

# Errational Thinking



Eldritch  
Horror



 Pits and Perils, Secrets of Tbet and more inside...

Dear Readers

The abyss has finally spat us back out here at Errational Thinking, but we have not come out unchanged. Brushing off the green slime from a particularly nasty run in with a gelatinous cube from the other side, we have managed to compile a new issue. As with the renewal of the magazine the theme for this issue was new from old. We have the delight to present you with the classic view of Pits and perils. Hidden mystery's in the secrets of Tibet. The horrifyingly tantalising taste of Eldritch horror. The Pandemonium and Panic of Pandemic. For our card game lovers our sneak peek unto upcoming events.

I leave you with this readers, watch the darkness as the darkness is already watching you.

Yours

-Editor Melissa Humpleby

## Meet this Issues Writers

Jason Haynes

Long time deuelist traveling to the north on a quest for glory (and the last star in his duelists glove), Malteaser bunnies and card games.... And more bunnies, as they are a fierce foe to overcome, but victory over them is delicious.

Peter Wright

When Peter is not battling Great Old Ones, foiling the devilish plots of nameless cults, or teaching Writing for Roleplaying Games to Creative Writing students, he is working on a number of projects for a major British games company. His SAN score is currently quite low.

Melissa Humpleby

Self professed lover of all things furry and fanged. She spends her time writing the bizarre and researching the abnormal and would not like to meet any of her characters on a brightly lit street with witnesses, let alone in an alley on a dark night.

James George

Writer of pits and perils and the expansion Fear! Fire! Foes!

Stuart Boon

Writer of Call of Cthulhu Britannica: Shadows over Scotland.

## Meet this Issues Artist

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Fantasy addict and long time doodler. Beth spends her time buried in books of literature and trapped in the time sucking vortex that is tumblr. Other past times include many an hour on various RPGs, many the inventory never be full.

## Meet this Issues Designer

David James

Trainee teacher David, happily spends his days creating power points to invigorate young minds. His night-time leisure activities however include the seedy underground of magic the gathering, were he has spent many a pound on his addiction. Overall he hopes to appease the computer gods, so that he may never again see another syntax error.

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# Pits & Perils

An “Original” Old School RPG  
from Olde House Rules.

...or...

Merlin Was Never a Magic User.

By James S. George

Pits & Perils (P&P) is a new old school role-playing game from Olde House Rules. It’s not a retro clone, but an original system that aims to recreate the look and feel of the earliest rules right down to the artwork, influences, and writing style:

Imagine it’s 1973 and you’re a war gamer living in Delaware or maybe even Florida - far away from Lake Geneva, Wisconsin. You’ve never been, but you had a friend go to GenCon once, and they returned with stories of this great new thing called *fantasy war-gaming*.

Instead of commanding an army, each player runs a single character in a medieval world of sword and sorcery. And instead of fighting each other, the players must work together to explore dark dungeons created by the referee, who was still responsible for acting as a judge and moderator. Tolkien is big, and you’ve always loved Robert E. Howard, so you’re more ready to give this thing a try. There’s only one problem is - it’s not for sale.

Fortunately, you’re the creative type, so you decide to convert the Napoleonics you’ve been playing into something like the game from GenCon. It takes a bit of work and lots of imagination, but you finally manage to create your own fantasy campaign. This is a story that played itself out in basements and garages everywhere as word of the hobby spread. But within a year, the first commercial rules would hit the market, and these

early games would either sputter out of existence or become absorbed into the more complex (and better-produced) rules now available. But their spirit would live on.

This was the birth of old school.

What would such a game look like? And how would it play? This is something Pits & Perils aims to find out, and the result is a playable system.

Appearance matters, so P&P uses an Underwood typewriter font. It’s the early 70s, and this is the only way to self-publish from home. Remember, typewriters are state of the art. More importantly, it nails the aesthetic of an amateur, and decidedly homemade, game when it was still just a hobby and not a product or major industry. Ditto for the artwork, although amateur can still mean talented, and the best stuff leaves something to the imagination, especially when there aren’t pictures on every page. Words create their own images.

Modern games draw inspiration from decades of prior history. But in 1973, the available influences were limited to (1) the real middle ages, (2) mythology, and (3) contemporary books, movies and television - in that order! Expect to see hints of Ray Harryhausen and Tolkien in equal measure, with a dose of medieval Catholicism thrown in. The illustrations help by depicting authentic medieval characters and not castoffs from the MTV Music Awards. There are no bared midriffs of body





piercings here. This is especially old school.

So much for the production. What about the rules?

Each character has one ability (possibly two), such as being fast or strong. These allow the character to attempt related actions, like or smashing locks, etc. However, even those without a particular ability can still try to do these things, albeit at a substantial penalty. Abilities are meaningful, but not overly restrictive. The players are challenged to think and use good strategy, but are free to try just about anything they can imagine.

P&P is a class-based system boasting clerics, dwarves, elves, fighters, magicians (Merlin was never a magic user), and thieves, all with powers familiar to most gamers. This is well-travelled territory, but with a twist. The core mechanic is completely original, not to mention much simpler, than anything tried before. Character abilities are subtle and understated. They are only powerful when used properly, making good strategy a must. The most important things that happen in a game are the choices and decisions made by the players, and this shifts focus from the rules of the game to the people actually playing it - where it belongs.

Everything else is left to the player. Customization has less to do with rules and more with having a good back-story and character concept, and even the choice of armor and weaponry can set them apart. In fact, the best characters will develop through play. How can anyone forget when Rolf the Badger beat the ogre king to death with the very chest it was guarding? This stuff doesn't come from a rulebook...

Game play itself is extremely simple. Everything comes down to a few easy rolls of the dice, and all without having to consult a single chart or table! Everything else in the 80-page rulebook is content, like monsters to fight and treasure to win. In all, there are close to 100 enemies and over 200 magic items - more than enough to keep a campaign going. Of course, there are numerous charts and tables, but these are meant to be used between games, either when creating characters or designing the next adventure.

But while monsters and treasure are fully described, they aren't over-described. A modern listing for orcs might include a full color illustration displaying every wart and wrinkle, with a detailed summary of their culture and history for the last 10,000 years. This is too much. It leaves nothing to imagination and trespasses overtly on the referee's territory. Even when miniatures are being used (and this is recommended), most action

takes place inside the player's heads, and everyone suffers when the rulebook does all their imagining for them.

This simplicity is achieved through consolidation. For instance, attack and damage are combined into a single roll of the dice, with modifiers for enemy size and the use of two-handed weapons. This recalls earliest war games, where combat often came down to something as simple as "you hit on a 6". P&P captures this evolutionary step, but the real purpose is to keep the rules from getting in the way. Magic is just as easy. The game uses a spell point system, and magicians can start the game with any spells they wish, although some are only powerful at higher levels. These are suitably understated, but usually worth it.

Advancement is relatively quick, but power gained per level is less than that of other systems, meaning low-level characters can take on powerful foes, while higher-level ones are still challenged by orcs and other "weak" monsters. New characters can even join an advanced party and catch up quickly enough if they play well and stay cautious. This is no "Monty Haul" system. Characters must earn every scrap of power. At the same time, they shouldn't have to wait a year of "real time" to build a fortress or fight the really cool monsters.

Pits & Perils aims to be an old school RPG in every way that matters, down to the artwork, influences (early 1970s), and writing style. But it's more than just a clever recreation or modern retro-clone. These rules are fully playable and meant to be enjoyed. The 80-page rulebook contains everything needed to execute a basic game while leaving plenty of gray areas for the referee to fill in with their own bits and pieces. Each campaign becomes a game unto itself, even when the same basic rules are being used, and this should go for any RPG - not just P&P!

While P&P emulates the good old days, it is the 21st century. Ironically, the rules can be purchased online from Olde House Rules (<http://www.oldehouserules.com/>). And don't forget to like them on facebook (linked from their site) and catch the latest news.

# Secrets of Tibet

By Peter Wright

Secrets of Tibet is the latest addition to Chaosium's line of 'Secrets' supplements for their Call of Cthulhu tabletop roleplaying game. It follows similar volumes detailing San Francisco, Los Angeles, New York, New Orleans, Morocco, Kenya and Japan. Though most focus on the 1920s, the 'classic' period for Cthulhu players, Secrets of Japan (2005) is intended for Cthulhu Now. Unlike its predecessors, however, Secrets of Tibet is not branded for a specific period. It would be possible, therefore, with a little research and imagination, to incorporate the setting into Cthulhu Invictus, Cthulhu: Dark Ages, Cthulhu by Gaslight, 'classic' Call of Cthulhu and Cthulhu Now. Detractors might suggest that the historical coverage is light in places – the Chinese occupation post-1950 could have been detailed more extensively, perhaps – but the sourcebook's generality makes it remarkably good value and an excellent starting point for any Keeper wishing to take the players into a remote and unfamiliar environment.

The quality of the 'Secrets' range, like other Chaosium products, has been rather uneven in recent years. Pleasingly, Secrets of Tibet is a return to form. It is well-written, thoroughly researched, and relentlessly informative; it be read by any Cthulhu Keeper, player or aspiring RPG writer. It is written in a direct, economic style that is succinct and readily understandable. The illustrations are sparse but evocative and the layout clear and accessible.

In terms of organisation, the book falls into three implicit sections. The first contains chapters on Tibetan history and culture, religion, gods and monsters, notable persons, and the means of travelling to and within the country. A concluding segment on Lhasa, the administrative capital of Tibet, features a rich collection of colourful NPCs. In each chapter a wealth of detail brings the setting to life. Logically arranged subsections provide information on essential topics ranging from geography to ethnography to religious practices. These are invaluable to any Keeper attempting to produce a convincing, versi-



militudinous experience for the players. Equally, for any player wanting to play a Tibetan investigator, the sourcebook provides an array of subject matter to assist the development of credible PCs with knowledge of indigenous customs. Specific skills and professions available only to Tibetan players ensure the generation of investigators who are subtly different from conventional character-builds.

What is perhaps surprising in all of this, however, is the relative lack of Lovecraftian content. Indeed, the mythos is conspicuous by its absence in a campaign guide that favours historical and cultural accuracy over cosmic horror. The Tibetan gods and

monsters are translated into game terms, and the description of Lhasa contains some likely settings for investigators to explore, but there is little consistent sense that Tibet is being viewed or reimagined through a Lovecraftian lens. For some Keepers this may be a disappointment, but the authenticity of the setting presented here provides an important sense of realism against which to set contrasting horrors. Such an approach also implies Chaosium's apparent respect for the country and its people as it refuses to co-opt Tibetan practices wholesale into the game. Lovecraftian-derived explanations for certain religious practices are proposed, but these exist alongside other accounts and rationalizations. Such an approach enables the Keeper to create a greater or more varied sense of the uncanny in a setting already unfamiliar to most non-Tibetan player-characters. As a consequence, Western-derived PCs are likely to be doubly estranged by their experiences. Entries on Tibetan festivals, names, food, and writing will assist the Keeper in sustaining and deepening this sense of unfamiliarity and dislocation. For gamers perhaps a little jaded by the more conventional, Western professions available in the core game and who chose to play Tibetan investigators, the sourcebook provides opportunities for very different and credible roleplaying experiences.



The guide's second section contains three adventures, 'Dreaming of the River of Night', 'Company Town' and 'O' Sleeper Arise!'. The first is intended as an introduction to Tibet, its culture and peoples. It also takes the players to the Dreamlands and could form the first stage of a campaign in Lovecraft's oneiric realm. Whilst it is neither long nor complex, it

does provide a starting point for something much more expansive. By contrast, the second scenario is written with Tibetan PCs in mind, though it is possible to play as non-indigenous investigators in the company of knowledgeable Tibetan NPCs. It features the insidious mi-go, a remote monastery and the titular mining town, and has the potential for a more hard-edged, paranoid adventure as the population succumbs to the Fungi from Yuggoth's human experiments. Despite the dependence of 'O' Sleeper Arise!' on rather typical Call of Cthulhu tropes, it is the scenario most likely to immerse the players in the Tibetan setting. Located in Lhasa, it will require the Keeper to make extensive use of the information, settings and NPCs described in the sourcebook. As such, Keepers might want to hold it in reserve until they feel confident in their ability to handle such an environment with flair. None of the adventures are complex, which some readers may find disappointing, but in their simplicity they allow space for Keepers to develop the sights, senses, and textures of the new setting.

The final section of the book provides a glossary, a bibliography, an index and, most usefully, a guide to using Secrets of Tibet with earlier editions of Call of Cthulhu. The sourcebook is designed for use with CoC 7th Edition, which is due for publication later this year. In the absence of the new rulebook, and with only the Quick Star Rules available, Secrets of Tibet provides an insight into the differences between the 6th Edition ruleset and the new edition. Players familiar with the 5th or 6th Editions may be startled by some of the statistics and some will inevitably find the changes not to their taste, but this section makes the differences perfectly clear and ensures that Secrets of Tibet is easily reconfigurable for all recent editions.

For any Keeper wanting to take the players in new and unfamiliar directions, Secrets of Tibet is a worthwhile investment: detailed, readable and evocative.



# ELDRITCH HORROR

By Stuart Boon

I'm going to start by assuming that you have played and/or know of Fantasy Flight Games' classic board game Arkham Horror. If you haven't played and/or heard of Arkham Horror, you are missing out on one of the best board games designed in recent history—

seriously it's that fantastic, a veritable Titan of the board gaming world. Find a game, play it, and you'll see. Now many have heard of Arkham Horror but have not played it for one simple reason: complexity. The game is infamous for being a nightmare to learn and to teach to others. Once you get past the difficulty, gameplay is amazing and re-playability is top notch, but getting there is a long, trying slog. If you are a serious

gamer—and you are, aren't you—then you have to try Arkham Horror, that's all there is too it.

The recently released Eldritch Horror is a straight descendant of Arkham Horror that takes all (well, certainly most) of what Arkham Horror does well and makes it simple to play.

Eldritch Horror can be played solo or with up to eight players. So there's no lack of flexibility or inclusiveness. Additionally, the game is cooperative, meaning you aren't going to end up losing your friends, your ride, or both by the

end of the evening. You will likely lose a little sanity, but then that's what playing this game is all about. In Eldritch Horror, everyone is trying to save the world from unnameable, sanity-crushing... well, eldritch horrors.

These eldritch horrors are drawn from the works of H.P. Lovecraft—he of 'The Call Of Cthulhu' and 'At The Mountains Of Madness' fame—and his contemporaries and later disciples. Namely these horrors are unfathomably powerful monsters and even more unfathomably nightmarish dark Gods, which together form up a pantheon known broadly as the Cthulhu Mythos. In Eldritch Horror, you are saving the world from some emerging baddie from the Mythos who has decided that the Earth is serv-



ing no real purpose—can't argue with that really—and would look good on its dinner plate.

In order to save humanity from this terrible fate, you and your friends must travel around the globe, solving mysteries, defeating minor baddies, delaying the arrival of the big bad, and generally staying alive and sane. No easy feat, but a heck of a lot of fun! Each turn each player takes two actions, reads from corresponding cards, and zips from exotic locale to exotic locale trying to uncover strange mysteries all Indiana Jones-style, mi-





nus the whip and glorious cinematic invulnerability.

But cinematic it is as the game really emphasises story, from the detailed character descriptions through to individual encounters and locations. There is a lot to read and enjoy in Eldritch Horror. Nearly every action results in some little story as your character has an adventure in a city, a country, in an encounter with some dangerous ne'er-do-well, or even in another world. Your character will discover clues, complete puzzles, undergo tests, encounter allies or enemies, and very likely go a little mad from it all.

Ultimately, your job is to solve three mysteries that will keep the eldritch horror from gobbling up our reality. The mechanics in the game are pleasantly simple, particularly when compared with Arkham Horror, and there is an almost endless diversity on offer in the available cards. And anyone who has bought a Fantasy Flight game knows that once a new line comes out, expansions soon follow. FFG has just announced the first expansion for Eldritch Horror entitled 'Forsaken Lore' which adds a further 200 cards and numerous new threats. I myself am destined to pick this one up and, yes, all the others that will inevitably follow. The game is that good and it's a gorgeous thing to own.

Like other Fantasy Flight games, Eldritch Horror is a beauty to behold: gorgeous artwork on the cards, a beautiful, sturdy game board, and lots and lots of attractive tokens to spread over your gaming table. In both fit and finish, and gameplay and replayability, Eldritch Horror is a grand success. To follow in the footsteps of Arkham Horror would have been challenge enough, but to have created a more interesting and even more story-driven game is a truly impressive feat indeed. Eldritch Horror

is fun, easy to learn, a joy to play, and will have your friends coming round for more. Highly and unreservedly recommended. Pick this one up and have a blast defeating monsters, going insane, and saving the world.



# PANDEMIC

By Melissa Humpleby

The first time I was introduced to Pandemic I was excited to get my hands on it, but being a poor student I didn't have the cash to splash on it and it faded into the back of my mind. Till a fated day in Waterstones drifting through the endless wonders of a bookstore propped in a new section of board games I saw it again. Thrilled with this find to settle housemate disputes over a board game that did not require we forgo any friendship before embarking on our quest. I have never played a board game before where you have to help your fellow human (though chess matches with demons I have heard can be quite lively). It didn't disappoint, now being the first time we played, we played it at introductory level and only had 4 epidemic cards in the player pile. We took our time familiarising ourselves with the rules. You run out of player cards to pick up you lose, you run out of cubes for a certain disease you lose, if you reach the end on the outbreaks track you lose. So with the odds neatly stacked against us we commenced. You start with 18 disease cubes already on the board and your player character is randomised by draw, the only thing in your favour is a research station on where everyone is posted at the beginning of the game in Atlanta (so everyone clear where to go when a real apocalypse breaks out). Luck was on our side as though there was only 3 of us we made a synchronised team with the dispatcher, operations expert and contingency planner, (leftover were the scientist, the researcher quarantine specialist and the medic). Our first epidemic was harrowing to say the least, the cubes seemed to be stacking and our peaceful stroll across the world became a race against time to the growing tide of blue and black. Through hurried manoeuvring we got some of it under control, however we had lost an advantage of knowing the next cards and there was a tense moment when Paris might result in an outbreak leading to a chain reaction, with an outbreak in London chaining into an outbreak in New York, this would rack up our outbreak scale by 3 and panicking, we rushed to humanities aid. We were having so much fun we didn't realise we'd already won the game, as all 4 cures had been made, though we did not manage to eradicate any of the



diseases. Overall I think there is lots of replay-ability in this game, however it is restricted with 4 players, though you can increase it with expansions.

I bought Pandemic in the Lab not noticing the fine print that it could only be played multiplayer with pandemic on the brink, which I now eagerly await on amazon to fulfil my wish of heroism with wooden people. Though it isn't altogether redundant without the expansion as you can play solo, which I have yet to play but am still as excited as the main Pandemic to explore new ways to play.

So, can you save humanity?



# PRIMAL ORIGIN: OUR PROSPECTS

By Jason Haynes

Looking into the release for Primal Origin in Japan; I thought it'd be a good idea to look into what it holds for us over in the TCG when it finally gets released over here in May. Well from the cover it's pretty obvious that we're getting some new galaxy cards; mainly Number 62: Galaxy-Eyes Prime Photon Dragon. As intended to be the dragon that surpasses Neo Galaxy-Eyes Tachyon Dragon (Also in the pack) it's got to come with a pretty nifty ability right? But Galaxy-Eyes isn't the only focus of the pack. There's more 'Numbers' as usual along with a couple of cards for a variety of archetypes and the introduction of a new one; 'Artefacts' that are similar to 'Gem Beasts' in the regard that they focus on the spell and trap zones, Except this time; face down. 'Dustons' look like they finally have a greater purpose than hindering your deck with the new Starduston, not to mention another rank-up-magic designed for 'Over-Hundred Numbers'

So let's start off with the new Galaxy cards. First off is the release of Neo Galaxy-Eyes Tachyon Dragon. We've known about it for months waiting ages to find out its effect, then it came out in the anime and was never revealed until recently when Mizaël finally was able to stick around for long enough to play its ability. With the ability to turn back time to the start of the turn and negating the effects of all cards currently on the field. Though it's not surprising we're not getting the additional part to this effect where all cards played this turn return to where they were at the start of turn leaving moves free to be played again. However what we are getting is both the effects to no longer be able to play anything on the field for the rest of the turn meaning if you want to stop it you'll be depending on hand or graveyard effects like 'Honest' to boost your light monster on the field from your hand or 'Bacon Saver' negating an attack removing it from the graveyard. If you thought that was going to make for an intense match your right; but this dragon has more fire to breath. By sacrificing 2 monsters it can attack 3 times in the same battle phase with 4500ATK!

With an effect like that how do you expect to overpower it? Well Galaxy-Eyes Prime Photon Dragon intends to create that way with its ability. But first you're going to need 2 level 8 monsters to bring out. That too has been made a walk in the park with the new Galaxy Tyranno. If a galaxy monster you control is targeted for an attack you can special summon him from your hand and instantly conduct an XYZ summon before they can attack it. So as a level 8 itself; combined



with any level 8 Galaxy Monster (Ideally Galaxy-Eyes Photon Dragon) then Galaxy-Eyes Prime Photon Dragon will appear. With 4000ATK and 3000DEF it's not enough for Prime Photon to cut it against Neo Tachyon yet. Well when its attacking or being attacked you can detach an overlay unit to have it gain 200 attack for every rank on the field. So for the instance of battling Neo-Tachyon. Neo-Tachyon is Rank 9 and Prime Photon is Rank 8 giving an instant boost of 3400 against it. So whatever you face it's a minimum of 1600 by itself as a rank 8. That's your attack power sorted, but not enough if Neo Tachyon's ability has been used to negate the effects of face up cards on the field to prevent its ability. However should it be destroyed by your opponent's card effect then as long



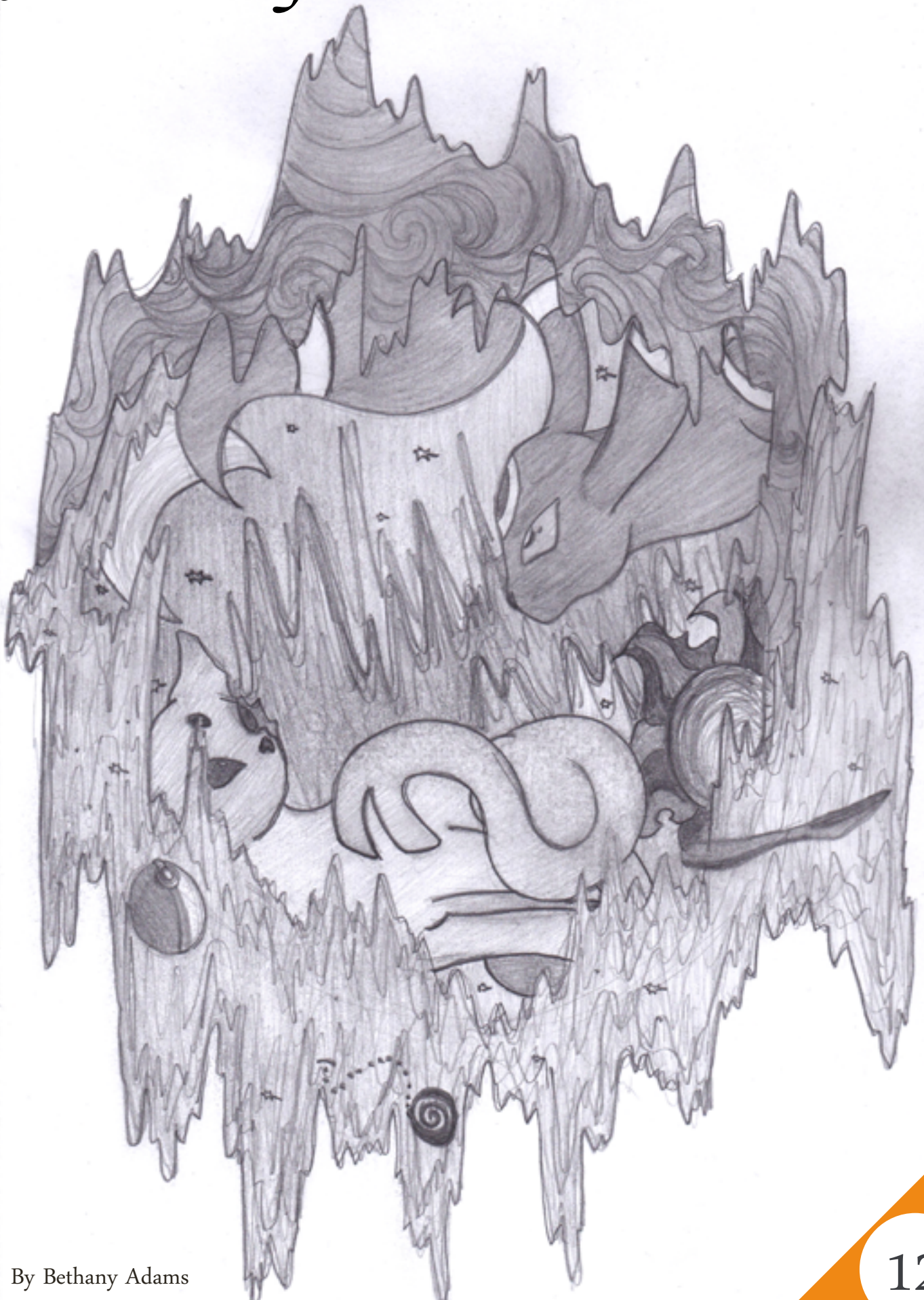
as it had 'Galaxy-Eyes Photon Dragon as an overlay unit then in your 2nd standby phase you can special summon it and double its attack to 8000. However we then have the hindrance that without Galaxy-Eyes Photon Dragon as an overlay unit the battle damage your opponent takes is halved. But not much is going to handle standing up to an instant 8000ATK monster. I'd have much rather had the anime effect where this part of its ability depends on the number of overlay units attached. So if it only had 1 unit, it would come back after only 1 standby phase and its attack is multiplied by its number of units when it attacks during the turn its special summoned. Well that's our cover card, err...covered.

Next Up is a few of the cards that aren't a focus of the pack but something to keep your eyes out for in it. The one I'm most itching to talk about has to be the new Rank-Up-Magic the seventh one. Which if you're wondering what the seventh one is all about (for the ones who haven't watched the anime) is simply the seventh Barian Emperor is finally found and also happening to be their leader (Nasch), his power creates this card. Its ability though focused on the seven Over-Hundred Numbers owned by the Barian Emperors can still be used to rank up any xyz monster; however it can only be used once. So if you're not using Over Hundred Numbers; I wouldn't advise it. Why can it only be used once? Because its significance lies in drawing it. When you do during your normal draw phase you can reveal it in your hand to your opponent to special summon one Number from 101-107 from your extra deck. Meaning that draw it, and with a bit of luck your opponent doesn't stop you beforehand you've got a chaos number on the field straight away, with the hindrance of only one overlay unit but is it that much of a loss? Next Up Is Starduston; finally making sense of the Duston set of cards. He's a bit delicate as your about to find out but awesome when he is. It can only be summoned by special summon and by sending any number of Duston monsters on your side of the field to the graveyard. When it is its attack is determined by the number of monsters sent to the graveyard multiplied by 1000 and your opponent cannot activate or set spell or trap cards and their monsters cannot be set or special summoned. However if you control more monsters than your opponent he is instantly destroyed. So you have to leave your opponent with a minimum of one monster to keep him in play; that is his delicacy.



Artefact Archetype. As mentioned previously; they revolve around your spell and trap zones by mainly setting themselves as spell cards. Then as suspicious bait when your opponent thinks it's a good idea to pick them off, they special summon themselves as monsters. But if they don't take the bait you can summon them destroying them yourself. Then when they are special summoned during your opponent's turn their abilities kick in. Their abilities are focused around supporting themselves. Special summoning further, setting more in your spell and trap zone and allowing you to destroy what you've set there to special summon further; allowing for some interesting combos. So far they are all level 5 light monsters; so rank 5 XYZ's are looking like your main aim. They even have one of their own already, but I'll let you discover that for yourself. They also have 2 quick play spells so far that have effects both when they are destroyed in your opponent's turn but are pretty useful to play too. So either way your opponent is going to have something to deal with meaning trying to deal with your face downs is no longer what they should focus on.

# *Advent of Time*



By Bethany Adams



## Omega Games

1-3 Jaxons Court,  
Wigan, WN1 1LR

07582 147509

Mon - Wed: 12:00 - 22:00

Thu: 12:00 - 20:00

Fri: 12:00 - 00:00

Sat: 12:00 - 20:00

Sun: 12:00 - 18:00

[OmegaGames Facebook page](#)

### Friday:

16:30 - FNM Standard - Free.

19:30 - FNM Standard - £1.00 - Booster Prizes.

### Sunday:

All day - Warhammer 40k / Fantasy - £1.00



### Monday:

All day - Extra Wargames Tables.

18:00 - My Little Pony Card Game.

### Tuesday:

Closed.

### Wednesday:

18:00 - Yu-Gi-Oh!

### Thursday:

All day - Extra Wargames Tables.

18:00 - Magic: the Gathering.

18:30 - Gateway Magic.

### Friday:

18:00 - Friday Night Magic.

### Saturday:

12:00 - Yu-Gi-Oh!

18:00 - Free Boardgame Hire.

### Sunday:

All day - Extra Wargames Tables.

13:00 - Cardfight!! Vanguard.

14:00 - Pokemon TCG.

### Upcoming Events:

16/03/2014 - Boardgames Convention.

22/03/2014 ~ 23/03/2014 - Airbrush Painting workshop.

05/04/2014 - International Tabletop Day.

06/04/2014 - Android: Netrunner Tournament.



## Scythe & Teacup

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[www.scytheandteacup.co.uk](http://www.scytheandteacup.co.uk)