Brian spun, whipping his arm around in a sweeping backhanded arc that joltingly intersected the fellow's chin. The southerner dropped as if poleaxed.

"Geb's beard," swore Brian, rubbing his knuckles. "For someone with her fill of fighting, you are quick to draw sword."

Shalimar hesitated, then slid her weapon home. "I do have a temper, true—a common fault," she added, with a meaningful look. "The matter is a sore point with me. But come, let us argue another time, when I am not so tired."

Brian shrugged, and she continued past him toward the path to town. "Wait!" someone called abruptly. "How did you find your way out?"

She glanced back. "I spent much time looking."

Brian frowned. "Will you give no one else a clue, a hint, a word of warning?"

She started to shake her head, then stopped, looking sideways. A mischievous grin lit up her features. "All right then, if you wish." She paused deliberately. "Watch out for minotaurs." Her laugh floated behind her as she disappeared around the curve of the cliff.

* * *

"Lucky you are she didn't slit your throat," commented Merlis later, when he heard the tale. "I know of Shalimar—and her temper. She seems to have taken to you, in spite of all."

Brian shook his head. "The world has changed."

"Aye, and this town with it. But what brought you back, if not the new diggings?"

"A dream."

Merlis blinked. At length, after a silent, measuring look: "Tell me."

The man called Hammerhand sighed, remembering.

"I am in a vast cavern, dark as night," he began. "There is no sun, only the dim, ruddy glow of a molten sea behind me. Brimstone fills the air, and there is a shrieking and wailing in the darkness around me. I run across bridges of fire that burn, and yet." He paused, wondering. "And yet I live, and, living, know that I bear some magical device that shields me from the flames."

"Bat-winged shapes and fiery hounds attack me, but somehow I win through, across another flaming bridge, and come into the presence of a giant demon. It is twice the height of a man, with a dragon's wings and the talons of an eagle on its fingers. In its eyes is neither hope nor mercy, and when it sees me it laughs."

"My heart quails within me, but I carry a spear that glows when I throw it. There is a flash, and when I can see again, the demon is gone. All that remains is treasure—gold, gems of all colors—the wealth of a king and a king of kings."

"But still I do not stop. I *cannot* stop. Something pulls me on, over another bridge of fire, longer and brighter than the others, up to a flat ledge in the side of a cliff overlooking the abyss. Fire burns everywhere save on a black slab where sleeps a woman in partial armor. Despite the flames, I stop and stare. She bears the sword of a warrior, the legs of a dancer, and the face... the face of a queen."

"I lift her up, and turn, and as I step off the ledge, the fire dies away, and the bridge turns to ice. After the heat, the cold cuts like a knife, but the ice underfoot is too slick to turn back even if I would. So I go on, down the narrow span, half running, half sliding, despite the weight of the woman on my shoulder, knowing that if I stop to rest I may not move again."

"Finally I get to the bottom, but the treasure I left behind is gone, and where once was an opening is only a solid rock wall. A figure awaits me, hooded and in robes. It bears a weapon like unto a farmer's scythe, but not. It moves toward me, and I see naught but a naked skull beneath the hood. It is Death itself come for me."

"The scythe bites deep into my side, cold as the sea in winter, and the blood turns to ice in my veins. The strength drains out of me like water from a broken cask, so that I can scarcely stand. A hand takes my arm in a grip so frigid it burns, and I feel myself falling..."

He closed his eyes, and his body shuddered with the memory.

"I awake sweating but cold, so cold I do not think I shall ever be warm again." He paused, staring hard at Merlis. "I have had this dream ever since I left here a year ago, on the night of the full moon. None could tell me its meaning, but some advised me to seek the answer here, at the source. So I came, hoping you could help. I must know. If it is no more than a child's dream, why do I have this mark on my arm?"

He pushed back his right sleeve, and there, on his forearm, faintly, was the skeletal print of a bony hand. "I saw this the first night of the dream, and still it does not fade." Half angry, half pleading, he continued, "If it be more than a dream, what is it that haunts my sleep? And who is she? Who is that woman who sleeps in my mind even when I wake?"

Merlis released a long-held breath. "It is a true dream you have. Her name is Brynhild, once a warrior queen, and she lives and sleeps yet in a great cavern not far from where we stand. The offense that merited such a fate is long forgotten, for she has slept for thrice three hundred years, but it is written that only the touch of the sun on her face will waken her. Only someone brave enough to venture into that demon-haunted darkness where she lies—and strong enough to overcome all who guard her—can bring her forth."

"Geb's beard," Brian swore softly.

"If you would do this thing," continued Merlis, "you must first attempt the other dark places nearby. Seek out the treasure there, for you will need potent magic and powerful enchantments for your final quest. And you yourself must be made ready—your senses honed, your reflexes sharpened, your skills tempered—if you hope to do what none has done in nine hundred years."

For a long time neither man spoke. Then Brian Hammerhand said slowly, "I do not know that I can do this thing, but I will get no peace until I try. Tell me where to begin."

The Monsters of Hellfire Warrior

Behemoth—This huge four-legged sauroid lacks the wings and fiery breath of a true dragon but is even bigger. Although slow and clumsy, it is extremely powerful, and its scaly hide is tough.

Brontotaur—This huge beast is the greatest of the mutant tauroids. Its fifteen-foot height and ground-shaking mass deserve the name, "thunder bull." Although slow-moving, the mighty beast is well protected by its thick, hairy hide.

Criotaur—With its manlike legs, arms, and torso and ram's head, this mutant beast is not properly a "bull" at all, but it is no less dangerous than the other tauroids. The curled horns can weigh as much as two hundred pounds and are capable of delivering prodigious blows.

Death—Who would not recognize this cowed skeletal figure? Its step is slow but inexorable as time, and its broad scythe chills the soul as it cleaves the body. Being Death, it cannot be killed, although it may temporarily be dispelled by the most powerful magical means.

Demon—The spirit of evil in the form of a giant with a muscular torso, bat wings, horns, a tail, and pupilless red eyes. The ruler of the netherworld.

Elasmotaur—The bull head of this beast rests upon a distended but strong neck. Its reach and exceptional quickness, which make it difficult to strike, make it a very dangerous foe.

Fiend—A demon of the netherworld, in form like unto its ruler, but lesser in power and aspect.

Firedrake—The true dragon, fast as the wind and fierce as a typhoon, with all the powers of legend. Its fiery breath and steel claws will make short shrift of an inadequately protected adventurer.

Gargoyle—A magically animated statue, winged, fanged, and clawed, with a leering mouth and misshapen body. Its heavy, stony form makes it the slowest of winged creatures but almost invulnerable to all but the most powerful blows.

Ghost—The disembodied spirit of an evil man, a ghost is *invisible to human senses* and detectable only by its effects. So supernaturally powerful is its evil presence and so mind-numbing its touch, that even those who survive its horrifying attack may never be the same.

Ghoul—Although not truly of the undead, this fearsome creature is attracted to the dead and dying. It has long, extraordinarily powerful arms, wicked claws, and razor-sharp fangs that rend the bones of the victim and enable the ghoul to get at the marrow within.

Giant Bee—A bee two to three feet in length, patterned and colored like its smaller cousin. It is rather slow and soft-bodied but possesses a venomous sting.

Giant Centipede—This brown insect is about six feet long and is covered with a tough but flexible shell. It is quick and dangerous, and its mandibles are covered with an irritating toxin.

Giant Earwig—This repulsive creature is brown or black and a yard long, although its pincers add another foot to its length. It is usually found under large objects or in other dark places.

Giant Mantis—This menacing creature is pale green in color and may exceed five feet in length. Its mandibles are strong and its forelegs razor sharp and lined with hooks on the interior edges to hold prey fast. Altogether, a potent attacker.

Giant Mosquito—This slender, fast-moving insect has a three- or four-foot wingspan. Its bite can be painful, but it is more annoying than dangerous to a healthy, armored adventurer.

Giant Rat—This rodent is the size of a large dog, and its correspondingly nasty incisors are capable of biting through most armor. It is dirty and reeks of a musky odor.

Giant Red Ant—This is perhaps the most formidable of all the insects in the dunjon. It is somewhat larger than its black cousin, and its carapace is considerably harder. It is surprisingly quick, and its great pincer jaws are capable of biting a person in two.

Giant Snail—This huge mollusk is slothful and very slow. Although it is easy to evade, its armored shell makes it hard to kill, and a careless adventurer could be crushed beneath it.

Giant Spider—This great arachnid resembles a black tarantula grown to more than man-size. Although somewhat clumsy, the spider has powerful mandibles and a potent venom.

Giant Tick—This creature is dark brown or black and more than a foot long. It jumps about on strong legs, and its hard shell makes it hard to kill.

Giant Wasp—Slimmer, faster, and more elusive than the giant bee, the wasp possesses an equally nasty stinger. It prefers its prey alive but paralyzed and will bury it for future consumption.

Giant Worm—This monster may grow to a length of more than thirty feet, and its mouth is big enough to swallow a large man whole. Although soft-skinned and slow-moving, its sheer size and strength make it deadly in close quarters.

Gynotaur—The female minotaur is smaller but quicker than her male counterpart and only slightly less dangerous.

Imp—A minor demon or fiend, smaller than a man and dangerous only because of the flaming spear it bears.

Locusts—A swarm of foot-long, brownish grasshoppers with papery wings. Although voracious eaters, they are more an annoyance than a threat; their danger lies in their sheer number.

Lost Soul—Among the least of the legion of the damned, this disembodied spirit is not powerful but extremely elusive. It can be dangerous to ignore; yet by flight or pursuit it will lead an adventurer far from any intended path. Its real hunger, however, is for the life force of its victims, which it will suck, leech-like, from the unwary or the helpless.

Minotaur—This legendary beast, half man and half bull, is renowned for its ferocity and strength. Although its head is that of a bull, giving it sharp horns that are even more formidable than the claws at the end of its powerful, manlike arms, it is carnivorous.

Mummy—This is the embalmed and enwrapped body of someone long dead; only the feral sparks in its eyes show signs of life. Although it is fragile and slow, its claws and teeth transmit a rotting, leprous blight that affects a victim with supernatural speed.

Pyrohound—A large, shaggy hound, coal black in color, with red feral eyes, gleaming fangs, and a quickness that belies its size. The chief threat of this unnatural species, however, is its fiery breath.

Pyrohydra—The most fearsome monster ever created, this unnatural creature is said to guard the entrance to the final fastness of hell. It resembles nine great serpents joined into one, and although the lower trunk is bulky and slow-moving, the heads combine the quickness of a cobra with a dragon's fiery breath. According to legend, the pyrohydra feels neither hunger, nor fatigue, nor pain, and its ruby eyes never close.

Saytaur—This odd beast has a bull's head on a goat's body. Despite its unusual appearance, its horns are formidable, and its quickness makes it as dangerous as the other tauroids.

Shade—The disembodied shadow of an evil man, a shade seeks to regain more substantial form by stealing the strength of the living.

Skeleton—Although fragile and relatively weak, the animated skeleton of a man long dead is quick and agile enough to wield two weapons effectively.

Spectral Hound—The skeleton of this undead hound can be seen through its translucent body. Its glowing eyes hunger for the mental force of the living.

Spectre—This powerful spirit appears as a vague, hooded figure dressed in translucent robes blown by unfelt, astral winds. Its touch can drain the life force from its victim, which results in a permanent loss of vitality even for those who survive an encounter with a spectre.

Stegotaur—Thick, overlapping scales and projecting dorsal plates give this large tauroid the protection of steel armor, and it makes up for its lack of speed with a savagery few can survive.

Swamp Rat—This repulsive rodent is no bigger than a large cat or a small dog, but it attacks anything that moves and eats anything whatsoever. It hunts in packs—swarms—and the blood of itself or others merely whips it into a frenzy.

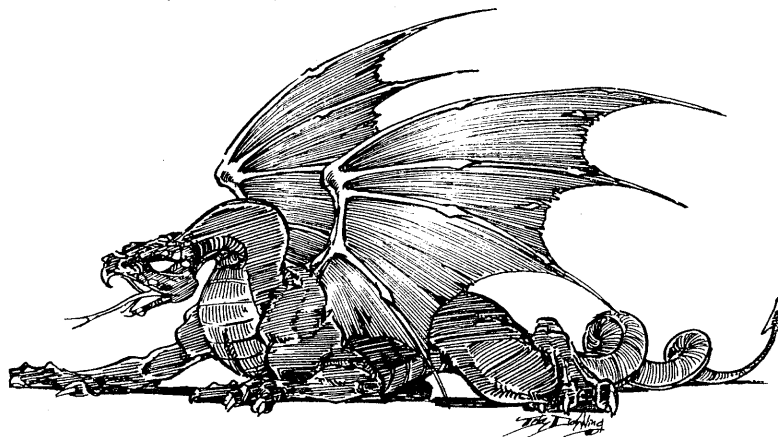
Trinotaur—The addition of a third, straight horn in the middle of its forehead makes this typical tauroid that much more fearsome in its attack.

Unitaur—This tauroid has a single long horn projecting from its forehead; it is also quicker than most of its cousins.

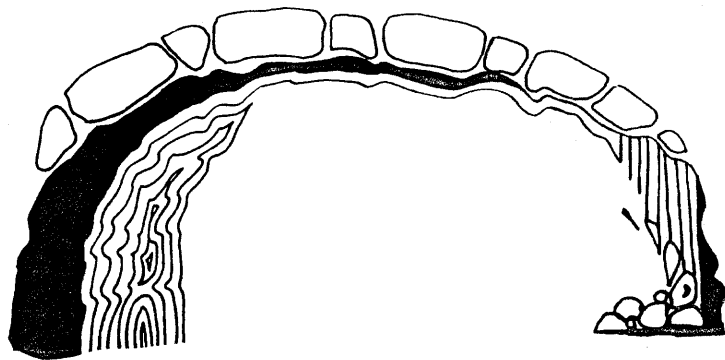
Vampire Bat—This black bat has a wingspan of three feet and, like all its kind, inhabits dark rooms and caverns below the ground. Although it is not supernatural, it is far more aggressive than other bats, but its sharp fangs will rarely penetrate good armor.

Vipers—This is a group of the most poisonous snakes known; sudden death awaits any adventurer unfortunate enough to fall into their nest.

Zombie—An animated corpse which stalks the darkness in search of the living. Although slow and clumsy, it is supernaturally strong and must be hacked to pieces to stop its attack.



The Dunjon



Level 5

"The Lower Reaches of Apshai"

ROOM DESCRIPTIONS

Rooms 1-8—Long corridors roughly hewn from the native stone, eight feet wide and fifteen feet high. An occasional wooden door appears rusted into near immobility. In some places, the walls have crumbled and been dug away.

Rooms 9-15—A long, central corridor. Although it, too, has been carved from the rock, its floor is smooth as glass. All along its length, on either side, are regular openings leading to adjacent rooms. The air of these portals seems oddly thick and stirred by unfelt currents. Peering through most of them is akin to looking through clear water.

Room 16—A secret closet.

Room 17—A rock pivots on hidden hinges to reveal a small cavern, low-roofed and dank. In the corner, a small puddle contains mineral waters which have dripped from the ceiling.

Room 18-24—Rough corridors much like Rooms 1-8.

Rooms 25-36—These chambers have been enlarged from natural caverns, their similarities of shape and dimension revealing a common—if unknown—design and purpose. A thin stream flowing under the walls is enough to provide abundant sunless foliage and a perpetual dampness to the rock. The remains of men and ant men—from pale skeletons brittle with age to the bodies of the recently dead—are commonplace.

Rooms 37-40—These rooms are bare except for straw and offal littering the floors and a corpse in rent mail in Room 40.

Room 41—A storeroom. There is a small chest to one side.

Room 42—An enlarged natural cavern furnished as a laboratory. A table with a rack of rusted surgical instruments occupies the center of the room. Small cages line one wall.

Room 43—This storeroom holds more cages, all empty. On shelves stand dusty beakers and sealed jars containing the dried or pickled organs of various creatures.

Room 44—This cavern is overgrown with a gray-green algae that is tasteless, odorless, and bleeds when picked! There are signs of creatures having fed here recently.

Room 45—The walls and floors of this cavern are covered with green mold. It has a fresh, clean aroma and appears to serve as food for some of the giant insects that inhabit the level.

Room 46—Another cavern. The floor is covered with a mat of some spongy growth, dull red in hue, from which grow large brown mushrooms that quiver oddly. The mushrooms cannot be removed by hand; when cut, they emit a high-pitched wail.

Room 47—A small cavern planted with careful rows of red tubers. Many of the plants are shriveled, and most of the rest display bare or broken stalks, but in the corner the stalks of one tuber still bear bean-like kernels.

Room 48—This cave is overgrown with a black mold that seems to absorb both heat and light. A numbing cold pervades the room.

Room 49—This room has a large wooden door. Stored within are an assortment of carts, furniture, crates, and tools. A skeletal figure sprawls before a large trunk.

Room 50—This small room contains nothing but a workbench littered with rusty tools.

Room 51—This large natural chamber contains huge cisterns filled naturally by seepage from above. A warm, shallow pool occupies one portion of the floor.

Room 52—This room is faced with tile that is now cracked and broken in many places. A table and chairs, desk, and couch furnish the room. A carved wooden dice cup is overturned on the table.

Room 53—This large room is also faced with tile in similar condition. Cots and foot-lockers betoken common sleeping quarters. The room is littered with broken weapons, ragged armor, and other junk. A fallen warrior still clutches a sword.

Room 54—A small, tiled room perhaps used as a storage closet. Behind some loose tiles on the far wall, a small compartment containing some shiny objects is evident.

Room 55—This was once a comfortably furnished parlor, but the tapestries that once adorned the walls have been torn down, and the couches and scroll racks ravaged.

Room 56—This well-preserved study is furnished with a desk and chair, a large cabinet, and shelves of books. A skeletal body in shredded priestly garb sprawls in a corner.

Room 57—This small room contains a chest of documents in an unreadable script.

Room 58—This bedchamber stands in disarray, as if thoroughly searched. The floor is littered with bones and offal.

Room 59—A closet. A dead giant mantis lies across the body of a man recently slain.

Room 60—A small closet. A man lies dead at one end. His chainmail armor appears intact; no serious wounds are immediately evident, and his sword still rests in its scabbard.

LEVEL 5—TRAPS & HAZARDS

TRAPDOOR—A trap door opens beneath your feet, plunging you into a small pit.

GAS!—A cloud of noxious vapor emerges from a hidden opening. It disperses quickly, however, and if you survive the initial exposure, it will bother you no longer.

POISONED DART—A tiny dart, its point coated with a common poison, springs from the nearest wall.

THUD!—Your weight activates a hidden mechanism, and a heavy stone block falls from the ceiling directly above you.

HOLE—The floor gives way, and you find yourself in a circular hole dug by a giant worm.

LEVEL 5—TREASURES

T01—If eaten, the plant has an effect like nectar, filling you with renewed energy (see **N** command).

T02—The chest contains intact but uninteresting tools as well as a group of arrows. A further search reveals a false bottom and, below it, a collection of strange coins: some of silver, more of gold, and others of strange alloys.

T03—A small case in a drawer contains a blowgun and some small fletched darts darkly stained at the tip (see **B** command).

T04—The longer you splash about in the pool, the more you are healed and refreshed.

T05—In a secret compartment in the bottom of the chest is a small jewelry box containing several electrum rings inlaid with the image of a mantis.

T06—A handworn staff leans in the corner, and a fine cloak with a pearled border hangs from a peg in the wall just beside it.

T07—Arrows spill out of a quiver on one body. Most are broken, but at least one is intact and bears an electrum point.

T08—You pick up a sword for closer inspection. The blade is of finely honed steel, and the weapon feels well balanced, almost alive in your hand. Hidden in the hilt are two small diamonds.

T09—You suspect an apothecary may have some use for this, so you take a few samples for later sale.

T10—A purse on the dearly departed contains ten gold pieces and three small diamonds.

T11—There are some arrows in a quiver.

T12—The only thing of interest on the body is a large gold ring inscribed with runes.

T13—A talisman of some sort lies just out of reach of the outstretched hand of a strangely dressed fellow apparently only recently slain. As you pick it up for examination, it brushes against the man's fingers, and a shock runs through you. The frozen features seem to relax, as talisman and body both fade and disappear, leaving you with nothing but a vague feeling of well-being.

T14—Underneath the body is a small jewelry box containing an assortment of small gems.

T15—The body wears an electrum amulet inscribed with the image of a mantis.

T16—Although not full, the chest contains a goodly number of gold pieces. In a secret compartment in the lid you also find a matching set of three rings—one set with diamonds, one with emeralds, and one with rubies.

T17—Alas! It is the body of another poor adventurer, and his moneybelt is as lean as yours.

T18—This fellow had better luck: his moneybelt is bulging with gold coins.

T19—A handful of small diamonds.

T20—It looked interesting, but there's nothing here worth more than a copper or two.

Level 6

"The Labyrinth"

It would not be much of a maze if you knew where you were at every point. Therefore, no room numbers are displayed while you are in the labyrinth; without them, individual room descriptions would be meaningless. It can be said that the labyrinth is a perfect example of cyclopean architecture; the giant stone blocks that comprise its walls are smooth and joined without crack or mortar. They reach solidly to the ceiling twenty feet above, providing no opportunity for climbing over them. There is an exit somewhere, but it is **not** the same as the entrance, which closes solidly and without trace as soon as you enter the maze.

Note: If you do not find it by chance or persistent looking, exploring and mapping the labyrinth will eventually give you a good idea of where the exit is located. If, however, after several forays, you despair of ever finding the way out, the following coded message will provide you with a hint. To decode it, simply exchange each letter in the message with the sixth letter following it in the alphabet. Thus, A becomes G, B becomes H, and so forth (at the end of the alphabet, W becomes C and X becomes D in the same manner).

**HINT: NBY QUS ION CM U MYWLYN XIIL CH NBY HILNB
QUFF IZ NBY LIIG CH QBCWB NBY YFYWNLOG BYFG
CM ZIOHX.**

LEVEL SIX—TREASURES

T01—In the back of the saytaur lair, you find a large, heart-shaped ruby.

T02—It appears that the criotaur were fighting over a pair of heart-shaped rubies—until you came along. As a reward for getting their simple minds onto a more agreeable topic (devouring you), you get the gems yourself.

T03—Inside the trintotaur lair, a roomy cul-de-sac, are bones and other remnants best left undescribed and three heart-shaped rubies.

T04—Even covered with dust, this five-inch sphere looked too smoothly shaped to be natural. After cleaning it off, you immediately recognize it as a crystal ball—but what you ought to do with it is a bit harder to discern.



T05—In a corner of this interminable labyrinth sits a large amber teardrop. (And haven't you been by here before?)

T06—In the middle of a passage lies the body of a man. His sword is broken, his armor rent, and his bones gnawed by rats, but his helm, though dusty, is finely wrought of electrum. You decide to exchange it for your own plainer helmet.

T07—In the middle of a long corridor lies a body wearing a leather jerkin. His bow is cracked and useless, and neither sword, shield, nor a single copper piece is in evidence. Either the fellow was robbed before your arrival, or he must have been the bravest—and most foolish—adventurer ever to enter the labyrinth. While reflecting on the comparative merits of discretion and valor, you despoil his body of the last arrows in his quiver.

T08—Another body. His armor and equipment resemble your own closely enough not to bother exchanging anything, but you recognize one of the arrows falling out of his quiver as having been bought at Malaclypse's magic shoppe. Grabbing it and any like it, you hastily duck down a side passage.

T09—There certainly are a lot of bodies around here! There is not much left of this one, but inside a backpack are some rations the monsters failed to find—or perhaps refused to eat. They have been compounded of eleven herbs and spices and, currently, more than a little mold, but you've been wandering these corridors for some time; you're hungry; and food's food. You eat them. Depending on your digestion and other factors, they may do you some good.

T10—This fellow went down swinging. Arms and armor are shattered and torn, but buried beneath half-eaten criotaur bodies, still snugged tightly around his waist, is an intact money belt heavy with gold.

T11—A bit of leather on the ground in the corner leads you to a loosely buried pouch containing a number of mostly small diamonds. Its previous owner evidently left it for safe-keeping and never returned.

T12—Dripping down the wall of a particularly dank corridor, water has formed a pool of reasonable size. The water is warm and its vapor fragrant. Tasting it—even bathing in it—brings a marvelous sense of well-being, and you can hardly resist laving in it over and over, until you feel fully restored and fresh.

T13—In a little-traveled corridor with strangely charred and blasted walls, inside the pack of a man in robes, you find what you take to be a grimoire of ancient mystic rituals. The words are meaningless to you, of course, but you suspect the book may be worth something back at the inn or magic shoppe.

T14—A few feet from a body in the corner is a leather purse, evidently torn loose in the death struggle, full of mostly silver coins.

T15—In a straight stretch of corridor, underneath yet another body, is a leathern sack heavy with gold and silver coins.

T16—This fellow did not make it far. His gear is of poor quality, and his moneybelt contains only silver.

T17—There is a sizeable hoard in the stegotaur lair (bless their greedy little hearts and grasping large claws), but much of it is junk and some just revolting. Spying a fine pair of boots of amazing lightness, you hastily don them and, even more hurriedly, stuff a few pounds of coins, gauds, and baubles into your pack before departing the area.

T18—In the middle of an open space leading to a multitude of branchings and side corridors is a large rock glinting yellowly. A close inspection reveals not gold but veins of the sorcerous metal, orichalcum—the largest nugget of the stuff you've ever seen.

T19—The brontotaurs have been feathering their nest with swatches of electrum mail. It's worthless as armor, of course, but the metal alone is worth a fortune, so you pick up every shred—including the shards of a matching sword.

T20—A mysterious inscription on one wall: "DAEDALO FECIT"

Level 7

"The Vault of The Dead"

ROOM DESCRIPTIONS

Rooms 1-4—The entrance leads to a rocky plain, shaped like a **T** and bounded by the sheer cavern walls and, on the right, by a manmade stone wall broken only by a wide opening in the center. Past the stone wall, as the cavern opens out to the left, hinting at an immensity your eyes cannot grasp in the blackness, other signs of past habitation are revealed. Flanking the closed doors of an ancient temple are a smaller door and, to the left, an open gateway. The air is heavy and still, and the thick dust muffles your footsteps. Save for scattered animal tracks, there is no sign that anyone—or anything—has come this way in centuries.

Rooms 5-7—A graveyard. Gravestones and monuments dot the ground in uneven rows. Here and there stand vaults or crypts, their entrances sealed.

Rooms 8-11—These are the crypts, intact and seemingly undisturbed since the bodies within were first interred.

Rooms 12-17—A large courtyard. Trails in the dirt crisscross the yard, all tracks blurred beyond recognition. Closed doors and arched entrances lead off in all directions.

Room 18—A large, deserted barracks. All bunks are unmade, all wall pegs devoid of gear. A loose stone in the floor can be spied in the west wall.

Rooms 19-22—A narrow, rough-hewn passage, four feet wide and ten feet high. In one section lie the remains of a robbed figure.

Rooms 23 & 24—These large closets are full of rotted garments, scraps of material, and discarded objects, but among the junk may be something of value.

Rooms 25-28—This curving passageway is hung with rotten tapestries and paintings which crumble at the lightest touch.

Room 29—This laboratory apparently has not been disturbed in a very long time. All equipment is neatly stored, and everything is coated with a heavy layer of dust. A pale blue nimbus surrounds several vials resting lightly in a delicate apparatus on the far table.

Rooms 30 & 31—These are well furnished bedchambers. Each contains a wardrobe cabinet, a large four-poster bed, a table and chairs, and a small locker or chest. In one room is also a body.

Room 32—A small office. Untidy shelves cover the walls, and a huge desk piled with refuse practically fills the room.

Rooms 33-35—In each of these well furnished anterooms are a couch once padded with pillows and furs, a desk and chair, small tables, and scroll racks.

Room 36—This small room is empty save for a small chest against the far wall.

Room 37—A well preserved hall. A low, central table runs the length of the room. A large wooden chest rests near the far wall.

Room 38—The shelves of this library are filled with volumes of every size; some are old beyond reckoning; all are unreadable. Untouched by time, three small books on a central table seem cloaked in an aura of almost palpable evil.

Room 39—This narrow room is empty but for a table near the far end on which rests a glass case containing three large books.

Room 40—This large warehouse is crammed with crates, casks, barrels, and boxes. Their varied contents are either rotten or despoiled by rats.

Room 41—Within this kennel is shelter enough for many animals. Large food and water troughs stand empty to one side.

Room 42—This was once a mess hall. Wooden tables and benches run from side to side, and cooking facilities occupy the far wall.

Room 43—The stalls of this stable stand empty. Saddlebags hang from a peg at the far end of the building.

Room 44—The smithy. A neat row of tools lines the top of a cabinet, and the burn-stained forge is empty of either fuel or debris.

Rooms 45-46—A small utility area with an adjoining shed. An axe protrudes from a chopping block near the shed's east wall.

Room 47—A library of scrolls and books.

Room 48—A robing room. Rows of cowed black garments, still intact, hang from pegs along either wall. One robe lies across a central bench.

Room 49—This room is elaborately furnished with a large mahogany desk and chair, a couch, a table, and other chairs.

Room 50—A study. A desk and a small table occupy the center of the room; bookshelves line all four walls.

Room 51—This storeroom houses furniture and other remnants of a vanished culture. Against the far wall rests a large chest.

Room 52—This hidden sanctuary is furnished as a bedroom, but what catches your eye are the remains of two skeletal figures, their clothing rotted and their swords rusted, near the west wall. The small chest over which they seem to have fought still sits within their clutching fingers.

Rooms 53 & 54—Small cells. Each is empty except for a chamberpot and an iron cot hanging from the wall opposite the door.

Room 55—A torture chamber filled with devices to stretch ligaments, crush bone, and rend flesh. No bodies remain, but ancient agony casts its shadow across these instruments of nirvana. Boards overlay the floor in the far left-hand corner.

Rooms 56-58—A well-worn passageway, six feet wide and ten high.

Rooms 59-60—These rooms comprise the interior of the temple proper. Its vast space is dominated by a stepped dais at the west end on which stands a golden statue of a two-headed serpent, the ancient god Sin.

LEVEL 7—TRAPS & HAZARDS

DEATH CLOUD!—A hidden opening sprays a cloud of fine powder, the dust of the dread black lotus. Your senses reel....

NEEDLE—One of your probing fingers is pricked by a tiny needle whose tip is darkly coated with a rare poison.

PIT—Your footing gives way as a deep hole opens under you.

RAT TRAP—This is merely a trap for vermin; it offers little threat to an armored adventurer.

ZAP!—There is a blinding flash, and something akin to an electric shock courses through your body. (Next time be more careful.)

LEVEL 7—TREASURES

T01—The chest contains one hundred small diamonds and a caduceus, an ebony wand enwrapped with the figure of a two-headed serpent.

T02—Inside the chest are a hundred and fifty gold coins stamped with an unknown visage.

T03—Underneath, you find seven hundred worn silver coins spilling out of a broken sack.

T04—Although written in an unreadable script, the ancient tomes appear to be cult records of some historical value.

T05—It hurts even to handle such nigromantic texts, but sorcerers would find them of interest.

T06—Each of the hounds wears a silver collar studded with rubies.

T07—In a compartment in the desk top you find an amulet on which is set the image of a two-headed serpent.

T08—One body wears a fine emerald bracelet. You also find an apple, seemingly preserved although silver in hue, of such pleasing odor that you cannot help eating it.

T09—One body wears a series of interlocked gold chains around its neck and bears an electrum sword.

T10—You spy a sapphire medallion, its chain broken.

T11—Hidden inside a secret compartment are a hundred gold coins.

T12—The statue is of gold and, although hollow, almost too heavy to carry, but it's worth a fortune.

T13—Inside the chest is a gold-plated dagger encrusted with rubies.

T14—Hanging by a sturdy gold chain around the neck of the body is a large key cast from what you guess to be the wizardly brass, orichalcum.

T15—Twining itself about you, the heavy statue vents open-mouthed cries that are silent—but not unheard.

T16—The chest is full of gold and gems. You're rich!

T17—In a pouch threaded about its neck, one of them bears a small group of herbs that smell somewhat familiar. The other wears a heavy gold ring inscribed with ancient runes.

T18—There's nothing left but broken glass and too little liquid to fill the smallest flask. Still, the spider hopping so vigorously away did seem to be glowing strangely. You don't suppose....? No, surely not.

T19—Down at the bottom, overlooked or forgotten, is a small gold nugget.

T20—Unfulfilled potential.

Level 8

"The Plains of Hell"

The entrance to the last level is a massive iron door, its finish dull with age and its surface uncomfortably warm to the touch. The key that looks like brass (but isn't) turns easily in the lock, but it requires all your strength to pull the door open. There is a groan of unused hinges as hot, sulfurous air like a dragon's fiery breath scorches your nostrils. Shielding your face, you slip inside, and the door slams shut behind you. As the echoes slowly die away, you look around.

On the west, the cavern wall you have just penetrated stretches as high and far as you can see. In other directions, the obsidian surface on which you stand falls off abruptly into a river or lake of flaming magma, which sheds an awful reddish glow on the scene.

In the shadows, you may (or may not) find an ebon altar on which rest three crystalline javelins.

To the north, a great crack in the earth is bridged by a stone walkway of artificial construction. Farther on, the broad, irregular ledge overlooks a vast plain covered with ash, smoke, and sulfurous fumes. The plain can be reached by a series of narrow, natural bridges arching high over the molten river below, but each is guarded by a fearsome beast.

The plain is like a vast island of darkness resting on a sea of fire. In the interior particularly, away from the dim light of the magma, visibility is poor and the footing treacherous. Cracks and holes obscured by dust and ash could turn an ankle, break a leg, or swallow a man whole. A false step on the fragile crust of the surface might loose a blast of the fiery stuff of hell itself. Even if these hazards can be avoided, there is no way to keep your bearings, and you may wander lost for hours or days.

There are many ways onto the island plain but only one that leads from it toward the object of your quest. If you are clever or fortunate, eventually you will find a bridge leading down to a second huge door set into a wall of rock and guarded by the nine-headed, fire-breathing pyrohydra. If you survive this dread encounter, beyond the door you enter a smaller cave. It is cooler inside, and there are small pools and trickles of liquid here and there.

A series of flaming bridges and rooms carved out of the rock brings you out into the open again and, eventually, to the demon's throne room, a roofless chamber heaped with more wealth than you could have imagined.



Leading up from the back end of this room is another bridge of fire that brings you finally to a flat ledge swirling with flame. There, on a black, altar-like slab, lies the object of your quest, the warrior maid Brynhild, lying in enchanted sleep.

Of the way back, no one can say for certain, for none have returned to tell the tale. Certain it is that the task is not for the weak or weak-willed, the dull, the clumsy, or the unprepared. Yet it can be done, and it is written that it **will** be done. To essay the quest is the mark of a champion; to succeed is to give birth to legend.

Note: The path of your quest has been made deliberately difficult to provide a challenge even to skilled players and experienced adventurers. It is not easy to find the bridge that leads beyond the great plain, but it can be done by luck, trial and error, or studied, reflective exploration. If, after many ventures, you find the search more frustrating than enjoyable, the following coded hint should help you continue your quest. To decode it, simply exchange each letter in the message with the eighth letter following it in the alphabet. Thus, A becomes I; B becomes J; C becomes K, and so forth.

**HINT: AF LZW EAVVDW GX LZW YJWSL HDSAF DAWK
SF GJAUZSDUME JAFY. OZWF QGM XAFV AL,
HJGUWWV VMW OWKL (DWXL), SFV QGM OADD UGEW
LG S TJAVYW DWSVAFY LG QGMJ YGSD.**

LEVEL 8—TRAPS & HAZARDS

HOLE—This small hole, filled with ash, is likely to do nothing more than turn an ankle, but it is the mildest mishap likely to befall you here. Be more careful!

CREVASSE—The ground is laced with cracks and crevices, difficult to see, although some are quite deep and could easily cripple an unwary adventurer.

ABYSS—A deep pit or crack in the earth with sharp edges and of unknown depth. An adventurer quick enough to catch the rim or lucky enough to strike a projecting ledge may escape with no more than a few broken bones. Some bodies will never be recovered from a fall into an abyss.

HELLFIRE!—The fires of hell are never far below its surface and may break through at any time to cover an area with flames and molten slag from which there is scant protection save magic (and that but little) and no escape but speed and distance.

BRIDGE OF ICE—This magical bridge of ice weakens the body and chills the spirit. Striking like a blow, its numbing cold is so terrible that a person enduring it may never entirely recover from its effects. Its surface is smooth as glass and so slippery that it can be crossed in only one direction: down.

LEVEL 8—TREASURES

T01—One large ruby gleams from the ground.

T02—Two large rubies glitter in the earth.

T03—Three large rubies rest in the ashy soil.

T04—Four large rubies are embedded in a crack at the edge of a narrow abyss.

T05—Three crystalline javelins glimmer from a stand near the wall.

T06—You drink the last cool drops from a tiny pool.

T07—Inside the quiver of a ravaged body are some arrows with electrum points.

T08—A taste from a small pool revives your flagging energies; you fill up an empty flask or three for future use.

T09—The body of this adventurer is badly burned, and his equipment has been hacked to pieces, but his boots are intact. Noting their amazing lightness, you don them yourself. They fit perfectly.

T10—This, of course, is the warrior maid Brynhild. Although her face is fair, her form comely, and her hair like spun gold, there is nothing elfin about her; her limbs are supple but strong, and her armored body is heavy. Yet, to release her from the enchantment that holds her in the grip of sleep, you must bear her out of these flaming caverns, through the great doors by which you entered, and all the way back to sun and air. The end of your quest lies before you—if you can make it. (Important note: If you are killed on your way back but your body is recovered and revived, the computer will note that you **did** find Treasure 10, but this, of course, **does not mean** that you have fulfilled your quest.)

T11—From the smoldering ruins of the body, you pluck eighteen small rubies that were its eyes and a much larger one that was its heart. The pulsing, heart-shaped ruby glows briefly in your hand, burning without pain, before growing cold, lifeless, and still.

T12—There are gold, silver, gems, and armor here, but the heat of hellfire and dragon flame has melted the hoard into large, unwieldy masses. You grab the largest, richest-looking chunk you can carry, stuff it in your pack, and stagger off.

T13—An orichalcum ring shaped as a wreath of flame.

T14—Piles of coins and gems, jewelry and statuary, gold and silver overflow the throne room, kept from toppling into a sea of flame only by the retaining walls. It is the wealth of a kingdom—an empire—but your quest beckons. Still, you cannot resist one small gold statue, a grinning idol with rubies for eyes and another, larger gem set in ivory teeth.

T15—In a small depression a tiny pool has seeped. Despite the heat, the water is cool and invigorating, and you drink until there is nothing left but a slight dampness on the rock.

T16—Near a crevasse, dropped by a forgotten hand, a sword of shining electrum gleams unstained and unsullied.

T17—On a rock face serving as a wall hangs a glittering trophy. A gemmed quiver, mayhap a gift to some prince or lord, holds magic arrows.

T18—This pool of water is acrid to the taste, but bathing in it heals wounds, soothes nagging back ache, and even prevents the heartbreak of psoriasis.

T20—An empty money belt.