Goodman Games Yearbook #8

THE YEAR THAT SHALL NOT BE NAMED

GOODMAN GAMES

You made it! If you're reading this blurb, you survived The Year That Shall Not Be Named and are ready for 2021. Despite an epic number of the critical fumbles on the 2020 random encounter chart, we managed to make the best of this year. We ran our first online con — then our second — then our third. You all came to game with us, and we found an entirely new way of interacting online. Our Twitch channel became a new way for us all to connect, and the Road Crew resurfaced with a new vision for 2021. We've transformed like the Phoenix, and you all have risen with us. Thank you for making 2020 as good as it could be — and setting us up for a great 2021!

— Joseph Goodman, that publisher guy

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AN INTERVIEW WITH RUSS NICHOLSON

Interview conducted by Thorin Thompson

Russ Nicholson, born in Glasgow, Scotland, is a British illustrator whose black and white art style and intense line work is known far and wide to gamers of all ages. Russ is best known for his work on the *Fighting Fantasy Gamebooks* series, most notably *The Warlock of Firetop Mountain*, numerous *Games Workshop* products such as *Warhammer Fantasy Roleplay*, *Warhammer 40,000* and their house zine *White Dwarf*. Russ was also one of the key illustrators for many of the (now classic) monsters in the original 1979 *Fiend Folio* for *Advanced Dungeons & Dragons*.

Russ Nicholson

The following interview was conducted under a Full Harvest Moon on Friday the 13th, September 2019.

Hello Russ, Thanks for speaking with me!

Not a problem! I was only late by the way because my wife said, "You must eat FIRST!"

(After a hearty chuckle we dove straight into the interview!)

THE EARLY YEARS

Have you always been interested in drawing fantasy?

Yes, I suppose I could say it was grandmother who first inspired me. She used to tell me a lot of fairy stories and so on, and she introduced me to a book even before I could read (read properly that is) which was Andrew Lang's, The Red Fairy Book. I was fascinated by the pictures. Since then I've always loved anything to do with art and drawing.

Out of all the monsters, fiends, and demons you've drawn throughout the years is there anything in particular you love drawing above all the rest?

I have a sneaking regard for goblins and sprites, and I love drawing dragons mainly because there was a legend in the small village where I grew up about dragon being slain by Saint Serf. Of course there's no such evidence that he did, or was anywhere near it, but that was the legend when I was a little boy, and I did a couple of drawings and made up my own little stories based off that.

How did you end up becoming a full time illustrator?

Funny enough actually when I was a lad I wanted to do cartoons. I had this dream to draw for the '*Beano,*' a British comic book, that's still going actually. I wrote DC Thomson, the publisher, and asked, "How do I get a job as a cartoonist," and sent along a couple examples of my work. The letter that came back basically said, "We don't train artists, we expect them to have a degree in art."

Above: 'The Knight & Dragon'

So I therefore realized I needed to stay on in school, which I did... I went to Perth, then to Dundee, which is where DC Thomson existed, though that's not the reason for choosing that college. Once I got my degree I contacted DC Thomson again and they said, "Oh no, we don't take students that have degrees, we like to train our own!" True story...

Then what happened?

Well in simple English, I realized comics wasn't the job for me. Fast forward a few years later, whilst I was teaching art classes, I met someone that got me into drawing comics, and who did they work for? Oh yeah, DC Thomson! So I ended up working for them after all for about 7 years.

And was that your first published gig?

No, no, no! I realized early on that the place to be was London, but I had no money to move. So I got an agent and she found me some work, but things were rather sporadic, so I started looking for a proper job, which was basically a sweatshop for advertising. In fact I learned more working there in 4 weeks than I did in 4 years of art school!

What year was this?

This was way back in '72 to '73. Back then we had a thing called the 3 Day Week. This was when things were going badly for Britain. I lost the advertising job eventually and had to look around for other jobs, but the trouble was I couldn't afford to travel, much less move, so I became a post-graduate teacher of art.

It was around this time that I became aware of small fanzines that needed artists to draw comics, fantasy art, and so on. There was a group called the British Fantasy Society and I started sending in little doodles and sketches that I was doing to them.

How exactly did you come across these fanzines?

I found a few in a store. At that time, and to my limited knowledge, there was only one shop, 'Dark They Were & Golden Eyed' on Berwick Street in London, which I found when looking for an art material shop nearby. From the couple of fanzines I picked up (and also after joining the British Fantasy Society) I began to submit my ideas, especially as paid commercial work dried up! So I started doing my own 'thing' so to speak.

From there other magazines began to contact me and ask for submissions, several in Canada especially. In fact, after a while what spare change I had went to purchasing different types of fanzines, to the point where I owned quite a collection as my thirst for Fantasy grew.
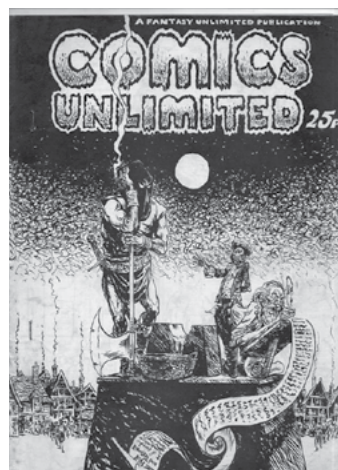
GAMES WORKSHOP

So how did you get involved with Games Workshop?

By 1975 my work had appeared in some comic fanzine covers, but it was my cover art, kindly used by John Martin [publisher], for a zine called Anduril that was spotted by somebody at White Dwarf, in the early days of Games Workshop. Steve Jackson contacted me asking if I wanted to draw for them, and unlike the fanzines they were paying!
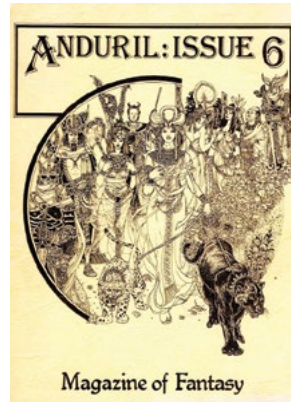
What was it like working for Games Workshop in the early days?

Fairly lonely... The only name at first I was aware of was Steve Jackson, who besides letters also spoke to me on the phone. Other editors did contact me later including Ian Livingston, but really as far as White Dwarf is concerned John Blanche is the only one I remember.

Were you mainly freelance or did you work "in house" with other artists?

I worked from home, by the late 70's I was a full-time art teacher and worked on any other art on my own time, so I was never "in house" but freelance. The only other artists who worked there are the names and work seen in the White Dwarf magazine. They began to send me invoices to sign over the rights of what I drew, but I just ignored them as I was not prepared to sign over the rights to my work and, luckily for me, this did not appear to matter, and they kept sending me work. (I suspect as I tried to never miss a deadline).

What was your involvement in the Fighting Fantasy series?

I drew illustrations for the first two books, but then I gave up my teaching job in this country [UK] to teach abroad in New Guinea, and I

asked Puffin [the publisher] if that was going to be a problem and they said, "Oh yes it is! Your art could get lost! We can't have someone sending artwork from halfway across the world!" Which was total rubbish, because all that time that I was abroad I was sending comic strips to DC Thomson and none of it ever got lost.

I was away from 1983-86, teaching art in New Guinea (great kids!), and the only reason I came back [to the UK] was because I was offered a totally different job that fell through. So asked Puffin if they needed any work and they said, "Yes we'd love to have you!" That's why there's a huge gap between Book 2 and Book 30-something.

What was your involvement in the boardgame version of The Warlock of Firetop Mountain?

For 'The Warlock of Firetop Mountain', I designed the playing cards, and the other was 'Doctor Who: The Game of Time & Space,' where I produced these small half-an-inch drawings for the punch cards.

What was it like working with the game designers/ writers at Games Workshop?

I did not dislike it and found the work enjoyable till I was "dumped" by the main part of the company. I was never asked to drop in, or chat more about what I was doing other than about illustrating the needs of an article.

TSR

I think for a lot of U.S. readers, or maybe it was just me, we first saw your artwork in the Fiend Folio. How did that book come about, and what was it like working on it?

Games Workshop had been discussing the idea for a game book and had been talking to Gary Gygax. I was contacted to do a few new pieces for the Fiend Folio, some of which had already appeared in White Dwarf. They also asked if I could lend them some of my older work, which I did. (And I stress the word "lend," because they never returned anything!)

I've heard similar stories concerning TSR... Did you ever get any of these pieces returned?

Nope! Though some mysteriously turn up now and again.

What sort of art direction was given for the Fiend Folio?

Usually it was just a description, most of which came from White Dwarf. You were given a few lines, "Here's the description, draw an illustration to support that," and if you look at most of the people who were British from that production it seemed we all got the same thing. For example the "Githyanki", the writer, who was only fifteen when he did it, he of course says, "Well I created the "Githyanki", and of course he did, but it was my image which was made, and then the cover artist copied my art to make into his.

There were some monsters, for example the "Death Knight," that was a reworking of something that I had drawn for myself. On the front page there's a picture of the creature, hooved feet and all the rest of it. They took my name off of

Earlier you mentioned a book where you drew all the pieces and handled the layout, etc. What was this project?

The Trolltooth Wars by Steve Jackson, 1989. I was sent what I thought was the complete to be published transcript of the book and told to illustrate and decide on the layout as I saw fit, which I did. I went for a "look" that reminded me of the old Pulp Magazines of the 20's & 30's, with split pages, half pages, as well as full pages, and a complete illustrated title page as a double page spread. This was fun and I enjoyed working on it. There were two more books in that series, but I was not allowed such freedom again.

it, which I was annoyed about. That's another original that I never got back by the way…

Sounds a bit chaotic, but also sounds like you had a lot of freedom, is that right?

Mainly yes. I did have a couple of changes to be made regarding four 'monsters,' but that was primarily because the description I was given to work from was either confusing (to me), or an element had been left out. The hardest thing funnily enough was that the size of the art needed to be small and sometimes making the image fit was a stinker.

Do you have a favorite illustration from that book?

Mainly my own 'extra' drawings I was asked to loan to the book as they had been drawn for myself; the look of the "Grell," and the original look of the "Githyanki" for which I was then asked to create a full page scene for each for the book. Also the "Death Knight" who was really a reworking of an early piece of my own.

There are so many classic monsters from Fiend Folio that you personally drew. Do you like the way some of these monsters have evolved over the years with different artists at the helm?

Best I don't comment, haha! Although I get a bit miffed when someone else colours my work without my knowledge or consent.

GOODMAN GAMES

Your most recent work for Goodman Games are two covers for adventure modules set in Jack Vance's Dying Earth series. What can you tell me about working on this project?

Joseph gave me the opportunity to work on a favourite sci-fi/fantasy writer of mine, Jack Vance. From a list of four scenarios he offered me two to choose, which I'm at present colouring. In each case they relate to adventurers invading a sorcerer wizard's sanctum. The first of which they think him dead and the second where they go into the past thinking the owner is away.

So you're a big fan of Jack Vance?

Yes, I had read the first two books, in fact owned the second in the Dying Earth series till it was damaged in a storm, along with a lot of other books in my collection. Recently I bought the completed four books and re-read them to help with my ideas. In fact one element that appears within the piece is loosely based on a character found in one of the stories.

Are you do anything different for these pieces?

Well I usually color my illustrations using Photoshop, so there are few pieces that actually exist in color, but for these covers I'm doing something different. I'm probably being a bit rash, cause I'm experimenting. (I do that every now and

again.) For these I'm using watercolor paints and I'm going to do the whole picture in watercolor.

That will be interesting! Why watercolor?

I mean I like watercolor, and I do work in watercolor, but I haven't done it in a long time. I've done a couple of experiments, so far I like how they've turned out.

Will these pieces still have your signature line work?

Yes! I've scanned the roughs, so afterwards when I'm finished I'll scan in the painted pieces and touch up anything on Photoshop, adding in the lines if need be.

RUSS' PROCESS

How has your process evolved over the years?

Basically when I first started, all the comic work I did for DC Thomson was done with a brush. I never used a pen. I would get the description of what I suppose to draw. I would think about it. I would look at the deadline, to make sure I could make it, then I would pencil it out. A lot of people like to use blue pencils, but I've never found that effective, I don't like the look of it.

Next I ink it up, rub out the pencil lines, then send it off. In the 60's & 70's, it was good ol' PMTs [Photo Mechanical Transfers], but of course nowadays I just send off a .tiff or .jpeg. I basically kept working like that up until the internet.

And what about today?

Today, I will start with the same process, but I try to get as much thinking time in as possible, because I believe in the principal, if you can think your way through something the better. The first thing I look for is composition, the actual structure of the picture to make it more interesting, while at the same time meet the criteria of what's been written. Then it's roughs, pencils, inking, cleaning, and sending. I found out that my wife cleans better than I do, so she actually cleans most of my artwork.

For about 3 or 4 years now, I've started using a light box. I draw up a rough, get that approved, I then blow the image in Photoshop and touch it up where necessary. I then print that out and put it onto my light box and begin drawing the final piece.

Some of my early work I believe is better not for any other reason than the paper. The kind of paper I used to be able to get, which I bought as much of it as I could afford then, you can't get it now. Bristol Board is just not the same as it was anyways. I prefer paper with a little more tooth, and I don't mean like watercolor, just something that'll soak up the ink better.

One of the trademarks of your art is the line work. How long does it take you to finish a full page piece from start to finish?

It'll take me a week, maybe three, to think about what the picture will be, the composition, etc. Dreaming is the wrong word, but I do think about it while I sleep. I'll be working

on it, go to sleep, and then wake up and start working on the roughs.

I've slowed down a lot. I had cancer and just before I went in for the procedure I had a left-sided stroke. It took me two weeks to learn how to use my hand again, because I'm left-handed. Anyways, it takes me about two 8 hour days to finish the line-work on a full page piece but if I'm on fire as they say, I've known myself to work into the small hours of the night.

Was the distinctive style we know your art by always there to some extent or did it emerge over time?

It sort of evolved, the stylisation was there from when I was a boy, but got better as I drew more. In college we were encouraged to not settle on one style, but after a while as other types of commercial illustration dried up I settled and worked more or less as I do now.

What work or artists did you admire or emulate before you became a professional?

All art! From cave art to modern. From primitive to realistic to abstract; I am a lover of art whether ceramic, jewellery, engineering, or architecture. I do, however, have a fondness for Celtic Art, Romanesque, Northern Renaissance, Pre-Raphaelite Brotherhood, Art Nouveau, and Art Deco. Really any good art styles and good artists from comic to newspaper to fine practitioners!

Are there any authors (Tolkien, Jack Vance, etc.) that you find inspirational?

Too many to mention, I don't read as much as I once did, but I have a huge collection of books, as has my wife, and have tried to catch up where I can. My wife is doing better than myself at the moment!

Speaking of writers, how do you go about working with writers and their concepts?

I've dealt with a few writers and there are two different types. There are those who say I want this, you draw it, and then they say, "No that's not what I wanted," because they have the visual in their head. Then there are writers who write something in such a way that it's clear what they are after and I can draw it.

The best example I can give you actually is through the series The Fable Lands, particularly working with Dave Morris. He and I were very sympatico. He first phoned me back in New Guinea, and the first work I did for him was one of his 'We are the Tiger' books.

One of the neat things about the The Fabled Lands series is that Dave didn't want traditional illustrations. What he wanted was scene setters, so I would draw things like coinage, or how the people would dress, and that's what I enjoyed doing for that series.

Out of all your illustrations is there one that's your favorite?

There is one, another Dave Morris book called Blood Sword which shows this thing coming around the rocks, and its claws are burning into the stone.

GAMING & CONVENTIONS

Do you attend many conventions?

I've been invited to France, Belgium, Germany. All invitations, all as a guest, right? All helped the pay, etc. In this country, Britain… Nada!

Have you attended any conventions in the United States?

I've been invited, but when I ask if they could help with travel the silence is deafening, haha!

You've drawn for many different gaming companies, but do you currently play any games?

When I first got a copy of Warlock of Firetop Mountain I did actually play it, but I kept on being killed! Even though I kept taking different routes I somehow always managed to get myself killed… So after about the eighth time I thought well that's enough of this. I've played a few other games here and there…

My young students at school were trying to get something off, one of the very early games, Citadel or something, I can't remember the name of it now. They brought in all the tools and had it all set up, and we ran it during class, but that only lasted for a while.

So you never dove deep into roleplaying games, or miniature warfare, etc.?

I've always been aware of it, and interested, but I've never actually played. That's the only difference really. I'm well aware of the background of games like Warhammer, Fighting Fantasy, and Fabled Lands, etc. I read an awful lot. So all I can tell you is that, yes I'm interested, yes I keep in touch with it, and if I didn't I wouldn't being drawing now.

Most fans might connect your work to Games Workshop, or the Fiend Folio, but what is a project you've worked on (RPG-related or not) that you really enjoyed, and perhaps felt didn't get the attention it deserved?

I liked working on John Martin's Anduril magazine in the '70s, and other publications through the British Fantasy Society such as Fantasy Tales and Rosemary Pardoe's M.R. James related titles like Ghost & Scholars.

Several Fighting Fantasy books from the first Warlock of Firetop Mountain and on by Steve Jack-

son and Ian Livingstone published by Puffin Books, and of course I cannot forget Dave Morris and Jamie Thomson's near magnum opus Fabled Lands [now up to book 7 of a planned 12].

Goodman Games titles (but that's a given), and the project that is yet to be released, relating to Calific.com and the world named 'Yezmyr.' That product is entitled Marooned Across Space and Time. It was going to be a trio of modules with card stock covers, but now it's going to be a hardback. This is a project that I've worked on and off for ten years and will soon be available!

What does the future hold in store for Russ Nicholson?

At the moment I'm busily trying to copy and scan a lot of my artwork for a possible book. I don't know how I'm going to get it published, but that is the principle. I have a couple of problems with my health, one which tells me each day I'm blessed. I can be cynical at the disastrous behaviour of our present world leaders, but on the whole I look to the new and, corny as it sounds, live in hope, and of course, the next interesting drawing task offered!

MONSTER FUMBLES

by Marzio Muscedere

"Because the only thing as good as scoring a critical hit, is watching your enemy crit fumble." —Mahatma Gandhi

Ok, maybe he didn't say it. But if he played DCC he would have…as many players do.

With monster fumbles, you no longer have to be the only incompetent laughingstock of the party - your enemy gets to make a fool of themselves as well. This can be just as exciting for players as scoring a critical hit, especially if the judge allows the player to make the fumble roll (which the author strongly suggests).

Monster fumbles are achieved with a natural roll of 1 on a monster's attack die. Once a fumble is achieved, a d10 fumble die is rolled on the specific creature fumble table below to determine the result.

If a PC is the target of the monster's attack, the PC's Luck modifier always alters a monster's fumble result. Should the monster's attack target multiple PCs, the highest Luck score among the targeted PCs is used to determine the fumble die. A positive Luck modifier increases the fumble die, moving it 1 step up the dice chain per point, whereas a negative modifier lowers the creature's fumble die 1 step down the dice chain per point.

This creates a fumble dice chain as follows:

PC Luck Modifier	Monster Fumble Die
-3	d6
-2	d7
-1	d8
+0	d10
+1	d12
+2	d14
+3	d16

For example, a creature attacking a PC with +2 Luck modifier results in a d14 fumble die roll for the creature, whereas a PC with a -3 Luck modifier results in only a d6 fumble die roll.

Note that unless noted otherwise fumble results are cumulative. If the same fumble result is rolled more than once for the same creature, the fumble results stack.

FUMBLE TABLE DN: DEVILS AND DEMONS

Roll	Result
1	The demon stumbles in its haste and falls to the bottom of the initiative order for the remainder of the combat. This result can be applied only once per demon. If this result is rolled a second time for the same demon, use the next highest fumble result instead.
2	The demon overreaches and injures its leg or wing, resulting in a -10′ movement penalty for the appropriate appendage until the injury is healed.
3	The demon is unbalanced by its own rage, leaving itself vulnerable to attack. This grants a +1d bonus to all enemy attack and damage rolls for the remainder of the round.
4	One of the demon's weapons is damaged: it breaks a claw, cracks a tooth, or shatters a blade. It takes a -2 penalty on attack rolls until repaired or healed.
5	The demon's unrelenting fury has caused it to strike itself. It must make an attack roll against itself using the same attack die.
6	The demon's unholy energy disrupts the physics of extraplanar reality resulting in a permanent loss of one special attack, so long as the demon remains on this plane.
7	The demon is overcome by bloodlust and fights with no concern for defense, resulting in a -4 AC penalty for the remainder of the combat.
8	The battle opens a divine rift in the material plane that envelopes the target in a nimbus of celestial light, granting the target a +2 to all attack rolls and AC for the remainder of the combat.
9	The demon is blinded by its own fury and hatred, and inadvertently swings at one randomly determined ally within range. It must make an attack roll against that ally using the same attack die. If there are no allies present, use the next highest fumble result instead.
10	The demon strikes itself, taking normal damage.
11	Both target and demon are but pawns in the cosmic struggle that shapes the world around them, and as such, the target's luck is influenced by the eternal conflict that rages across the universe. The target gains +1 Luck.
12	Soul escape! The demon has inadvertently released a tormented soul back into the material plane. The freed soul immediately enters the target's body, granting 5 XP.
13	The demon strikes itself in the face, resulting in a grievous wound. The demon takes normal damage plus rolls a crit on itself using its crit die and table.
14	The demon's vile aura threatens to unbalance the eternal struggle between Law and Chaos, resulting in the ground beneath the creature to tear open in a long, jagged scar of piercing silver light. The demon must roll a DC 15 Will save or be swallowed up by the abyssal rift, thereby banishing it back to its home world.
15	The demon's vulgar presence angers the Gods of Law, prompting them to send forth a majestic celestial griffon to dispatch the creature. The celestial griffon will engage the demon for 5 rounds or until the demon is killed. For game purposes, use the griffon stat block in the DCC RPG core book page 417.
16	The demon's unholy presence and notorious actions have drawn the wrath of the powerful wizard who summoned it long ago. The mighty wizard suddenly appears astride a great winged serpent, and with a wave of his hand, the demon is trapped within a mundane item in the target's possession (judges' discretion). And with a tip of his oversized, cone-shaped hat the wizard is gone.

FUMBLE TABLE DR: DRAGONS

Roll	Result
1	Dragon stumbles over its massive bulk and falls to the bottom of the initiative order for the remainder of the combat. This result can be applied only once per dragon. If this result is rolled a second time for the same dragon, use the next highest fumble result instead.
2	Dragon's off-balance attack causes it to stagger out of position. Dragon must spend its next action to turn around.
3	Dragon injures its leg or wing resulting in a -10' move penalty for the appropriate appendage until healed.
4	Dragon's wild miss exposes its soft underbelly, granting a +4 bonus to all enemy attack and damage rolls for the remainder of the round.
5	Dragon overextends and injures its back, resulting in a -4 AC penalty for the remainder of the combat or until healed.
6	With the sickening sound of a tree trunk snapping, the dragon breaks its leg and is no longer capable of land-based movement until healed. This result can be applied only once per dragon. If this result is rolled a second time for the same dragon, use the next lowest fumble result instead.
7	Dragon tears a hole in its wing and can no longer fly until healed. This result can be applied only once per dragon. If this result is rolled a second time for the same dragon, use the next highest fumble result instead.
8	Dragon overreaches in its fury, slamming its head into a nearby object (e.g. tree, wall, ground, etc.). The force of the blow rattles its brain resulting in a loss of 1 random spell for the remainder of the day.
9	Dragon injures its tail and can no longer use its tail slap attack until healed. This result can be applied only once per dragon. If this result is rolled a second time for the same dragon, use the next highest fumble result instead.
10	Dragon pounces and tears a muscle in its flank resulting in a loss of one martial power until healed.
11	Dragon slams its face into the ground in a spray of blood and broken teeth. Dragon loses its bite attack until healed. This result can be applied only once per dragon. If this result is rolled a second time for the same dragon, use the next lowest fumble result instead.
12	Dragon smashes its claw into the ground, snapping a bone in its wrist. Dragon loses a claw attack until healed.
13	Dragon strikes itself in the face and is dazed, resulting in a loss of 1 unique power until healed.
14	Dragon chokes on its own breath weapon, damaging internal organs for 1d12 hit points, and it can no longer use its breath weapon attack for the remainder of the day. This result can be applied only once per dragon. If this result is rolled a second time for the same dragon, use the next lowest fumble result instead.
15	Dragon stumbles and claws itself in the eyes and is considered blind until healed. This result can be applied only once per dragon. If this result is rolled a second time for the same dragon, use the next highest fumble result instead.
16	Dragon lashes wildly with its tail and strikes itself in the back of the head…hard! Dragon takes normal tail slap damage plus roll a crit on itself using its crit die and table.

FUMBLE TABLE G: GIANTS

Roll	Result
1	The giant overexerts as he strains to reach its target, resulting in a colossally embarrassing moment – he soils himself. The giant is forever shamed to be the "butt" of countless jokes. "Ass-ide" from its pride, the giant is otherwise unharmed.
2	The giant loses the grip on its weapon, hurling it 1d100 feet through the air.
3	The giant stumbles over its own feet and crashes to the ground. It is considered prone and must use an action to stand next round.
4	The giant attempts to strike the target with such force its hand becomes embedded into the ground. The giant is considered entangled and must use an action to free itself next round. Attacks upon an entangled creature are made at +1d.
5	The giant misses with such force it swings itself completely around thereby exposing its backside. This grants a +4 bonus to all enemy attack and damage rolls for the remainder of the round.
6	The giant's weapon rebounds off the ground striking itself in the groin – ouch! This results in a -4 AC penalty for the remainder of the combat as the giant attempts to "walk it off".
7	The giant misses and blasts its own foot in the process, severing or crushing 1d5 toes. The gruesome injury deals 1d7 damage and results in a permanent -10' move penalty.
8	Muted! The giant manages to blast itself in the mouth, biting off its own tongue in the process. The blow deals 1d7 damage and the giant can no longer speak or cast any spells until healed. This result can be applied only once per giant. If this result is rolled a second time for the same giant, use the next highest fumble result instead.
9	The giant manages to shatter its own nose resulting in temporary blindness for 1d5 rounds.
10	The giant strikes itself in the leg, shattering its own kneecap with a disgusting pop! The giant's leg is useless, and it can now only crawl at a 10' movement speed until healed. This result can be applied only once per creature. If this result is rolled a second time for the same creature, use the next highest fumble result instead.
11	The giant manages to wound itself, taking normal damage.
12	The giants misses badly and inadvertently swings at one randomly determined ally within range. It must make an attack roll against that ally using the same attack die. If there are no allies present, use the next lowest fumble result instead.
13	Blinded! The giant smashes itself in the face, damaging its eyes. The giant is considered blind until healed. If this result is rolled a second time for the same creature, use the next highest fumble result instead.
14	The giant inflicts a grievous wound on itself. Giant takes normal damage plus rolls a crit on itself using its crit die and table.
15	The giant either strikes his head on a surrounding object (e.g. roof beam, tree branch, rock, etc.) or strikes himself in the head. The blow is so powerful the giant is rendered unconscious for 1d3 rounds.
16	The giant either strikes his head on a surrounding object (e.g. roof beam, tree branch, etc.) or strikes himself in the head. The blow is so great the giant suffers from temporary amnesia. The amnesia lasts 1d100 hours. During that time the giant is docile and remembers next to nothing about its past, including that it is a giant. What transpires after the amnesia wears off is another story…

FUMBLE TABLE H: HUMANOIDS WITH WEAPONS*

Roll	Result
1	Creature's incompetent blow makes it the laughingstock of its enemies but otherwise causes no damage.
2	Creature trips but may recover with a DC 10 Ref save; otherwise it must spend the next round prone.
3	Creature's weapon comes loose in its hand. It quickly recovers, but its grip is disrupted resulting in a -2 penalty on the next attack roll.
4	Creature's weapon is damaged: a bowstring breaks, a sword hilt falls off, or a crossbow firing mechanism jams. The weapon can be repaired with 10 minutes of work but is useless for now.
5	Creature trips and falls, wasting its action. It is considered prone and must use an action to stand next round.
6	Creature's weapon becomes entangled in its armor/fur/clothing. It must spend next round untangling it. In addition, its AC is reduced by 1 for the remainder of the combat.
7	Creature drops its weapon. It must retrieve it or draw a new one on its next action.
8	Creature accidentally smashes its weapon against a solid, unyielding object (e.g. rock, wall, tree, ground, etc.). Mundane weapons are ruined; magical weapons are not affected.
9	Creature stumbles leaving itself wide open to attack. The next enemy that attacks receives a +2 bonus on its attack roll.
10	The joints of the creature's armor seize up, freezing it in place. It cannot move or make an attack for 1d3 rounds. If the creature is not wearing armor, use the next lowest fumble result instead.
11	Creature's wild swing leaves it off balance, suffering a -4 penalty to its next attack roll.
12	Creature inadvertently swings at one randomly determined ally within range. Make an attack roll against that ally using the same attack die it just attempted to use. If there are no allies present, use the next lowest fumble result instead.
13	Creature trips badly and falls hard, suffering 1d3 damage in the process. It is considered prone and must use the next round to stand.
14	Like a turtle on its back, the humanoid slips and lands upside down, flailing about and unable to right itself. The humanoid must fight from a prone position for the next round before it can recover its balance and rise.
15	Creature somehow manages to wound itself, taking normal damage.
16	The creature inflicts a grievous wound on itself. Creature takes normal damage plus rolls a crit on itself using its crit die and table.

* Includes orcs, kobolds, goblins, bugbears, lizardmen, cultists, etc.
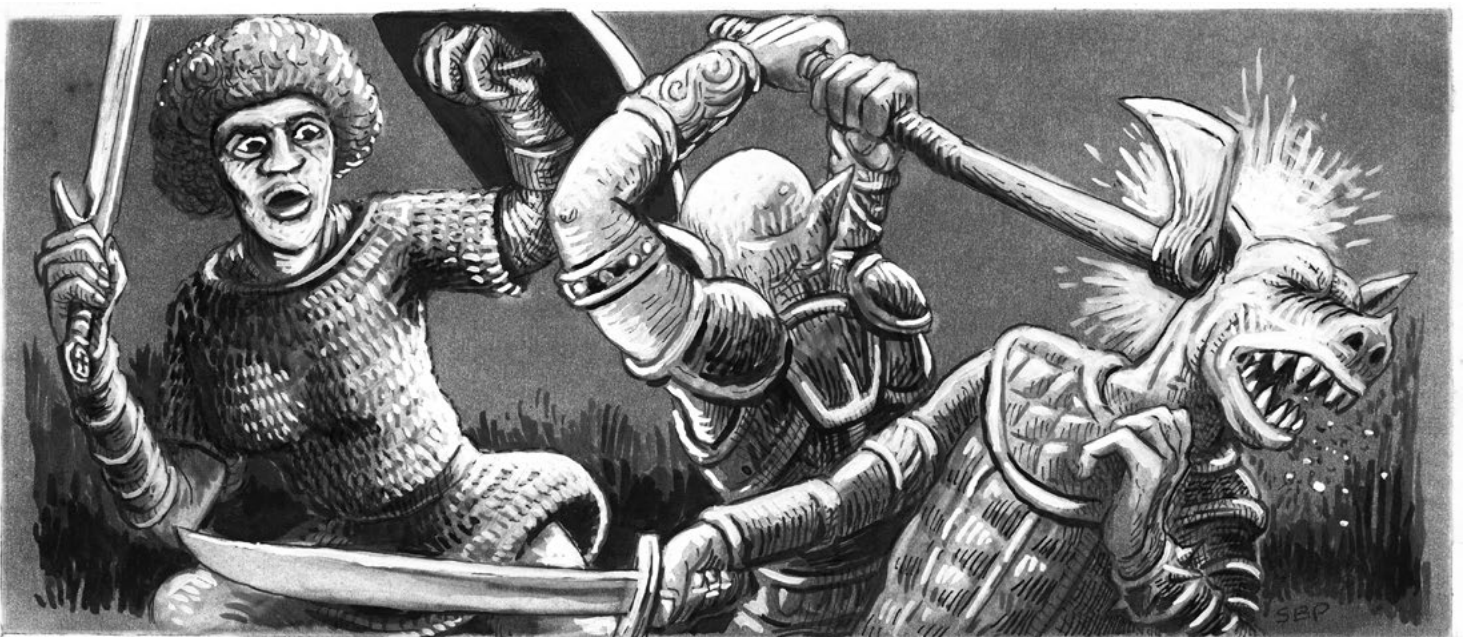
FUMBLE TABLE M: MONSTERS

Roll	Result
1	The tumult of battle has confused the creature and it falls to the bottom of the initiative order for the remainder of the combat. This result can be applied only once per monster. If this result is rolled a second time for the same monster, use the next highest fumble result instead.
2	The sights and sounds of battle have given the monster pause. The creature must roll a morale check (DC 11 Will save) or flee from combat.
3	The monster damages one of its natural weapons (breaks a claw, cracks a tooth, dislocates a tentacle, etc.) resulting in a -2 penalty to all attack rolls with this appendage until healed.
4	The monster gets tangled in the surrounding environment (e.g. tall grass, tree, furniture, etc.) and must use an action to free itself next round. Attacks upon the entangled creature are made at +1d.
5	The monster injures its own leg or wing resulting in a -10′ move penalty for the appropriate appendage until healed.
6	The monster severely damages one of its natural weapons (e.g. paw, jaw, tentacle, etc.), completely rendering the natural weapon useless. The monster can no longer make an attack with the weapon until healed.
7	The monster misses with such force it swings itself completely around thereby exposing its backside. This grants a +4 bonus to all enemy attack and damage rolls for the remainder of the round.
8	The creature damages its snout, resulting in temporary blindness for 1d5 rounds.
9	The monster completely disables its own leg or wing and is no longer able to perform the appropriate movement until healed. This result can be applied only once per monster. If this result is rolled a second time for the same monster, use the next highest fumble result instead.
10	The creature impales itself upon the target's weapon. Roll normal weapon damage against the creature.
11	Blinded! The monster rakes its claws across its own face, damaging its eyes. The monster is considered blind until healed. This result can be applied only once per monster. If this result is rolled a second time for the same monster, use the next lowest fumble result instead.
12	The monster misses badly and inadvertently swings at one randomly determined ally within range. It must make an attack roll against that ally using the same attack die. If there are no allies present, use the next highest fumble result instead.
13	The monster manages to wound itself, taking normal damage.
14	The creature upends itself and lands straight on its back. Any attack that lands successfully upon the creature before it stands is an automatic critical hit. The monster is able to stand next round using its normal movement action.
15	In its fury, the monster slams its face into a nearby object (e.g. ground, wall, tree, etc.). The blow is so powerful the creature is rendered unconscious for 1d3 rounds.
16	The monster inflicts a grievous wound on itself. It takes normal damage plus rolls a crit on itself using its crit die and table.

FUMBLE TABLE UN: UN-DEAD

Roll	Result
1	The sights and sounds of combat distract the un-dead and it falls to the bottom of the initiative order for the remainder of the combat. This result can be applied only once per creature. If this result is rolled a second time for the same creature, use the next highest fumble result instead.
2	One of the un-dead's decayed arms sloughs off its body. The creature can no longer use the limb and loses a melee attack ability. Should the creature choose to spend the next two rounds re-attaching the limb, it will regain its full use.
3	The un-dead bites down upon the target's weapon or armor, completely removing its putrefied lower jaw in the process. Creature can no longer perform a bite attack.
4	The un-dead's foot catches in the ground, twisting its moldering leg clean off with a sickening crunch. Creature can now only crawl at a 5' movement speed.
5	The un-dead's rotted head falls from its shoulders and rolls 1d7 feet away, resulting in a -4 penalty to all attack rolls for the remainder of the combat as the creature stumbles about headless. This result can be applied only once per creature. If this result is rolled a second time for the same creature, use the next highest fumble result instead.
6	The un-dead impales itself upon the target's weapon. Roll normal weapon damage against the creature.
7	The un-dead is momentarily confused and inadvertently swings at one randomly determined ally within range. It must make an attack roll against that ally using the same attack die. If there are no allies present, use the next highest fumble result instead.
8	The un-dead manages to wound itself, taking normal damage.
9	The un-dead's necrotic energy momentarily fades allowing the spirit of the desiccated host to briefly return to its body, thereby weakening the supernatural powers of un-death. The next successful attack directed upon the un-dead creature deals double damage.
10	Soul escape! What little remains of the life-force that is still trapped within the un-dead escapes and immediately enters the target's body, granting the target 5 temporary hit points. The temporary hit points remain until lost. This result can be applied only once per creature. If this result is rolled a second time for the same creature, use the next lowest fumble result instead.
11	A swarm of bloated grave worms that have been nesting inside the un-dead's body suddenly burst free of the cadaver causing 1d12 damage to the creature.
12	The un-dead's concentrated aura of unholiness is anathema to the Gods of Law, prompting them to allow the embattled target a one-time ability to turn unholy as a cleric of the same level. Should the target already be a cleric, they may double their turn unholy result on the attempt.
13	The un-dead's combatant is infused with the necromantic and spectral energies that flow through the creature. This momentarily allows the target a brief glimpse of the future. This fleeting presage grants the target a +1d bonus to all attack and damage rolls for the remainder of the combat.
14	The un-dead's unholy presence has drawn the ire of the Gods of Law. A swirling column of divine flame roars down from the heavens enveloping the un-dead in its purifying fire, inflicting 4d6 damage.
15	The necromantic energies that bind the creature to un-death suddenly depart, returning the un-dead back to the living. The creature loses all un-dead powers and may or may not be pleased to return to the land of the living.
16	The spectral energies that bind the creature to un-death suddenly flee the corporeal vessel causing the un-dead creature to wither and turn to dust.

CRIT/FUMBLE TABLE EL: ELEMENTALS*

Roll	Result
1	The attack inadvertently opens a momentary rift to the hidden and mysterious 5th Elemental Plane of Aether. This tear in reality causes everything in a radius of 1 mile per HD level of the elemental creature to atomize into thin air, in essence disappearing from this plane of existence only to reform upon the plane of aether. Everything from building structures to flora and fauna simply disappear in the affected area, leaving behind only a large scar upon barren earth to mark its passing. Living creatures caught within the affected area are allowed a Will save vs. elemental's HD to avoid.
2	The attack inadvertently opens a momentary rift to the plane of fire, causing fire to rain down from the sky in a radius of 1 mile per HD level of the elemental creature. This firestorm has the capability to destroy cities, cause widespread forest fires, and fill the sky with smoke and ash for days.
3	The attack inadvertently opens a momentary rift to the plane of water causing all non-magical water in a radius of 1 mile per HD level of the elemental creature to immediately rise. This affects everything from full waterskins to raging rivers; resulting in exploding containers, overflowing rivers and bursting dams. The sudden rise in water levels has the destructive capability to create powerful tsunamis, raging floods and mass death.
4	The attack inadvertently opens a momentary rift to the plane of earth causing a terrible earthquake to ravage the land in a radius of 1 mile per HD level of the elemental creature. This massive earthquake has the destructive ability to topple buildings and even swallow large portions of cities within great gaping chasms that spread across the affected area.
5	The attack inadvertently opens a momentary rift to the plane of air causing a massive lightning storm in a radius of 1 mile per HD level of the elemental creature. Anyone trapped within the affected area must succeed in a Luck check vs. elemental's HD or be struck by one of the bolts for 6d6 damage.
6	The attack inadvertently opens a momentary rift to the plane of air causing countless tornadoes and howling vortex-like winds to batter everything in a radius of 1 mile per HD level of the elemental creature. This hurricane-like windstorm topples everything not built of stone or iron in its path, scouring the earth with its savage ferocity for 3d6 damage (Reflex save vs elemental's HD for half).
7	The attack inadvertently opens a momentary rift to the plane of water causing all mundane liquid in a radius of 1 mile per HD level of the elemental creature to immediately evaporate into burning hot steam. This affects everything from full waterskins to raging rivers; resulting in boiled skin and widespread drought. Anyone in contact with the burning steam takes 1d10 damage (Reflex save vs. elemental's HD for half).
8	The attack inadvertently opens a momentary rift to the plane of fire causing mundane material objects in a radius of 1 mile per HD level of the elemental creature to instantly overheat. Metal turns white-hot to the touch, searing anyone in contact with it. Papers blacken and burst into flame, while all oil, alcohol, or other flammable liquids immediately explode. Anyone affected by these events take 1d8 damage (Reflex save vs. elemental's HD for half).
9	The attack inadvertently opens a momentary rift to the plane of water causing all non-magical water in a radius of 1 mile per HD level of the elemental creature to immediately freeze. This affects everything from full waterskins to raging rivers; resulting in burst containers and warped and cracked ship hulls. The sudden freeze even manages to chill the very blood that courses through a living creature's veins, dealing 1d6 cold damage (Fort save vs. elemental's HD for half).
10	The attack inadvertently opens a momentary rift to the plane of earth causing the ground in a radius of 1 mile per HD level of the elemental creature to shift and rise as it reforms itself into a different pattern of terrain. This violent upheavals results in objects being toppled and thrown for 1d6 damage (Reflex save vs elemental's HD to avoid).
11	The attack inadvertently opens a momentary rift to the plane of air causing the very air in a radius of 1 mile per HD level of the elemental creature to suddenly turn bitter cold. These sub-zero temperatures destroy crops, turns liquid to ice and chills the soul, dealing 1d4 cold damage (Fort save vs. elemental's HD for half).
12	The attack inadvertently opens a momentary rift to the plane of earth causing all vegetation in a radius of 1 mile per HD level of the elemental creature to swell and grow with rapid speed. Everything from crops, trees, and grass grow to gargantuan-like size, enveloping the affected areas in a vast riot of untamed wilderness. The sudden explosion of vegetation serves to root people in place as massive vines and creepers entangle everything in the area (Strength check vs elemental's HD to escape).
13	The attack inadvertently opens a momentary rift to the plane of fire causing all non-magical flame in a radius of 1 mile per HD level of the elemental creature to immediately sputter and go out. This affects everything from a simple candle flame to a roaring inferno.

CRIT/FUMBLE TABLE EL: ELEMENTALS* (CONT.)

Roll	Result
14	The attack inadvertently opens a random portal to one of the four elemental planes, and draws forth a single elemental creature (with the same HD as the original) into existence. Roll 1d4: (1) earth; (2) water; (3) air; (4) fire. If the newly summoned elemental is of the opposing type than the original elemental (i.e. fire-water, air-earth) the newly formed elemental immediately sides with the target, attacking the original elemental. If the newly summoned elemental is of the same type as the original elemental, it joins the attack against the target. Should the newly summoned elemental be of an adjacent type to the original, it randomly chooses who to attack each round. The newly summoned elemental remains upon this plane for 1 round per HD, before returning to its home world.
15	The attack inadvertently opens a momentary rift to all four elemental planes. The combined energy of the event serves to bolster both eldritch and phlogistonic energies in a radius of 1 mile per HD level of the elemental creature. Any spell cast within this affected area that incorporates elemental properties (e.g. fire, force, cold, etc.) are made with a +1d spellcheck. This phlogiston bonus lasts for 1 round per HD of the elemental creature.
16	The attack inadvertently opens a momentary rift to both the plane of air and the plane of water, creating a soft buffeting wind and a light cleansing rain in a radius of 1 mile per HD level of the elemental creature. This invigorating and miraculous elemental event cures wounds (1 hit point per HD of the elemental creature), heals the sick of any diseases, and restores vision to the blind.

*A note on the new category, Crit/Fumble Table EL: Elementals:

Elementals are the living embodiment of pure matter in which all creation is derived. These living forms of raw unbridled energy both fuel and shape the here and now. Comprised of earth, water, air, or fire, these creatures are the very essence of raw primordial material that can both create and destroy in equal measure.

As such, when an elemental creature rolls a critical hit or fumble on their attack, the same chart is used to determine the outcome. This serves to represent the truly primal and unharnessable power these creatures wield, as their attacks draw upon the powerful energies that rule the cosmos. This may result in an elemental inadvertently opening a cosmic portal into any of elemental planes of existence, including a plane not their own.

For game purposes, both an elemental's critical hits and fumbles are determined by using the fumble rules laid out at the outset of the article.

SEVEN MIGHTY DEEDS FROM THE CITY OF SEVENSCORE THOUSAND SMOKES

by Marzio Muscedere

We have all followed the tales of the two greatest heroes to ever tread the mazy alleys and fog-shrouded catacombs of Lankhmar the Imperishable—Fafhrd and the Gray Mouser. Greedily we turned the pages as they traveled the mysterious and perilous world in search of gold and glory; cheering their exploits and lamenting their tragedies all in a life hard-won by sword and spell.

Now you too can relive some of the action in your own game with seven Mighty Deeds of Arms from the City of Sevenscore Thousand Smokes. These are no mere deeds for waylayers of fat merchants, pasture bravos or bumpkin bandits, but Deeds worthy of the greatest swordsmen whom ever lived. These Deeds are drawn right from the exploits of the two most dubious and whimsical scoundrels to ever walk the world of Nehwon, and introduce new Tandem Deeds, whereby you and an ally work together delivering maneuvers that are matchless in both craft and cunning.

So be ready to stare down your foe over the gleam of sharpened steel while furtively signaling your companion with cunning and guile. Launch your ally headlong into impeding danger or stand back-to-back against insurmountable odds. After all, you are both master thief and swordsman unparalleled…and adventure awaits!

BEWILDER AND BACKSTAB
(TANDEM DEED)

[Fafhrd] summoned up his last reserves of speed and rushed at the black statue in a circling advance that drove it back toward the coffin…

As the black statue retreated near the coffin and poised for what promised to be a stupendous counter-attack, the Mouser leaned out and, now grinning foolishly again, sharply rapped its black pate with the axe. The iron head split like a coconut... — Bazaar of the Bizarre

You make an unorthodox attack that confuses your opponent, drawing their attention away from their surroundings and leaving them open to a backstab attempt from your ally. For the purpose of this Deed, the deed die rolled does not apply to your damage total—but is used to increase your ally's backstab modifier.

Note that the backstab attempt must be made later in the same round as the Deed in order to receive the bonus.

Deed Die	Bewilder and Backstab Result
3	You purposely strike low, drawing your opponent's eyes downward and away from your sneakily advancing ally. During this round, any ally making a backstab attempt against this opponent gains a +1 bonus to their backstab attack roll.
4	You swing your weapon high, drawing your opponent's eyes upward and away from your stealthily advancing ally. During this round, any ally making a backstab attempt against this opponent gains a +2 bonus to their backstab attack roll.
5	You flash your weapon toward your opponent's eyes, momentarily distracting them from your quietly advancing ally. During this round, any ally making a backstab attempt against this opponent gains a +3 bonus to their backstab attack roll.
6	You sweep your weapon toward your opponent's flank, purposely forcing them to sidestep straight into your furtively approaching ally. During this round, any ally making a backstab attempt against this opponent gains a +4 bonus to their backstab attack roll.
7+	You dart your weapon toward your opponent's groin, purposely forcing them to skirt backward straight into your secretly approaching ally. During this round, any ally making a backstab attempt against this opponent gains a +5 bonus to their backstab attack roll.

BACK-TO-BACK BADASSES/ BACK-TO-BACK FIGHTING
(TANDEM DEED)

So it was they who were surprised and thrown into confusion when with the lightning speed of youth the Mouser and Fafhrd sprang up, whipped out fearsomely long swords, and faced them back to back. — Ill Met In Lankhmar

When overwhelmed by multiple opponents, you and an ally stand your ground, fighting as one, back-to-back against even the most insurmountable odds. You move as one, launching your attacks simultaneously and with lightning quickness.

Deed Die	Back-to-Back Result
3	You gain the advantage of acting upon the higher initiative roll between the partnered characters for the remainder of the combat.
4	You gain the advantage of acting upon the higher initiative roll between the partnered characters for the remainder of the combat. Your teamwork also allows you to deliver attacks with more devastating effect: if a critical hit is rolled by either during the remainder of this combat, use the higher crit die and table of the two partnered combatants.
5	You gain the advantage of acting upon the higher initiative roll between the partnered characters for the remainder of the combat. Your combined efforts also bolster each other's defenses, making you a nigh-impregnable force: take the greater AC of the two characters and apply it to both PCs for the remainder of the combat.
6	You gain the advantage of acting upon the higher initiative roll between the partnered characters for the remainder of the combat. Your synchronized attacks are launched with dizzying precision: calculate and combine both characters' attack modifiers and apply the total to each PC's attack rolls for the remainder of the combat. Note that the new modifier only applies to attack rolls and not damage.
7+	You gain the advantage of acting upon the higher initiative roll between the partnered characters for the remainder of the combat. Your coordinated attacks are launched with bewildering precision and devastation: calculate and combine both characters' attack modifiers and apply the total to each PC's attack and damage rolls for the remainder of the combat.

I Got You Bro!/
Draw Attacks Away From Allies
(tandem deed)

"Stop!" Skwee cried. "Kill none — as yet — except the one in gray. All now, advance." The pike-rat obediently swiveled round, leveling his weapon at the Mouser…

The Mouser thought of diving off the porch, but instead broke for the far end of the room. It was perhaps a mistake. The two pike-rats were at the far door ahead of him, while the sword-rats at his heels gave him no time to feint around the pike-blades… Whatever he was going to do, he'd have to do it very soon.

A rat's head, detached from its rat, spun across the edge of his field of vision and he heard a happy, familiar shout. Fafhrd had just entered the room, beheaded from behind the third pike-rat, who had been acting as a sort of reserve, and was rushing the others from behind. — The Swords of Lankhmar

With a bellowing roar and a fearsome display of might you

bound with daring bravado to the front of combat, drawing the focus of your enemies away from your allies.

Deed Die	I Got You Bro Result
3	Your ferocious display draws the attention of up to 3 enemies within melee range, thereby compelling them to focus their attacks upon you for this round.
4	Your savage spectacle draws the attention of up to 4 enemies within melee range, thereby driving them to focus their attacks upon you for this round and the next.
5	Your fierce demonstration draws the attention of up to 4 enemies within melee range, thereby pressing them to focus their attacks upon you for the remainder of the combat.
6	With tigerish bravado you draw the attention of up to 5 enemies within line of sight, thereby forcing them to focus their attacks upon you for this round and the next.
7+	Your frightful performance draws the attention of up to 6 enemies within line of sight, thereby urging them to focus their attacks upon you for the remainder of the combat.

Covering Fire/Everyone Down
(ranged weapon deed)

It was easy enough then to decide on a plan of action, for few were available. While the Mouser raked the bushes across the lake with sling shots, Fafhrd went down the rope. Despite the Mouser's protection, he fervently prayed that his cloak be thick enough. He knew from experience that the darts of Klesh are nasty things. At irregular intervals came the whirr of the Mouser's casts, cheering him on.

Reaching the green hill's base, he strung his bow and called up to the Mouser that he was ready in his turn to cover. His eyes searched the furry cliffs across the lake, and twice when he saw movement he sent an arrow from his precious store of twenty. Then the Mouser was beside him and they were racing off… — The Seven Black Priests

You fire a volley of projectiles at ranged opponents in an attempt to pin them down and suppress their own firing capabilities. For the purpose of this Deed, multiple projectiles are fired at the target in rapid succession.

Note that despite firing multiple shots, only the initial attack succeeds; the remaining projectiles do not inflict damage.

Deed Die	Covering Fire Result
3	You fire 3 missiles that spook one opponent, causing a -2 penalty on their next ranged attack roll.
4	You cast 4 projectiles that shock one opponent, causing a -2 penalty on their next ranged attack roll. The opponent must make a Will save vs.

the attack roll DC or be pinned down and incapable of movement for one round.

5   You let off 5 projectiles that harass all opponents within 20' of each other, causing a -4 penalty on their next ranged attack roll.

6   You launch 6 missiles that freeze all opponents within 40' of each other, causing a -4 penalty on their next ranged attack roll. All opponents must make a Will save vs. the attack roll DC or be pinned down and incapable of movement for one round.

7+   You discharge 7 projectiles that panic all opponents within range, forcing them to forgo their next attack. All opponents within range are pinned down and incapable of movement for one round.

LAUNCH ALLY
(TANDEM DEED)

Fafhrd stood terror-bemused between the swiftly-forming eye and the Mouser. The latter, suddenly inspired, gripped Scalpel firmly, readied himself for a dash, and cried to the tall northerner, "Make a stirrup!"

Guessing the Mouser's stratagem, Fafhrd shook his horrors and laced his fingers together and went into a half crouch. The Mouser raced forward and planted his right foot in the stirrup Fafhrd had made of his hands and kicked off from it just as the latter helped his jump with a great heave — and a simultaneous "Ow!" of extreme pain.

The Mouser, preceded by his exactly aimed sword, went straight through the reddish ectoplasmic eye disk, dispersing it entirely.
— The Cloud of Hate

You turn your ally into a living missile by launching them through the air — straight at an opposing enemy. For the purpose of this Deed, treat the launched ally as a ranged attack against the desired opponent. An airborne ally may pass over the heads of friend and foe alike on the way to the desired target without incurring any attacks of opportunity.

Deed Die   Launch Ally Result

3   You launch your ally through the air at any opponent within 10'. Once your ally reaches his target, he gains a +2 bonus to attack and damage rolls on his next attack.

4   You catapult your ally through the air at any opponent within 15'. Once your ally reaches his target, he gains a +3 bonus to attack and damage rolls on his next attack.

5   You pitch your ally through the air at any opponent within 20'. Once your ally reaches his target, he gains a +4 bonus to attack and damage rolls on his next attack.

6   You heave your ally through the air at any op-

ponent within 25'. Once your ally reaches his target, he gains a +5 bonus to attack and damage rolls on his next attack.

7+   You hurl your ally through the air at any opponent within 30'. Once your ally reaches his target, he gains a +6 bonus to attack and damage rolls on his next attack.

INCREASED CRITICAL

The Mouser ducked under Kreshmar's blade and thrust Scalpel up through the assassin's ribs — the easy way to the heart — then quickly whipped it out and gave the same measured dose of thin steel to the dazedly staggering Skel. Then he danced away, looking around him dartingly and holding his sword high and menacing.
— The Cloud of Hate

You forgo using brute strength and instead focus on your skill and finesse as an expert swordsman when delivering a devastating strike to your opponent. For the purpose of this Deed, **the deed die does not apply to your damage total** — instead, it determines the increased chance of landing a critical hit with the blow.

Deed Die   Increased Critical Result

3   Your expertly-aimed strike increases your critical threat range by 1.

4   Your expertly-aimed strike increases your critical threat range by 1. If a critical hit is achieved with the attack, resolve the crit using the Crit Die/Table as if you were one level higher. If you are already at your maximum Crit Die/Table tier, add +3 to your crit die.

5   Your expertly-aimed strike increases your critical threat range by 2. If a critical hit is achieved with the attack, resolve the crit using the Crit Die/Table as if you were two levels higher. If you are already at your maximum Crit Die/Table tier, add +6 to your crit die.

6   Your expertly-aimed strike increases your critical threat range by 3. If a critical hit is achieved with the attack, resolve the crit roll by using the Crit Die/Table as if you were two levels higher. If you are already at your maximum Crit Die/Table tier, add +9 to your crit die.

7+   Your expertly-aimed strike increases your critical threat range by 3. If a critical hit is achieved with the attack, resolve the crit roll by using the Crit Die/Table as if you were three levels higher. If you are already at your maximum Crit Die/Table tier, add +12 to your crit die.

SNOWBALL FIGHTING

The Snow Women glided swiftly after her, pitching their hard-packed snowballs.

One struck her hard on the shoulder. She made the mistake of looking back.

By ill chance two snowballs took her in jaw and forehead, just beneath painted lip and on an arched black eyebrow.

She reeled then, turning fully back, and a snowball thrown almost with the force of a slinger's stone struck her in the midriff, doubling her up and driving the breath from her lungs in an open-mouthed whoosh.

She collapsed. — The Snow Women

You launch a savage assault of hard-packed snowballs that whistle through the air at your adversary. Each snowball strikes with devastating effect, an attack worthy of even the most cold-hearted Snow Woman's respect.

For the purpose of this Deed: rocks, flagons of ale, sacks of night soil, and even the severed heads of vanquished enemies can be used in lieu of snowballs.

Deed Die   Snowball Fighting Result

3   Your snowball slams into opponent's face and mouth. Opponent's eyes are irritated and stinging, and he has difficulty seeing, suffering a -2 penalty to his next attack. He is also unable to shout or speak with any volume above a normal talking voice next round (-2 penalty to spell checks).

4   Your snowball blasts into opponent's face and jaw. Opponent is temporarily blinded and suffers a -4 penalty to his next attack roll and may only move at half speed. He also spits 1d4 broken teeth from a bloody mouth and can only speak in hushed tones next round (-4 penalty to spell checks).

5   Your snowball smacks into opponent's face and mouth. Opponent is completely blinded for 1d4 rounds. He flails about with wild attacks, suffering a -6 penalty to attack rolls, and can move only in a random direction at half speed. 2d4 of his teeth go flying amidst a spray of blood. He can only speak in a barely audible whisper next round (-6 to spell checks).

6   Your snowball smashes into opponent's face and jaw. Opponent is completely blinded for 1d4 rounds. He flails about with wild attacks, suffering a -8 penalty to attack rolls, and can move only in a random direction at half speed. In addition, 2d4 teeth go flying amidst a spray of blood and he can barely whisper next round (-6 penalty to spell checks).

7+   Your snowball crashes into opponent's face and eyes, shattering his nose and dropping him hard to the ground. Opponent must make a Fort save vs. the attack roll DC or be knocked unconscious for the next 2d4 rounds. In addition, foe is permanently blinded. Momma always said it was dangerous to throw snowballs.

DWARVEN RUNE TRACING
MIGHTY DEEDS OF RUNE-POWERED COMBAT
by James A. Pozenel, Jr.

Hrudnar the dwarven miner survived the funnel. He has terrible Strength and abysmal Stamina, but he's very smart -- Intelligence of 17. The player wonders, "Wait a minute, can I be a wizard?"

Dwarven rune tracing utilizes the dwarf's *mighty deed* class feature to create eldritch combat possibilities for particularly intelligent dwarves. Dwarven Rune Tracing is not particularly more powerful than the standard mighty deeds presented in the DCC RPG rulebook. They are intended to bring some role playing flavor, not to give dwarves an undue advantage. A judge may consider these deeds to be magical in nature or use rune-tracing as more of a cinematic martial art. Additionally, the concepts presented here could be extended to a monk-warrior with minor alterations.

Regardless of narrative style, these mighty deeds of rune powered combat let a dwarf leverage their class feature in a racially unique way. The judge may opt to have a dwarf quest for runic knowledge, or it could be known by all dwarves. Mighty deeds typically go up to 7. The depths of power attributed to dwarven rune tracing are great and a judge may opt to increase the cap to 9 if they so wish. Even so, these stratospheric results are only attainable by the truly gifted.

USING RUNIC TRACING

Rune tracing can be attempted only once per round by a dwarf using the mighty deed class feature - even if they have multiple action dice. As part of the attack the dwarf scribes the rune in the air, on their shield, or on a part of their body. Additionally, the dwarf must also be able speak the rune in order to release its power. If a Rune Tracing Mighty Deed is successful, apply its effects immediately as part of the attack.

Example: Hrudnar faces a goblin in combat. As he attempts the swing he inscribes the Rune of Protection on his shield. A '12' on the d20 and a '3' on the deed die, success! The Hrundar strikes the foe and activates the rune. The rune's magic comes to life, providing +1 AC until the next round
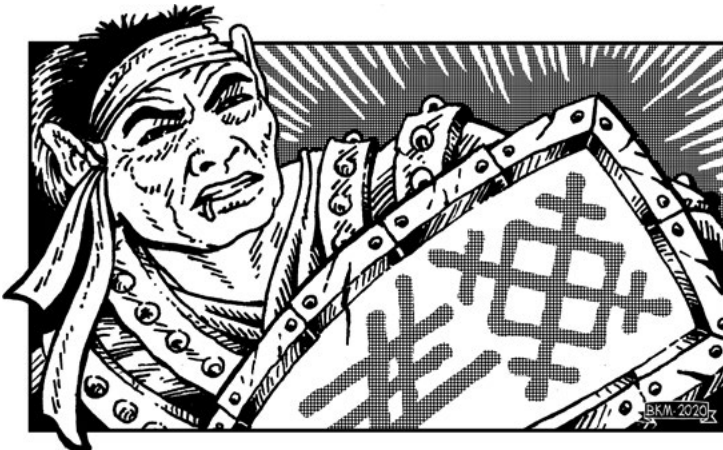
TABLE 1 - INTELLIGENCE & RUNE USE

Intelligence Score	Runes Known	Simultaneously Active Runes†	Runic Deed Results Over 7 Possible?
3	rune tracing not possible	rune tracing not possible	No
4-5	-2 runes	only 1 rune can be active	No
6-8	-1 runes	only 1 rune can be active	No
9-12	no adjustment	only 1 rune can be active	No
13-15	+1 runes	only 1 rune can be active	No
16-17	+2 runes	up to 2 active runes	Yes
18	+3 runes	up to 3 active runes	Yes

† *See Table 2 - Dwarven Rune Tracing for level restrictions.*

TABLE 2 - DWARVEN RUNE TRACING

Level	Maximum Runes Known	Maximum Number of Active Runes†	Duration*	Times per Day*
1	0	1	1 round	1
2	1	1	1 round	1
3	1	1	2 rounds	2
4	2	1	2 rounds	2
5	2	2	2 rounds	3
6	3	2	3 rounds	3
7	3	2	3 rounds	4
8	4	3	3 rounds	4
9	4	3	3 rounds	5
10	5	3	3 rounds	5

* *Modified by the character's Intelligence modifier.*

† *See Table 1 - Intelligence & Rune Use for Intelligence restrictions.*

Prerequisites: The character must be a dwarf and have an Intelligence score of 4 or higher. At the judge's discretion, a dwarf may be required to quest in order to discover the true power of runes and learn how to activate them in combat.

Runes known: A dwarf may know a maximum number of runes equal to half their level, rounded down. Additions or subtractions to the number of runes known are shown in *Table 1 - Intelligence & Rune Use.*

Example: Hrundar, the 1st level dwarf, knows 2 runes at 1st level (0 for 1st level, 2 for his Intelligence modifier).

Duration: At 1st level, an inscribed rune lasts until the beginning of the dwarf's next round and is modified by scrivener's Intelligence modifier. As a rune tracer increases in skill, the rune lasts longer. The duration of a rune's effect is extended by 1 round at 3rd level, again at 6th level and once more at 9th level.

Active runes: Usually only one rune can be active at any given time. However, a dwarf may attempt to overwrite a rune for better effect and/or renew an active rune. If the mighty deed roll is successful, the new result and its duration replaces the older one; there is no stacking. A dwarf may also obliviate an active rune by inscribing a different one.

Especially intelligent rune tracers may maintain two or more runes at higher levels. Starting at 5th level, a dwarf with an intelligence of 16 or higher intelligence may have up to two simultaneously active runes. At 8th level, a dwarf with 18 intelligence may have up to three simultaneously active runes. The same guidance for overwriting a rune applies when a dwarf is able to instantiate multiple runes; the same rune cannot be stacked.

Times per day: Evoking the latent power of a rune is no simple matter. Its energy must be drawn out carefully (both literally and figuratively) and the act of doing so is mentally taxing. Practitioners may inscribe runes a number of times equal to half their level, rounded up, plus their Intelligence modifier. Only successful attempts count towards the maximum times per day; a failed runic mighty deed does not decrement the times a dwarf may use a rune.

Countering runes: Runes are inherently magical and subject to any localized phlogistonistic phenomena and/or abjuration by knowledgeable wizards. In a zone of anti-magic, a dwarf cannot manifest a rune's power. Additionally any wizard who knows runic alphabet, mortal or dispel magic may attempt to counter an active rune. If the caster is within 20' and achieves a spell check result of 16 or higher, the rune's effect immediately ends.

Fumbles (optional): Rolling a '1' on the attack and a '1' on the rune tracing mighty deed attempt could result in the release of powerful and uncontrolled runic energy. It is up to the judge to decide the exact repercussions of fumbling while evoking powerful magics, but some suggestions are: reversal of the effect, application to everyone (friends and foes) within 10', or an explosion of magical energy dealing damage to everyone with 20'.

RUNE OF STRENGTH

Annu, the Rune of Strength, is a primal rune used by dwarves to wield melee weapons with deadly force, move heavy stones, or perform other feats of muscular aptitude.

Deed Die	Rune of Strength Result
3	The dwarf receives a +1 bonus to their Strength ability score.
4	The dwarf receives a +2 bonus to their Strength ability score.
5	The dwarf receives a +2 bonus to their Strength ability score and their blows deal an additional +1 damage.
6	The dwarf receives a +3 bonus to their Strength ability score and their blows deal an additional +1 damage.
7	The dwarf receives a +3 bonus to their Strength ability score and their blows deal an additional +1 damage. Any Strength DC checks receive a +1 bonus to the check roll.
8	The dwarf receives a +4 bonus to their Strength ability score and their blows deal an additional +2 damage. Any Strength DC checks receive a +3 bonus to the check roll.
9+	The dwarf receives a +4 bonus to their Strength ability score and their blows deal an additional +2 damage. Any Strength DC checks receive a +5 bonus to the check roll.

RUNE OF RAGE

Ukhzur, the Rune of Rage, is used by Battleragers to work themselves into a frenzy.

At the end of a rage, the dwarf loses all modifiers and becomes fatigued (temporarily reduced to half current hp, cannot run or charge) for a number of rounds equal to the length of the rage. Dwarves cannot trace runes while in a raged or fatigued state.

Deed Die	Rune of Rage Result
3	Anger wells up in the dwarf's soul. He gains a +1 to attack and damage rolls.
4	Rage overwhelms the dwarf. He gains a +1 to attack and damage rolls, +1 hp per level, and a +1 bonus to Fort saves, but takes a -2 penalty to AC. The dwarf may prematurely end the rage.
5	Rage overwhelms the dwarf. The dwarf gains a +2 to attack and damage rolls, +2 hp per level, and a +2 bonus to Fort saves, but takes a -2 penalty to AC. The dwarf may prematurely end the rage.
6	Rage overwhelms the dwarf. The dwarf gains a +2 to attack and damage rolls, +2 hp per level, and a +2 bonus to Fort saves, but takes a -2 pen-

alty to AC. The dwarf may prematurely end the rage.

7   Boundless rage is unleashed. The dwarf gains a +3 to attack and damage rolls, +3 hp per level, and a +2 bonus to Fort saves, but takes a -2 penalty to AC. The dwarf cannot prematurely end the rage and will attack all standing or otherwise mobile creatures until the rage ends or everyone appears incapacitated.

8   Boundless rage is unleashed. The dwarf gains a +3 to attack and damage rolls, +3 hp per level, and a +3 bonus to Fort saves, but takes a -2 penalty to AC. The dwarf cannot prematurely end the rage and will attack all standing or otherwise mobile creatures until the rage ends or everyone appears incapacitated.

9+   Perfect rage coupled with a serene mind turns the dwarf into a killing machine. The dwarf gains a +4 to attack and damage rolls, +4 hp per level, and a +4 bonus to Fort saves, but takes a -2 penalty to AC. The dwarf cannot prematurely end the rage, but knows friend from foe. If the dwarf defeats all visible foes, he continues searching for enemies in whatever direction(s) are available until the rage abates.

RUNE OF PROTECTION

Hishmir, the Rune of Protection. Every fighting dwarf prizes their shield nearly as much as their primary weapon. A dwarf employing the Rune of Protection turns their shield into a formidable defence.

Deed Die	Rune of Protection Result
3	The dwarf's shield becomes a resolute defense granting +1 to their AC. Starting next round, performing a shield bash negates the bonus to AC granted by the rune and prematurally ends the rune.
4	The dwarf's shield becomes a resolute defense granting +1 to their AC.
5	The dwarf's shield becomes a resolute defense granting +2 to their AC.
6	The dwarf's shield becomes a resolute defense granting +3 to their AC.
7	A powerful ward forms around the dwarf granting +3 to their AC and damage suffered from normal sources is reduced by 2 points.
8	A powerful ward forms around the dwarf granting +3 to their AC and damage suffered from normal sources is reduced by 5 points.
9+	A powerful ward forms around the dwarf granting +4 to their AC and damage suffered from any source is reduced by 5 points.

RUNE OF SPEED

Mulum, the Rune of Speed. Often derided by milk-drinking, naked-jawed races as being too slow, dwarves can outpace any stick-leg by using the Rune of Speed. Unless used as part of a charge attack, do not apply the deed roll to the attack's damage total.

Deed Die	Rune of Protection Result
3	The dwarf's speed is increased by 5'.
4	The dwarf's speed is increased by 10'.
5	The dwarf's speed is increased by 10' and receives +1 to initiative rolls.
6	The dwarf's speed is increased by 15' and receives +1 to initiative rolls.
7	The dwarf's speed is increased by 15' and receives +2 to initiative rolls.
8	The dwarf's speed is increased by 20' and receives +2 to initiative rolls.
9+	The dwarf's speed is increased by 20' and receives +3 to initiative rolls.

RUNE OF IMMOBILITY

Udrub, the Rune of Immobility, has a long history of use amongst dwarven city guards and tunnel fighters. While in contact with the ground the dwarf receives the benefits of the rune. If his contact with the earth is ever broken or if he moves more than 10' in a round, the effects of the rune immediately cease.

Deed Die	Rune of Immobility Result
3	The dwarf counteracts any mighty deed where the attacker attempts to move them (e.g. - Pushbacks, Trips & Throws, etc). The dwarf's deed die result is directly subtracted from the attacker's deed die result. If the deed die result is still 3 or higher the attacker's deed succeeds, but at a lower level of effect.
4	The dwarf may add the deed die result to any grappling attack opposed rolls where he is defending for the duration of the rune. In addition, the dwarf counteracts any mighty deed where the attacker attempts to move them (e.g. - Pushbacks, Trips & Throws, etc). The dwarf's deed die result is directly subtracted from the attacker's deed die result. If the deed die is still 3 or higher the attacker's deed succeeds, but at a lower level of effect.
5	The dwarf may add the deed die result to any grappling attack opposed rolls where he is defending or to any saving throw where an effect seeks to bind, control or reduce the dwarf's movement for the duration of the rune. In addition, the dwarf counteracts any mighty deed where the attacker attempts to move them (e.g.

- Pushbacks, Trips & Throws, etc). The dwarf's deed die result is directly subtracted from the attacker's deed die result. If the deed die is still 3 or higher the attacker's deed die succeeds, but at a lower level of effect.

6	The dwarf may reduce the speed of any one creature who is within 10' of the dwarf by 5' for the duration of the rune. The DC to resist this effect is equal to the total attack roll. Furthermore, the dwarf may add the deed die result to any grappling attack opposed rolls where he is defending or to any saving throw where an effect seeks to bind, control or reduce the dwarf's movement for the duration of the rune. Finally, the dwarf counteracts any mighty deed where the attacker attempts to move them (e.g. - Pushbacks, Trips & Throws, etc). The dwarf's deed die result is directly subtracted from the attacker's deed die result. If the deed die is still 3 or higher the attacker's deed die succeeds, but at a lower level of effect.
7	The dwarf may reduce the speed of any one creature who is within 10' of the dwarf by 10' for the duration of the rune. The DC to resist this effect is equal to the total attack roll. Furthermore, the dwarf may add the deed die result to any grappling attack opposed rolls where he is defending or to any saving throw where an effect seeks to bind, control or reduce the dwarf's movement for the duration of the rune. Finally, the dwarf counteracts any mighty deed where the attacker attempts to move them (e.g. - Pushbacks, Trips & Throws, etc). The dwarf's deed die result is directly subtracted from the attacker's deed die result. If the deed die is still 3 or higher the attacker's deed die succeeds, but at a lower level of effect.
8	The dwarf may reduce the speed of any one creature who is within 20' of the dwarf by 10' for the duration of the rune. The DC to resist this effect is equal to the total attack roll. Furthermore, the dwarf may add the deed die result to any grappling attack opposed rolls where he is defending or to any saving throw where an effect seeks to bind, control or reduce the dwarf's movement for the duration of the rune. Finally, the dwarf counteracts any mighty deed where the attacker attempts to move them (e.g. - Pushbacks, Trips & Throws, etc). The dwarf's deed die result is directly subtracted from the attacker's deed die result. If the deed die is still 3 or higher the attacker's deed die succeeds, but at a lower level of effect.
9+	The dwarf may reduce the speed of any one creature who is within 30' of the dwarf by 15' for the duration of the rune. The DC to resist this effect is equal to the total attack roll. Further-

more, the dwarf may add the deed die result to any grappling attack opposed rolls where he is defending or to any saving throw where an effect seeks to bind, control or reduce the dwarf's movement for the duration of the rune. Finally, the dwarf counteracts any mighty deed where the attacker attempts to move them (e.g. - Pushbacks, Trips & Throws, etc). The dwarf's deed die result is directly subtracted from the attacker's deed die result. If the deed die is still 3 or higher the attacker's deed die succeeds, but at a lower level of effect.

Rune of Fire

Ursel, the Rune of Fire, is another primal rune of dwarven culture. Without it there is no heat, no light, and forges are useless. Ursel has a long history of use in combat by Flamebringer dwarves.

Deed Die	Rune of Fire Result
3	Melee weapon momentarily bursts into flames. Its strike deals an extra point of fire damage. Deed die damage still applies to a successful strike.
4	Melee weapon and shield are wreathed in flames. Their strikes deal an extra point of fire damage. Deed die damage still applies to any successful strikes.
5	Melee weapon is transformed into magical flame. Its strikes deal fire damage at +1d and is treated as a magical weapon. Deed die damage still applies to any successful strikes.
6	Melee weapon and shield are transformed into magical flame. Their strikes deal fire damage at +1d and are treated as magical weapons. Deed die damage still applies to any successful strikes.
7	Melee weapon and shield are wreathed in flames. Their strikes deal an extra 1d6 points of fire damage in addition to deed die bonus.
8	Melee weapon and shield are wreathed in flames. Their strikes deal an extra 1d6 points of fire damage. Deed die damage still applies to any successful strikes. Additionally, anyone struck must make a DC 15 Reflex save or catch fire. Each round thereafter it suffers an additional 1d6 damage until it succeeds on a DC 15 Reflex save to extinguish the fire.
9+	As above OR the dwarf may immediately convert the rune's magical power into a bolt of flame as if he had cast *scorching ray* with a spell check result equal to their total attack roll (use the dwarf's Intelligence modifier instead of Strength modifier). Expelling the rune's energy in this manner prevents the dwarf from attacking a foe with their weapons this round.

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by a good morningstar head shot!

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VOTE

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Celebrate Labor Day by registering to vote!

ALMANTER OF VIOLET COMMANDS
COMPLETE YOUR CENSUS

**Counting your fellow citizens
is crucial to American democracy!**
(And also important for itemizing ensorcelled rivals.)

VOTE!

VOTE!

VOTE!

VOTE!

SEZREKAN THE WICKED SAYS
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washing your hands for 20 seconds helps
prevent the spread of germs!

SHANA DAHAKA GAMES ONLINE
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Practice social distancing!
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2020 was a year of change for so many reasons. One change was Goodman Games fully embracing Twitch as a medium to communicate with our fans. In 2020 we launched our Twitch channel and 9 shows that aired over the course of the year, plus a variety of convention-specific shows. Here are the logos for some of the shows that aired in 2020! Check out our current lineup at twitch.tv/goodmangamesofficial

STOKERIAN VAMPIRES:
BRINGING BRAM STOKER'S DRACULA TO DCC RPG

by Stephen Newton

"For, let me tell you, he is known everywhere that men have been."
–Abraham Van Helsing, MD, DPh, D. Lit., etc..

The vampire is a class of un-dead creatures who ultimately draw their power from an ancient deity: The Evil One. But unlike other forms of un-dead, the vampire retains the memories and desires from their mortal lives. Each vampire is as unique as the mortal they once were in life, but they do share some common traits and characteristics. This article enumerates the characteristics and abilities of "Stokerian" vampires for DCC RPG, using powers, abilities, and rumors described by Bram Stoker in his novel Dracula, as well as Stoker's short story *Dracula's Guest.*

In Stoker's novel, there are three distinct types of vampires described:

- The Cursed (type I) –these are mortals who have become infected with the vampire curse, usually by being bitten. The curse affects the afflicted similar to a unholy disease, but the victim is still technically mortal. In the novel, this would be Mina.

- The Un-Dead (type II) – A former mortal who has been transformed into a vampire by another type II or type III vampire. In the novel, this would be Lucy, or Dracula's "brides" (although they're never called his "brides" in the novel, that is how they're typically referred to in popular fiction).

- The King Vampire (type III): A vampire created by "The Evil One." In the novel, this would be Count Dracula himself.

The specific variations are described in detail in *Types of Vampires* below.

APPEARANCE

Vampires, when at full hit points and at the peak of rejuvenation, have the comely physical characteristics they bore in life. As vampires were often powerful and/or beautiful mortals, their physical comeliness is often quite striking. To retain that appearance, they must feed regularly. Without regular feedings they begin to look aged and take on the familiar characteristics of the un-dead: their skin becomes pale, their teeth, ears, and nails become sharp and pointed, and their breath sours with rankness.

LAIRS

"Thus, whereas he can do as he will within his limit, when he have his earth-home, his coffin-home, his hell-home, the place unhallowed, as we saw when he went to the grave of the suicide at Whit-

by; still at other time he can only change when the time come." –Professor Abraham Van Helsing

Earth-homes, coffin-homes, hell-homes, and places unhallowed: All vampires have a primary lair. This lair is typically a crypt or mausoleum where their mortal body was laid to rest. Vampires will also have auxiliary lairs, and all can be used as a sanctuary for the vampire. In addition to the primary lair, the vampire may establish an earth-home (a crate filled with holy ground from the vampire's lair), one or more coffin-homes (a coffin lined with dirt from its lair), and also have access to a "hell-home" (a location left to the discretion of the judge, but likely an un-holy plane inside DCC RPG's Great Wheel; see DCC RPG rulebook page 309). Vampires also have the ability to use their powers (transform into an animal, etc.) on "unhallowed ground." Unhallowed ground is left to the discretion of the judge, but typically this an area where a particularly profane act has been committed.

TERRITORY

A vampire will hunt across a broad territory that can range up to a 15-mile radius from one of its lairs. This hunting area allows the vampire to leave at sunset, feeding on mortals where they can, but return to their lair by dawn. Younger vampires (type II) will often feed on children as they are easier to charm – luring them back to their lair to feed on at their leisure.

Every few centuries, the King Vampire will feel the need to expand their territory and sphere of influence. In these cases, they will prepare up to 50 earth-filled coffins, and travel with them to their new destination, often using hirelings to assist in the logistics (carrying coffins on and off boats, carrying them to new lairs, etc.). Once they have arrived at their new locale, they will take great care to hide the coffins in multiple locations such that they will have numerous potential areas to escape to if they find themselves being hunted by mortals.

VAMPIRE TRAITS

"'I shall then make known to you something of the history of this man, which has been ascertained for me. So we then can discuss how we shall act, and can take our measure according." – Professor Abraham Van Helsing

All vampires are fearsome opponents, but their powers can vary in potency from "merely dangerous" to "truly horrifying" depending on the nature of their creation, how many years they have been un-dead, and when and where they are encountered.

However, as their powers have been granted directly from The Evil One, there are significant limitations to when or where their powers can be used. Generally speaking, all powers and capabilities are available to a vampire when they are encountered in one of their lairs. Outside of a lair, vampires can only invoke their powers at sunrise, sunset, or directly at high noon.

It is a common misconception that vampires shun sunlight, or that sunlight is lethal to them. This is a myth. What is true is that during daylight hours (aside from directly at high noon), most if not all of a vampire's supernatural powers are unavailable to them. In order to minimize their vulnerability during this time, they prefer to use daylight hours to recuperate in their vampire sleep within an earth-lair or coffin-lair. Many of the powers The Evil One has bestowed upon them are to assist them in luring human prey or evading capture. As these powers work best at night, that is when vampires typically choose to hunt. The vampire also has specific vulnerabilities and limitations, which are described below.

Vampire Traits

"The nosferatu do not die like the bee when he sting once. He is only stronger, and being stronger, have yet more power to work evil." – Professor Abraham Van Helsing

All vampires have the following traits. Each vampire type also has additional powers, which are detailed in the section that describes them.

- Immune to poison and attacks are which are gaseous or otherwise require breathing (as vampires require neither food nor air).

- Infravision 60'.

- Does not cast a shadow; nor will it have a reflection in mirror. Vampires know that mirrors betray their nature and will destroy them when encountered.

- *Gaseous form and moonlight phasing:* The vampire can transform itself into such a tiny from (i.e. gaseous) that it can fit through the most miniscule of cracks beneath doors or windows. It is through this power that vampires typically enter and exit their sealed tombs. Vampires may also "travel by moonlight", becoming invisible and invulnerable to physical attacks as their bodies phase out of the physical world on rays of moonlight.

- *Blood drain:* A victim bitten by a vampire loses approximately one pint of blood. In addition, each time the victim is bitten, they lose 2d4 Stamina. A victim who reaches zero Stamina is killed (and potentially transformed into a type II vampire – see below). One Stamina point can be recuperated per day with rest. 1d3 Stamina can be restored if a cleric successfully performs a blood transfusion (DC 14 cleric spell check) . The judge should monitor any attempted PC-to-PC blood transfusion with a fair degree of scrutiny.

- *Vampiric charm:* Similar to the 1st level wizard spell

charm person, vampires have the ability to cast *vampiric charm*, a form of mind control towards a specific target. The effects can be avoided with a successful Will save (DC varies per vampire type, see below).

- o *Enthrall:* Similar to the cleric spell *lotus stare*, the victim is mesmerized by the vampire and finds themselves unable to do anything but gaze upon the creature's voluptuous wantonness. In this state, the victim will stand frozen and entranced, proffering their neck for the vampire to feed upon. The enthralled PC can even be enticed to drink the vampire's blood, thus becoming a type I vampire themselves. Important note: the power to mesmerize a victim motionless is active even while the vampire is dormant in vampire sleep! Effects last for 3d6 rounds (DC 15 Will save to reduce duration by half.)

- o *Sleep:* Forces the target into a natural sleep that lasts for 2d3 hours.

- o *Fear:* For the next 3 turns, the target is gripped in fear; the only available actions are to stand frozen or flee.

- o *Cursed:* While charmed, the mortal may be compelled to drink the blood of the vampire, thereby infecting themselves with the vampire curse (see *Types of Vampires* below for more information).

- *Immortal:* Vampires cannot die by the mere passing of time; the vampire can appear to be physically aged but will never die merely of old age.

- *Blood rejuvenation:* For every pint (half liter) of a victim's blood the vampire drinks, the vampire's physical age appears two years younger. When fully rejuvenated, the vampire appears at the peak of early-adulthood health.

Limitations/Vulnerabilities

"As he had placed the Wafer on Mina's forehead, it had seared it - had burned into the flesh as though it had been a piece of white-hot metal." – Jonathan Harker's Journal

The following limitations affect all type II and type III vampires:

- Daylight: The vampire cannot use its powers during daylight (except at high noon, and other special locations such as un-holy ground as noted above).

- Cannot cross running water on their own volition: The vampire cannot cross running water in any form (e.g. in bat form, a King Vampire cannot fly across running water). The vampire can travel by ship but can only board/disembark the ship if carried aboard, or if the ship is touching land.

- Must receive invitation to enter: The vampire cannot enter an establishment unless it has first been invited; thereafter the vampire can enter as it pleases.

- Bloodlust: The vampire will attack at the sight of blood, unless prevented by seeing a holy symbol.

- Garlic is a natural repellant: PCs who wear wreaths of garlic, or place bundles around the perimeter of their camp, ensures that any stalking vampire must make a DC 15 Will save or be forced to stay at least 30" away.

- Holy symbols and accoutrements: Holy symbols are the most powerful deterrent to vampires. In addition to being a critical component of a cleric's turn unholy check, the holy symbol can also be used as a weapon and inflict 1d4 points of divine smiting damage. Vampires will not attack anyone wearing a visible holy symbol.

Lair vulnerabilities: The lair of the vampire is often a holy site that has gone into disuse, as vampires draw strength from soil that contains "holy memories." Therefore, the vampire's lair can also be undermined. Placing a branch of wild rose on a coffin containing a vampire will trap it, preventing the vampire from being able to exit the coffin. Similarly, placing holy objects (e.g. a holy wafer) on the earth-home, or completely sealing a coffin-home with paste of holy wafer will prevent the vampire from being able to use those areas as viable lairs in which to retreat.

Vampire Sleep

"She lay in her Vampire sleep, so full of life and voluptuous beauty that I shudder as though I have come to do murder." – Dr. Van Helsing's Memorandum

One of the vampire's greatest vulnerabilities is its need for recuperating in a catatonic state known as *vampire sleep*. Between sunrise and sunset, a vampire will return to its lair, typically a coffin-home, to recuperate. During this time, the vampire will regenerate 2d8 hit points per day. If the vampire is tracked to its lair and its coffin is opened during daylight hours, there is only a 1-in-5 chance that the vampire will awaken from its vampire sleep. Vampires revert to their human forms during their vampire sleep.

Note: the vampire's power of *vampiric charm (enthrall)* is effective even during its vampiric sleep! Anyone opening a coffin and gazing upon a sleeping vampire are still at risk of becoming enthralled and stricken motionless until the vampire awakens at sunset and makes a meal of them.

Fully aware that they are most vulnerable in this state, vampires will go to great lengths to hide their coffin-homes, scatter multiple potential coffins in a variety of locations which they can potentially retreat to, and guard their lairs with summoned animals or traps.

Killing a Vampire

"The branch of wild rose on his coffin keep him that he move not from it; a sacred bullet fired into the coffin kill him so that he be true dead; and as for the stake through him, we know already of its peace; or the cut-off head that giveth rest." – Professor Abraham Van Helsing

The ancient texts indicate that permanently killing a vampire can be done one of two ways: a stake through the heart or with a "sacred bullet" (which in DCC RPG terms can be a blessed arrow, blessed crossbow bolt, or another blessed missile weapon of the judge's choosing). To prevent regeneration, the vampire's head has to be separated from its body and its mouth filled with garlic.

As noted above, the majority of the vampire's powers are designed to prevent the fiend from being cornered where it can be directly confronted. Therefore, the most challenging aspects of killing a vampire is tracking it to its lair during its most vulnerable hours, and then trapping the creature before it has a chance to transform or escape. The most well documented strategy for killing a vampire is to confine a vampire to a single coffin by reducing the number of potential locations it can seek refuge (see *lair vulnerabilities* above), and then using any of the known methods to kill a vampire while vulnerable in its vampire sleep.

Spreading the Vampire Curse

Contrary to popular myth, being bitten by a vampire does not necessarily curse the victim as un-dead. Sometimes a vampire's target is merely food, and other times, the vampire—specifically the King Vampire—willfully chooses to infect a victim with the vampire curse, thereby extending the vampire's sphere of influence. Once the victim has been infected with the vampire curse, they become a type I vampire, but the curse will be lifted and the type I vampire will return to becoming a mere mortal if the vampire who passed the curse onto them is permanently killed.

TYPES OF VAMPIRES

There are three classifications of vampire. However, the judge should feel free to create new varieties that fit the mood of their campaign (see *Beyond Stokerian Vampires* below for ideas on vampire customization).

- **King Vampire** (type III vampire): A vampire created by "The Evil One" Himself; The Evil One being whichever is the most prominently evil and/or chaotic patron/deity in the judge's campaign.

- **The Un-Dead** (type II vampire): A former mortal who has been transformed into a vampire by another type II or type III vampire.

- **The Cursed** (type I, infected mortal): A type I vampire is technically mortal who has been infected with the vampire curse but has not yet died, which is necessary to complete the transformation into the un-dead. Type I vampires—or diseased mortals, if you prefer—share a hypnotic link with the vampire which created them, and will exhibit the same vulnerabilities which affect type II and type III vampires as noted under *Limitations/Vulnerabilities* above.

KING VAMPIRE (TYPE III VAMPIRE)

King Vampires were in their mortal life once powerful beings: kings of nations, generals of massive armies, or priests who had thousands of followers. As part of their insatiable appetite for power, these megalomaniacs made the harrowing pilgrimage to the Scholomance: a secretive school of black magic where they learned the secret powers of The Evil One. The macabre currency collected by that foul institution dictated that The Evil One would claim every 10th student as His own to do with as He will. Some of those claimed are transformed into King Vampires, tasked to go out and expand The Evil One's sphere of influence over the land. Voivode Dracula—known during his time as "the cleverest and the most cunning, as well as the bravest of the sons of the 'land beyond the forest'"—was one such student and is likely the most famous King Vampire ever known.

The following list represents what additional powers or modifications are available to King Vampires in addition to the *Vampire Traits* listed above. Like the other vampire traits and powers, these powers are available only between sunset and sunrise, or if the King Vampire is in its lair, its coffin-lair, unholy ground, or exactly at sunrise, sunset, or high noon.

- Vampire traits (as above).

- *Vampiric charm* (HD +6 spell check). Victims that the King Vampire successfully charms into drinking its blood must make a DC 20 Fort save or are *cursed*, and become a type I vampire.

- Heightened Intelligence and Personality: as mortals their Intelligence and Personality ability scores would be at least 17.

- *Weather control:* similar to the level 5 cleric spell of the same name up to the 28-29 spell check result level. The King Vampire can create fog, storms, thunder, snow, and wind. King Vampires also use this ability to help transport their coffin-homes by ship.

- *Charm dead and un-dead:* the vampire can control fresh corpses (similar to the level 3 cleric spell animate dead at the 18-21 spell check result) and control type II vampires they've created (similar to charm person at the 18-19 spell check level for an indefinite duration).

- *Animal summoning:* Similar to the level 1 wizard spell of the same name. The King Vampire can summon 4d6 mundane animals of up to 2HD. Animals favored by the vampire are typically wolves, bats, or rats. It is worth nothing the vampire cannot control the animals once they are summoned – after they arrive, they follow their base instincts.

- *Spider climb (self)* as per the level 1 wizard spell at the 20-23 spell check result.

- *Polymorph (self)* similar to the level 4 wizard spell at the 34-35 spell result (but can only be applied to themselves). The animal the vampire typically polymorphs into is a wolf, bat, or rat. On rare occasion, the vampire has been known to transform into a giant praying mantis.

- *Strength* as per the level 2 wizard spell (Strength of 20, +4 bonus; once per day lasting or 1d6 turns).

- Regeneration: The vampire will regenerate 2d8 hit points each day during vampire sleep, or a mere 2 hit points per day if prevented from returning to its lair. Taking the steps to permanently kill a vampire (as above) prevents regeneration.

- Normal weapon resistance: King Vampires can only be wounded by normal weapons on a critical hit. Holy or blessed weapons deal full damage.

- *Spread vampire curse:* Victims killed by a type III vampire have a 90% chance of reanimating as a type I vampire in 1d4 days if that is the will of the type III vampire.

- Scrying on type I victims: At exactly sunrise, sunset, and high noon, a King Vampire can choose to scry on any type I vampire it has created. Using the charm un-dead ability, the King Vampire will enter the thoughts of the type I victim and can compel the target to describe what it can see and hear.

Count Dracula (type III vampire, King Vampire): Init +5; Atk fist +8 melee (1d8+6) or bite +6 melee (1d6 plus blood drain); AC 18; HD 10d12+8; hp 70; MV 30′ or climb 30′; Act 2d20; SP type III vampire traits; SV Fort +5, Ref +4, Will +8; AL C.

The Un-dead (Type II Vampire)

The un-dead are creatures that have become vampires after either being charmed by a King Vampire or through victimization by another type II vampire. While formidable, these vampires did not glean the secrets of The Evil One at the Scholomance and are thus much less powerful than King Vampires. Their powers are limited to the vampire traits that accompany their foul kind. Type II vampires slowly become more powerful (in terms of number of hit dice) as their age increases.

- Vampire traits (as above).

- *Vampiric charm* (HD +3 spell check). Victims that the type II vampire successfully charms into drinking its blood must make a DC 10 Fort save or are cursed, and become a type I vampire.

- Regeneration: The vampire will regenerate 2d8 hit points each day during vampire sleep, or a mere 2 hit points per day if prevented from returning to its lair. Taking the steps to permanently kill a vampire (as above) prevents regeneration.

- Normal weapon resistance: Type II vampires take only half damage from normal weapons. Holy or blessed weapons deal full damage.

- *Spread vampire curse:* Victims killed by a type II vampire have a 60% chance of reanimating as a type III vampire in 2d6 days.

Dracula's Brides (3) (type II vampire, the un-dead): Init +3; Atk fist +5 melee (1d8+3) or bite +4 melee (1d6 plus blood drain); AC 13; HD 4d8; hp 25 each; MV 30′ or climb 30′; Act 1d20; SP type II vampire traits; SV Fort +3, Ref +2, Will +4; AL C.

Lucy (type II vampire, the un-dead): Init +2; Atk fist +3 melee (1d8+1) or bite +2 melee (1d6 plus blood drain); AC 13; HD 2d8; hp 14; MV 30′ or climb 30′; Act 1d20; SP vampire traits; SV Fort +3, Ref +2, Will +4; AL C.

The Cursed (Type I Vampire)

The type I vampire is a mortal who has become infected with the vampire curse. If the vampire that infected the mortal is not slain, the mortal will become a type II vampire upon their death. It is not uncommon for a type II or type III vampire to continue to prey upon a victim once per night until the victim dies from blood loss. During this time, the victim (now a type I vampire) will have their mortal body start to atrophy as their physical characteristics slowly take on the traits associated with vampires (pale skin, sharpened teeth, etc.).

The type I vampire is still mostly mortal and retains the statistics of its mortal form (see DCC RPG rulebook page 432 for examples), but also have the following characteristics:

- Vulnerable to vampiric charm—specifically to the vampire that originally infected them. Will saves to vampiric charm done with -2d penalty.

- Will be transformed into a type II vampire within 24 hours after their mortal death and placement into their final resting place (typically the place where they had their ceremonial burial, which will become one of the vampire's lairs, but this can also be left to the imagination of the judge).

- Reverse scrying: A King Vampire can choose to scry upon its victim at sunrise, sunset, and high noon. Similarly, a cleric can put a type I vampire into a hypnotic state using the lotus stare spell. If the spell result is 22 or greater, the cleric receives vague impressions (blurry images and indistinct sounds) giving clues to the whereabouts of the vampire which caused the infection. (The vampire being being scryed upon receives a Will save.)

Mina (type I vampire, cursed): Init -1; Atk fist +0 melee (1d3-1); AC 9; HD 1d4; MV 30′ or climb 30′; Act 1d20; SP type I vampire traits; SV Fort -1, Ref +0, Will +1; AL same as mortal alignment.

BEYOND STOKERIAN VAMPIRES

The vampires described in this article are considered "Stokerian", which is to say adapted from the text of Bram Stoker's *Dracula* novel and the short story *Dracula's Guest*. In the world of Dungeon Crawl Classics, there is room to create numerous other varieties of vampires based on different movies, character races, or other influences. It is recommended that whatever the customization, the vampire usually represents aspects considered profane to that which is holy, and therefore should take on traits which represent defiance or blaspheme to the ideals of their original races. Some ideas for customizing vampires include un-dead dwarves that require draining the longevity from elves and are vulnerable when underground. Or perhaps un-dead elves who, instead of biting, actually feast on the flesh of their victims and are vulnerable to moisture (rain, fog, snow, etc.). Judges should be creative and introduce tweaks and traits to throw off the expectations of their players.

THE DYING WISH OF DAOG THE BLUE:

AN OPTION FOR ARCANE HEALING IN DCC RPG

by Jeff Goad

"Ah, your poor face! Few men could have stood up to the firedrake as you did. Let me heal those burns." Her fingers touched them. He felt pain and blisters vanish. "There, now, are you more comfortable?"
—Poul Anderson, *Three Hearts and Three Lions*

"I have been successfully healing the sick, summoning spirits, finding lost articles, and foreseeing the future for sixty years!"
—L. Sprague de Camp, *The Goblin Tower*

"I never saw anything heal as quick as that. She must be a witch."
—A. Merritt, *Burn, Witch, Burn!*

"I was eventually, I may add, almost cured of my disease for all time by his skillful ministrations."
—H.P. Lovecraft, "*Cool Air*"

"You will soon be sound again. Elrond has cured you."
—J.R.R. Tolkien, *The Fellowship of the Ring*

can raise storms, command minds, and reshape reality, yet I cannot mend a broken bone or re-knit sliced flesh? This is absurd!" Daog slammed the grimoire shut, which startled Gyzard the lizard who looked down from her cage at where the blue-robed wizard stood. He stood up and began pacing the room, stroking his long blue beard while Gyzard returned to sucking out the marrow from the pile of knuckle bones Daog had collected for her.

"I've read about many of the other worlds–Middle Earth, Hyperboria, Novaria, Estcarp, Nehwon, and Zothique–and their magic users all have access to the arcane healing arts! Yet here on Aereth healing magic seems to be the sole domain of simpering priests," he spat. "Gyzard, hear me now! I will bring arcane healing to Aereth, if it's the last thing I do!"

He sat back down and wrung his hands, rocking back and forth upon his bench. He thought of the times he had seen wounds healed on his plane. Any adventurer worth their salt knows how to bind their wounds after a bloody fight, but he wanted to focus on times he had witnessed truly miraculous healing. He had observed wondrous herbs and rare wines used to heal injuries at a rapid pace, but nothing like the healing magic he had seen performed by the worshippers of the so-called gods. Daog had long-ago theorized that the gods were no more than demons engaged in the wars of Law and Chaos in their demon realms, enlisting humans to fight their battles on this and other planes. If he were right

then those magicks would also exist in Aereth and could be wielded by any sorcerer powerful enough to cast spells from memory. With such powers, Daog could supplement his army of the dead with an army of the living!

He thought on one such entity–Bobugbulbilz of the Swamp. His now-deceased companion Volrath was a high priest of the frog god and Daog had seen him heal others on numberless occasions. But Daog had also seen Bobugbulbilz listed in a book of demons that a wizard could partner with in order to gain access to greater eldritch mysteries. If Bobugbulbilz was a god who seemed to grant worshippers the power to heal, but was also a demon who wizards could call into their service, then this entity seemed to support his theory that gods and demons were one and the same, and that the distinction between magicks arcane and divine were as false as the distinction between magicks white and black. Daog knew what needed to be done. It was time to summon the demon swamp god.

He gathered the necessary ingredients and spent a week in the swamp chanting, burning sacrifices, and bleeding into the muck while his undead servants guarded the perimeter. Once the weeklong ritual was complete, he nearly collapsed from having exhausted most of his physical resources in the casting. The swamp grew hot and the water around him began to bubble and belch forth noxious gasses. The air seemed to thicken and congeal. He began sinking into the thick slime of the bog as the swamp water rose. He struggled to move but discovered he could not; the air about him was too thick. The foul waters rose until he was fully submerged. He held his breath, surrounded by the darkness of the suffocating waters. As soon as he was aware that something long and slick seemed to have wrapped itself about his torso and constricted, he was violently jerked from the waters and was catapulting through the air. And as suddenly as he had been whipped through the air, whatever had been wrapped around him released him. He was in darkness and surrounded by wet walls and soaking in acidic fluids. He felt a queer tingling about him and it was starting to burn. He wouldn't be long in this environment. It was hot and moist and he could hardly breathe. He realized he had just been pulled into the belly of the demon-frog by its demonic tongue. From all around him he heard an echoing demand: "Tell me why, before you die, the reasons upon which you summoned me!"

He struggled to get his words out but managed to say, "Oh Frog God, I seek you so that we might find common ground. I wish to serve you in exchange for magicks!" Daog was awash with more fluids in the darkness and it was beginning to sear his flesh.

"Speak my name," croaked the great one.

"You are the demon-god of the swamp. You are Bobugbul-bilz!" he yelled from within the suffocating wet walls. The pause that followed seemed too long. Daog realized that these might be his final moments. He began cataloging the spells he knew that might be helpful in this situation but before he could begin any castings, he was unceremoniously expelled from its gut. He lay in the muck, surrounded by all manner of strange bones that had been ejected as well. He stared up at the massive frog before him. It was the size of a house. He felt now that he was but the size of a fly.

Its maw opened and it croaked, "What do you want in exchange for your servitude?" The swamp bubbled and chirped in response. The swamp had never seemed so alive before this. Daog stood up from the muck and wrung the foulness from his long blue beard. He stood as tall and proud as one could in front of such an entity. "I seek the secrets of arcane healing! The wizards of the other worlds have access to the healing magicks but we do not. If it is the last thing I do, I want to be the wizard who brings arcane healing magic to Aereth."

"And this is all you seek?" it croaked.

Daog was beginning to feel that he was being tested and was determined to show his strength. "Yes!"

The corners of the giant mouth lifted into a menacing grin. Daog's eyes grew and he looked down at his hands in horror. A moment later, he felt his body split and torn asunder. His flesh was torn and divided into 71 evenly sized parchment-like fragments that floated upon the thick air. His bones shattered into 71 levitating instruments that gathered his blood and ground it with his organs midair until it they had formed brown and red spheres of foulness floating upon the air. The 71 instruments in unison began writing the spell upon the 71 fleshly fragments. The frog god continued smiling throughout. A foul wind picked up and carried a copy of each spell to the 71 corners of Aereth.

Perhaps Daog angered the entity with a misplaced syllable when pronouncing the name that was never meant to be spoken by human tongue. Perhaps the demon god thought to disrupt the powers of Law in Aereth by giving wizards access to healing magic. Perhaps it was but a cruel joke. Regardless of the demon god's reasoning, it summoned forth the spell magicians of Nehwon use for healing, but on Aereth it named it "Daog's Dying Wish."

Daog's Dying Wish

| Level: 1 | Range: Touch | Duration: Instantaneous | Casting time: 1 action or 1 turn (see below) | Save: N/A |

General	The caster uses herbs, salves, and chanting to tend their wounds, or the wounds of an injured friend, ally, or foe. This spell does not heal spellburned stat losses, stat damage, corruptions, or mutations (but it can heal hit point losses from misfires).
	The caster decides before casting if they are spending 1 action or 1 turn to cast the spell. Spending 1 turn grants the healing of additional conditions.
	The caster must spellburn at least 1 point when casting this spell, thus using their own vitality to heal others. The number of points spellburned affects the highest total result possible and is added to the spell roll as usual. If the caster gets a result that requires more spellburn than what they sacrificed, then use the next lowest result that matches the amount spellburned.
Manifestation	Roll 1d5: (1) the caster's hands and eyes glow blue as sickly blue pulsating veins rise to the surface of their skin; (2) wounds open on the caster's body that seem to chant along with the casting of the spell; (3) the caster has a warm, golden aureole about their head, smells of dew-covered wildflowers, and seems to be bathed in the light of a springtime sun; (4) the caster temporarily takes on a deathly, almost skeletal appearance and is surrounded by the outlines of the wailing dead; (5) the caster screams in agony as they absorb the wounds momentarily, feeling the pain of each one.
Corruption	Roll 1d7: (1) caster develops painful leprous sores all over their body; (2) caster develops a permanent cold with frequent fits of sneezing and coughing; (3) the caster takes on the look and smell of death – their skin dries out giving them a frail, mummified, and deathly look and their smell attracts hungry scavengers; (4) the caster has a blighted aura and all flora within a foot of the caster begin to wilt wherever the caster passes; (5) minor corruption; (6) major corruption; (7) greater corruption.
Misfire	Roll 1d5: (1) the target of the spell is healed fully but the caster takes damage equal to the amount healed. If the caster was attempting to heal themselves, they instead take 1d7 damage; (2) the spell mistakes the eyes, ears, nose, and mouth as wounds that need healing and they immediately seal shut. The subject is now blind and deaf and will suffocate in 1d7 plus Stamina modifier minutes. Cutting each opening returns full functionality but causes 1d4 damage from each cut; (3) the target is fully healed but something is different about them – they retain all their memories but reroll their Personality score and randomly determine a different alignment; (4) the target of the spell ages 2d30 years; (5) one of the target's hands becomes possessed by a demon, which either wants to kill both the target (failed Luck check) or the caster (successful Luck check).

1	Lost, failure, and worse! Roll 1d6 modified by Luck: (0 or less) corruption + misfire + patron taint; (1-2) corruption; (3) patron taint (or corruption if no patron); (4+) misfire.
2-11	Lost. Failure.
12-13	The caster's hands deliver 1 hit point of healing, enough to stabilize a character who is bleeding out. The caster needs to have spellburned at least 1 point before casting.
14-17	The caster's hands deliver 1d3+1 hit points of healing magic and the caster spent 1 turn casting the spell then it also mends broken bones. The caster needs to have spellburned at least 1 point before casting.
18-19	As above, but the caster's hands deliver 1d5+3 hit points of healing magic and if the caster spent 1 turn casting this spell then it also heals damaged organs and removes diseases. The caster needs to have spellburned at least 2 points before casting.
20-23	As above, but hands deliver 1d7+5 hit points of healing magic and if the caster spent 1 turn casting this spell then it also removes paralysis and neutralizes poison. The caster needs to have spellburned at least 3 points before casting.
24-27	As above, but the caster's hands deliver 1d14+7 hit points of healing magic and if the caster spent 1 turn casting this spell then it also removes blindness and deafness. The caster needs to have spellburned at least 4 points before casting.
28-29	As above, but the caster's hands deliver 1d16+14 hit points of healing magic and if the caster spent 1 turn casting this spell then it also grants the healed character the ability to regenerate 1d3 hit points per round for 1d5 turns. The caster needs to have spellburned at least 5 points before casting.
30-31	As above, but the caster heals themself and all allies within 30' of all lost hit points and if the caster spent 1 turn casting this spell then it also grants all the other effects from above. The caster needs to have spellburned at least 6 points before casting.
32+	As above, but the caster heals themselves and every ally within view of all lost hit points, potentially healing entire armies if positioned correctly, and if the caster spent 1 turn casting this spell then it also grants all the other effects from above. The caster needs to have spellburned at least 10 points before casting.

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CONVENTION PHOTOS

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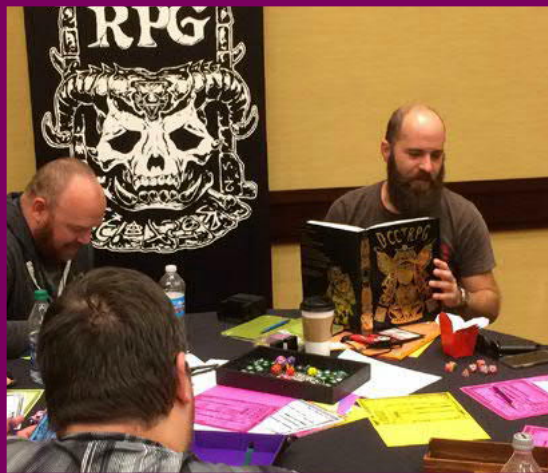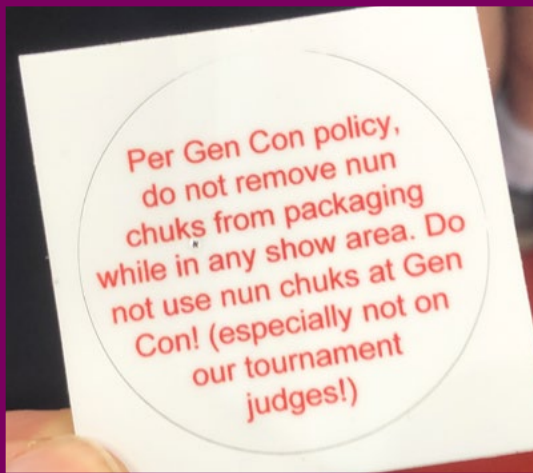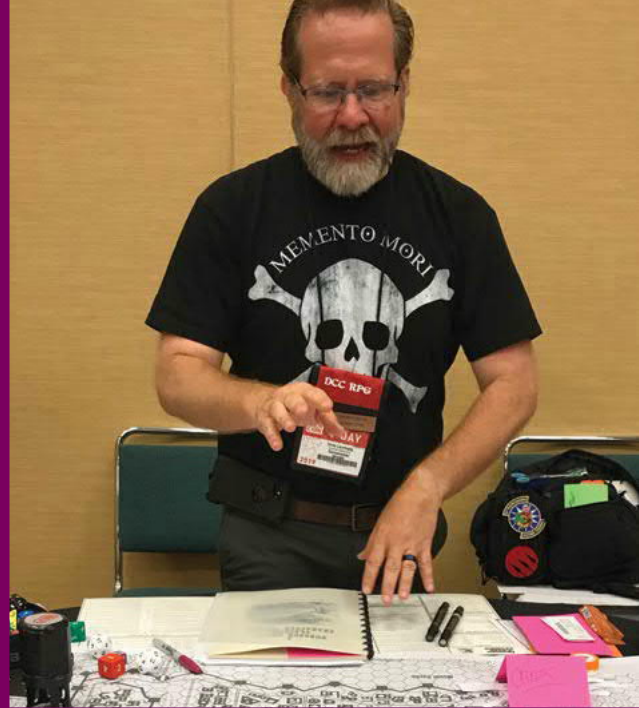
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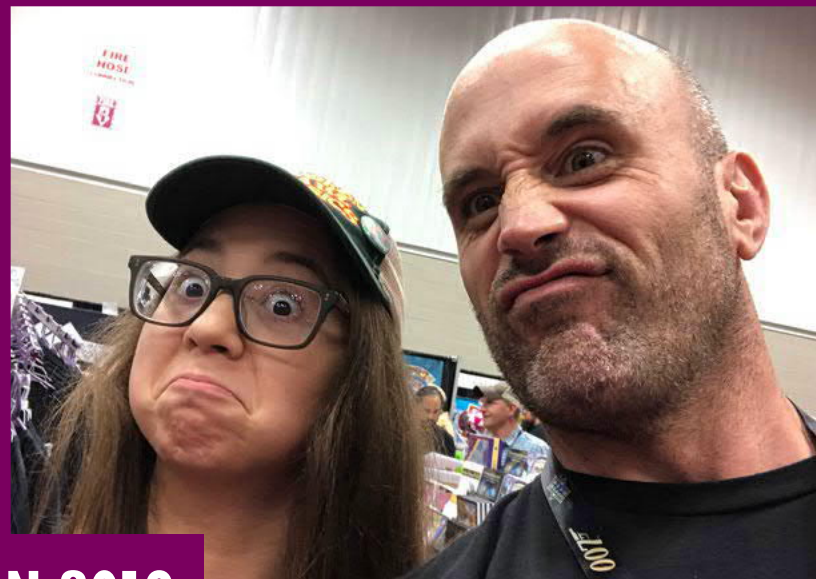
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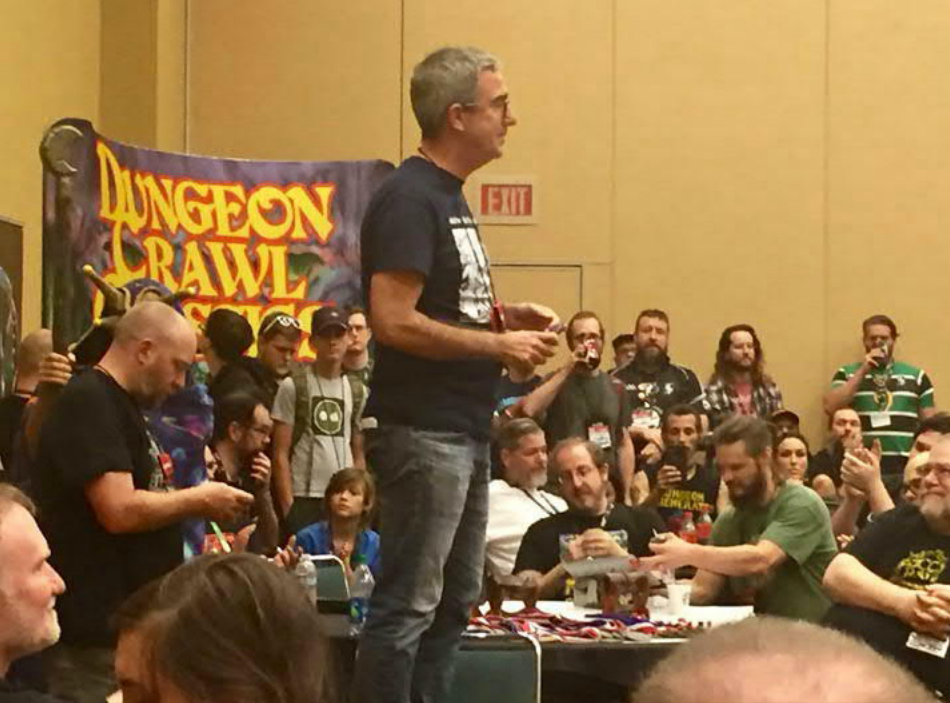
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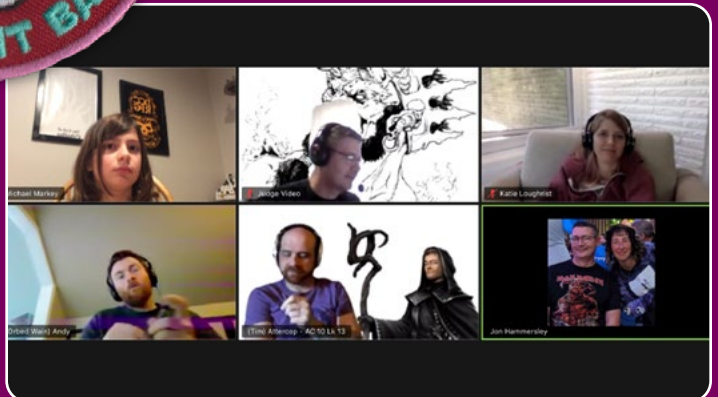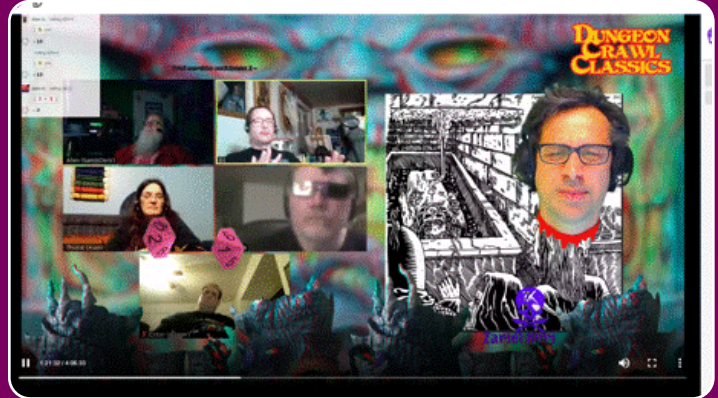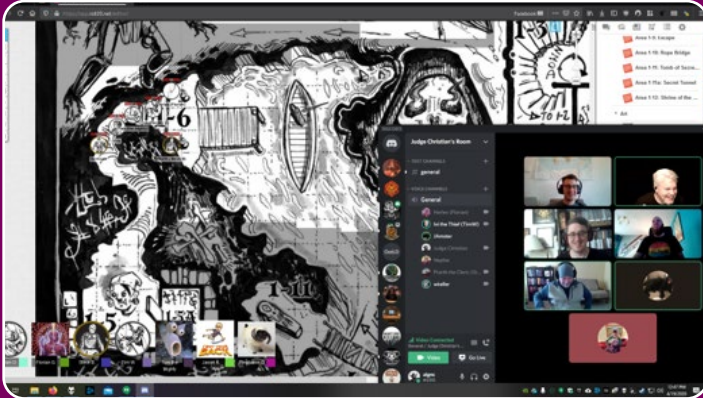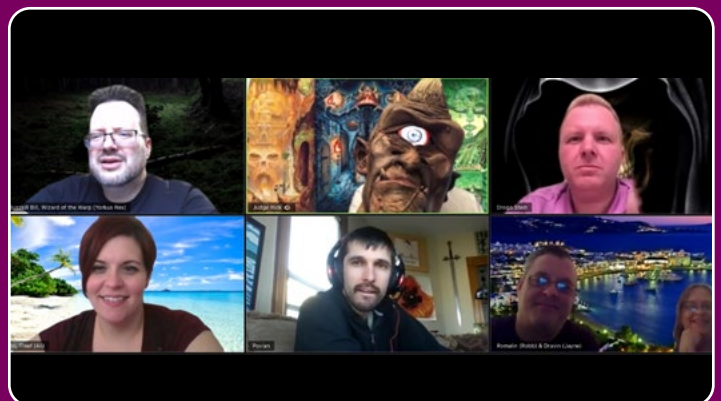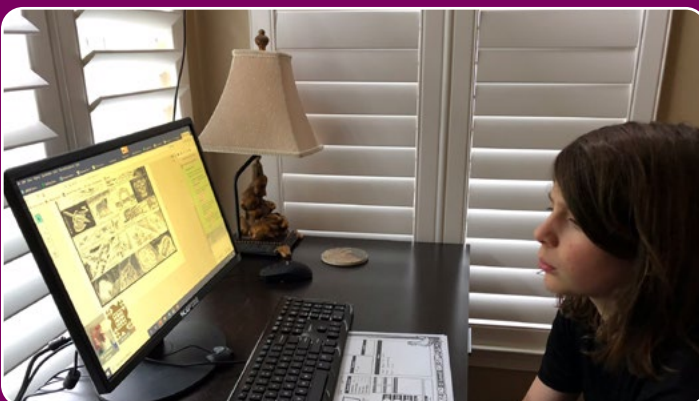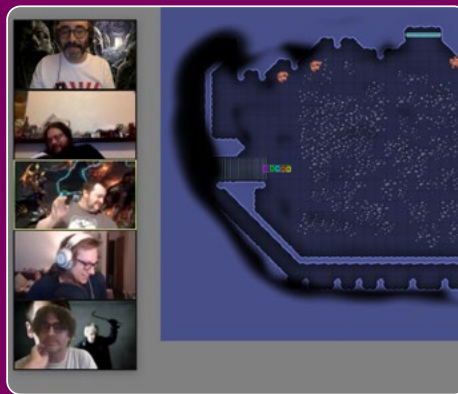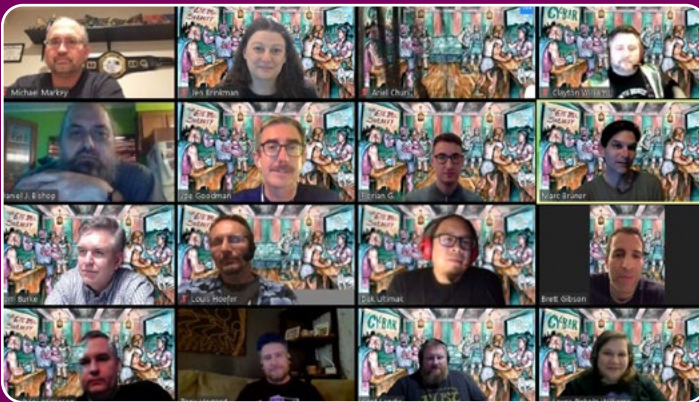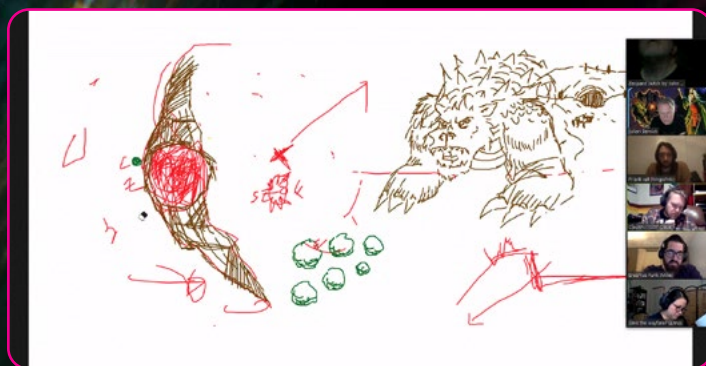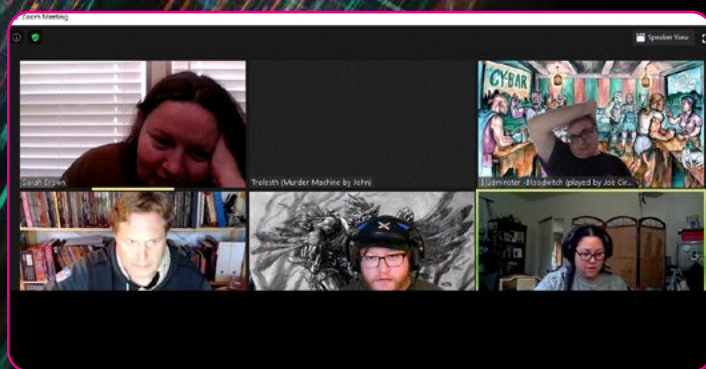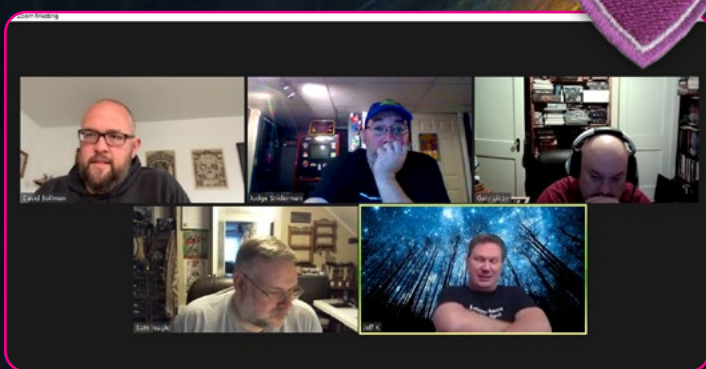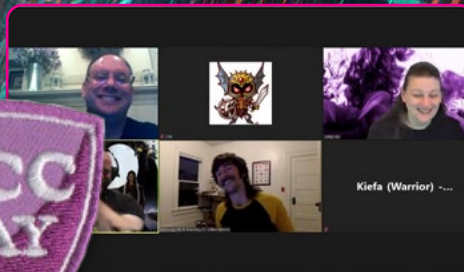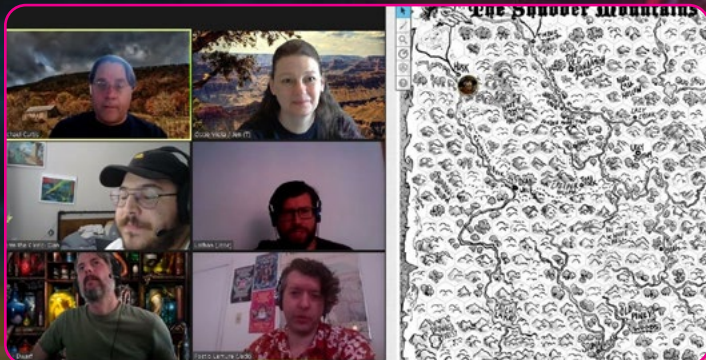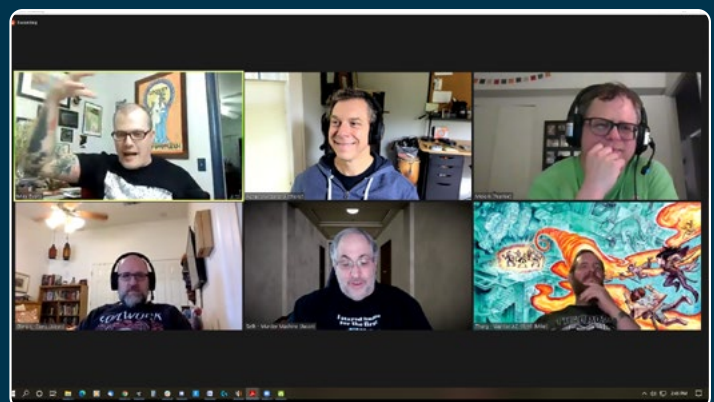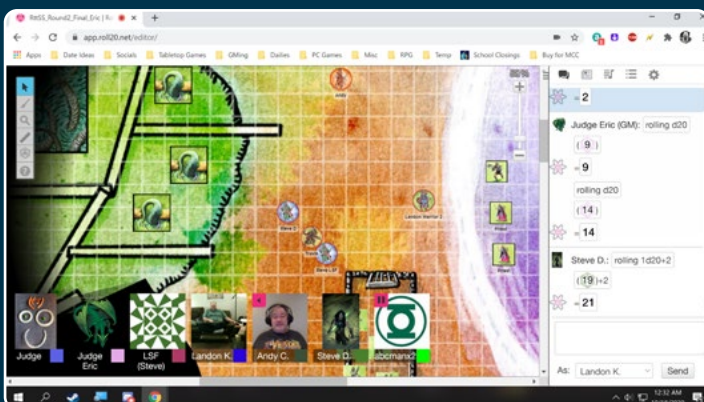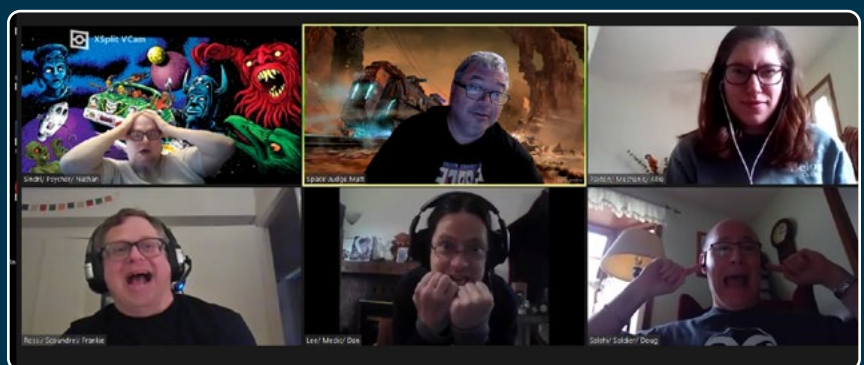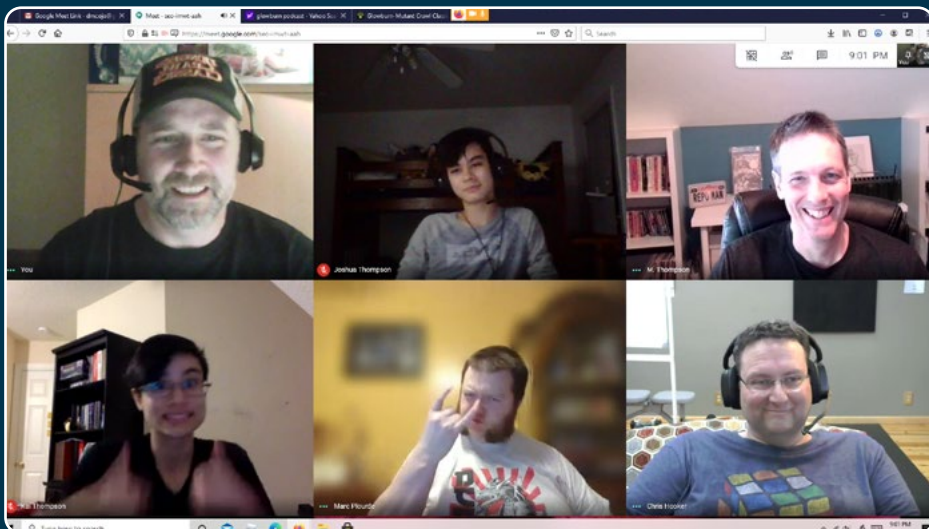
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HALL OF LEGENDS

2019 Gen Con
Dungeon Crawl Classics Team Tournament

THE GREATEST THIEVES IN LANKHMAR
Oh, God!

Jim Batka
Mathew Batka
Joe Batka
Jason Cefaratti

2020 Cyclops Con
Dungeon Crawl Classics Team Tournament

THE GREATEST THIEVES IN LANKHMAR
Puttin' on the Fritz

Steven Danielson
Keith Haddad
Geoff Knox
Gary D. McBride
Kris Vezner

Gen Con Book Shelves

At Gen Con 2019 our booth featured four spinner racks packed to the gills with Appendix N books! Book lovers pored over these every day, and each day after the exhibit hall closed, we restocked the racks from our secret stash. Our amazing artist team of Doug, Brad, Stefan, and Peter created hand-drawn signs to illustrate the book racks as well as several other areas of the booth. We later raffled these off to fans. Here are their amazing creations!
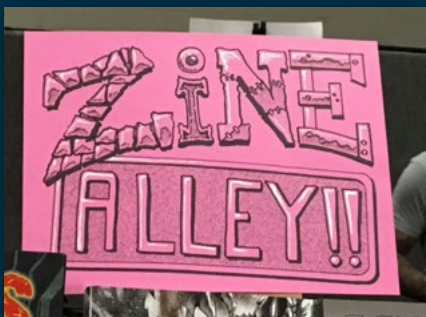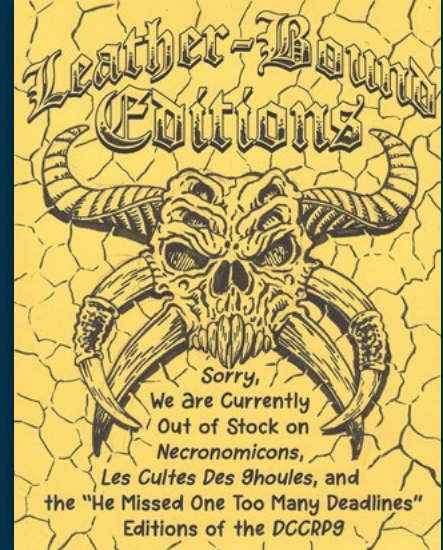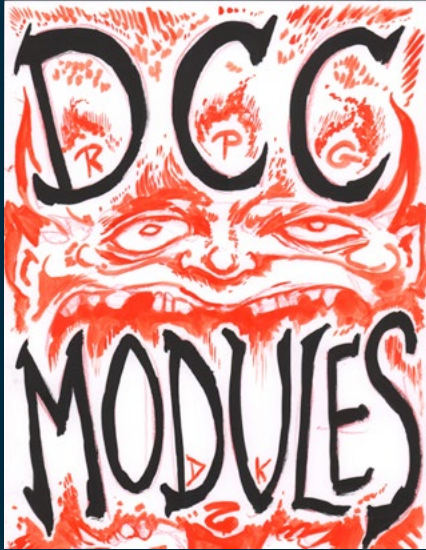
LUCK AWARD WINNERS

Artwork by Chuck Whelon

As always, Gen Con featured a luck table! Here are photos of this year's fans who were lucky enough to win a monstrous rendition of themselves! Stat these guys up for use in your own game!
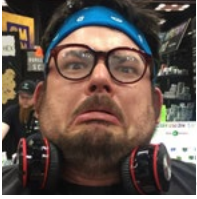
Matt Blauvelt
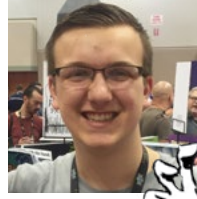
Christian Meyers

Lucas Vaughn
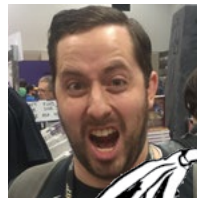
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Written by Michael Curtis, Brendan LaSalle, and Harley Stroh

Additional writing by Joseph Goodman and Rev. Dak J. Ultimak • Art by Stefan Poag
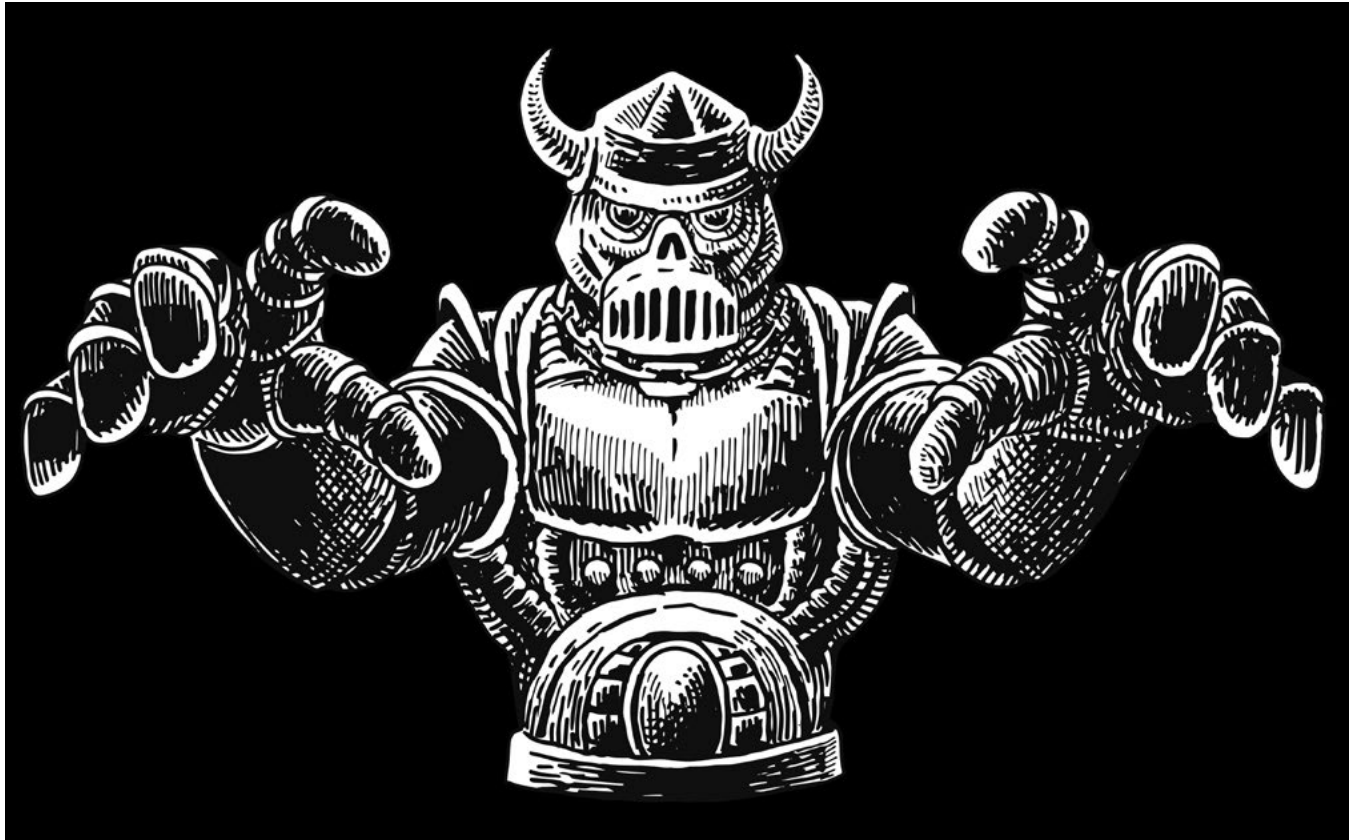
BARON VON STRANGLE

Vilified as a devil or demon, the accursed ਬੈਰਨ ਵਾਨ ਸਟ੍ਰੰਗਲ (correctly pronounced Bairana vâna Saṭragala, often incorrectly commonized to "Baron Von Strangle") is feared throughout the Steppe Kingdoms. Whispers of the Baron first made their way to the western lands with returning crusaders, and then on the tongues of wine-drunk merchants bearing silks and spices.

Wherever the Baron's name is spoken, death inevitably follows. The great khans refuse to speak its name aloud for fear of incurring its wrath, and a trail of corpses along the trade-ways offers testament to those that failed to follow their example.

Contrary to legend, and known only to a handful of sages, the Baron is not a devil, demon, or even a creature—in the traditional sense—but rather a suit of armor, cursed by the witches of Tenger and fueled by the hundreds of souls it has slain.

The Baron is encountered in one of two ways. In both instances, its visual appearance is the same: a full suit of night-black lamellar armor. The metal is always polished to a high gloss, and strangely, the suit always seems perfectly sized to the viewer's own frame. (For example, a diminutive halfling and a towering barbarian could both inspect the suit at the same time and both be utterly convinced that the armor is their size.)

In rare cases, the armor is found bereft of a host. In these instances it can readily be mistaken for treasure, possibly the archaic ceremonial armor suited for a long-dead warlord. The armor bears signs of combat, yet remains in excellent repair.

Far more commonly the armor is found occupied by a humanoid host. In almost all cases, the wearer has already been driven mad by the cursed armor, and hurls itself at the nearest living creature, attempting to strangle the victim to death. Most often these encounters happen in the dead of night beneath a moonless sky. If somehow

the Baron is defeated, the armor can be taken as loot, with all the associated boons and risks noted below.

The armor grants +11 AC with a -5 check penalty and a d10 fumble die. When worn, it also augments the host as follows:

- +5' Speed
- +3 Strength
- +3 Hit Dice
- +3 to Fortitude saves

Finally, the armor grants the wearer its eponymous attack: strangle +3 melee (3d4 plus 1d5 Stamina damage). Following a successful attack, the target is automatically hit on subsequent rounds unless the they succeed in a contested Strength check against the Baron, or the Barron is struck by another foe. The strangle attack cannot be used against giant-sized creatures, constructs, or the undead (or similar foes that do not need to breath).

For all its powerful boons, the armor carries a terrible curse. Any creature donning the armor is overwhelmed by the anguished howling of every creature ever slain by the Baron, and must immediately make a save to resist succumbing to the curse by rolling a d20 and adding their Will save bonus to the result. The degree of success determines the amount of time that passes before the armor attempts to assert its control over the wearer.

Initial Save	Result
4 or less	Immediate failure (see below, PC isn't granted a second Will save).
5-9	Immediately make a DC 20 Will save or succumb to the Baron's curse.
10-14	1d7 turns.
15-19	1d5 hours.
20+	1d3 days.

When the allotted time elapses, the character must make a DC 20 Will save. If successful, the PC has staved off the Baron for the moment, but must attempt the first check again, determining when the Baron will strike next.

On a failed save, the character has succumbed to the Baron's curse, and attempts to strangle nearby creatures, including allies. The madness does not end until the Baron succeeds in slaying half its HD in foes. The Baron, being an efficient horror, always errs towards the creature with the greatest HD.

If the PC succeeds on the save, or slays a sufficient number of foes, the character makes the initial save again to determine when the Baron will strike next.

Finally, upon the night of each new moon, the wearer must succeed on a DC 20 Will save or be instantly teleported up to 1,000 miles distant to the bedside of the person that last spoke the Baron's name. The host must attempt to slay this mark before they are warped back to their former location after 1d10+5 rounds. If they fail to slay the target in time, the Baron's host suffers its own HD in damage as it is torn back through the portal. This damage cannot be healed by any means until the Baron succeeds in slaying 1/2 its HD in foes.

Following is a typical stat block for the Baron, but the judge is free to make any adjustments as needed.

Baron Von Strangle (typical host): Init +2; Atk longsword +4 melee (1d8+3) or strangle +3 melee (3d4 plus 1d5 Stamina damage); AC 21; HD 5d8; hp 35; MV 35'; Act 2d20; SP strangle (following a successful attack, the target is automatically hit on subsequent rounds, unless the they succeed on a contested Strength check against the Baron, or the Baron is struck by another foe); SV Fort +4, Ref +2, Will +2; AL C.

FLAMEHAND JACK

The wandering monk answering to the moniker of the Flamehand, Jack, or any combination of the two, lays claim to a history spanning centuries. While not immortal (many tales recount the harried monk near death after a particularly fraught encounter) the Flamehand does seem ageless. He shares anecdotes from lost empires as if they happened just the day before, counts long-dead sages and sorcerers as his friends, and speaks of demons and devils with a confidence born of firsthand experience (and a casual disregard for the safety of his own soul).

Whether a charlatan, saint, or some sort of demi-god, it is indisputable that the monk possess martial skills requiring decades—if not centuries—to master. In battle, the Flamehand strikes so quickly as to ignite the very air about him. His fists and feet appear wreathed in flame, giving the monk his moniker.

Sages note that the monk has employed this ability outside of combat to great strategic advantage, and that he is not averse to setting a forest or two on fire to cover a desperate escape. The monk enjoys a slight immunity to heat, due to nothing more than frequent exposure to his own flames, and it goes without saying that the faint whiff of burnt flesh and soot follows wherever he goes.

Outside of royal courts, the Flamehand is most commonly encountered en route to ancient necropoli, the ruined mud-towers of long-dead sorcerers, and sites given to strange astronomical (and astrological) phenomena. On these treks he prefers to retain the warrior calling herself Zree the Devil, though upon their return to civilization it seems the two can scarcely stand each other's company.

Flamehand Jack: Init +5; Atk flame fist +5 melee (1d5+5 plus 1d6 fire damage each round until extinguished); AC 17; HD 4d6; hp 23; MV 45'; Act 2d20; SP flame fist, flame resistance (-2d to heat and fire damage); SV Fort +0, Ref +5, Will +6; AL L.

On a successful strike from the Flamehand's fist, the target must succeed on a DC 15 Reflex save or be set aflame for an additional 1d6 damage per round until extinguished. A target can extinguish itself by spending a move action. (Special cases, like especially flammable targets, may be subject to the judge's adjudication.)

GAGE-N

It was forged beneath an infra-black sun on a doomed world—a gauntlet of alien metal, instilled with artificial intellect. Perhaps it came here on a fragment of that dead world or mayhap it sensed catastrophe and stowed away on a fleeing star-craft. It matters not, for the alien artifact known as Gage-N has come to this world and assumed a human shape. After analyzing mortal flesh, the metal gauntlet fashioned a body to bear it, and now walks unnoticed in our midst, learning of its new home.

Gage-N's artificial body resembles a bald, muscular human male possessing a savage, somewhat dim-witted personality. The alien artifact grants it only minuscule intelligence—enough that it easily passes as a wandering adventurer—but the corpus is a mere puppet that Gage-N controls whenever it desires. Mostly, however, the otherworldly gauntlet is content to observe and learn more about the world. What it plans to do with its knowledge once its scholarship is complete remains unknown.

Gage-N's powers: The alien glove has six innate abilities, each powered by the gauntlet's internal fusion reactor. These abilities are:

Kinetic field: A blue glow surrounds the glove, increasing its damage when used by its artificial host body for up to 10 rounds. After this time, the gauntlet must replenish the field, which requires 6 turns. The increased damage is noted in the stat block below.

Molecular vibration: The gauntlet seems to blur as it agitates its molecules to match those of a nearby non-organic object. This allows the glove to pass through solid metal or glass. Any non-organic material that can fit in the gauntlet's grasp can then also be made to match the vibrations, allowing for it to pass back through metal or glass. Gage-N, for example, could reach through the side of a metal box, grab a handful of gold pieces inside, and remove them, all without damaging the box or setting off any traps. This power lasts for one minute before requiring 12 turns to recharge.

Energy shield: The gauntlet creates a protective shield around its organic body (or itself, if separated) equal to the 1st level wizard's spell magic shield with a spell check result of 20-23. It can do this up to three times a day before needing to replenish its power.

Star blast: The gauntlet unleashes a blast of super-hot plasma in a 30' long ray. Anyone in the path of the ray takes 6d8 damage (DC 14 Reflex save for half). Gage-N can only use this power during daylight hours and it must be above ground. It can use this ability up to two times per day, but the second time it is used there is a 50% chance its fusion reactor becomes overtaxed and it cannot use this ability until 1 week has passed and the reactor has restored itself to normal operating levels. This does not affect Gage-N's other powers from functioning, however.

Life sense: Gage-N can see any living creature within 60' of it, even if obscured by invisibility, hidden in shadows, or behind cover. Only 1' of solid steel or 6" of lead prevents this ability from functioning. In addition to sensing living creatures, it can determine if they are injured, diseased, poisoned, or otherwise in ill health. It can use this power at will.

Restore artificial body: If its organic body is slain, as long as a piece of it remains, the gauntlet can reproduce it within 48 hours. If its organic body is utterly destroyed, Gage-N can fabricate a replacement from any scrap of living or dead flesh in 1 week. The new body resembles the person from which the sample was taken.

Gage-N (physical body): Init +3; Atk punch +6 melee (1d3+3 or 2d8+3 with kinetic field activated) or star blast (6d8 to all targets in a 30' ray, DC 14 Ref save for half damage); AC 12 (16 with energy shield activated); HD 3d12+6; hp 33; MV 30'; Act 1d20; SP kinetic field, molecular vibration, energy shield, star blast, life sense, (see Gage-N's powers above); SV Fort +4, Ref +3, Will -2; AL N.

Gage-N (gauntlet)*: Init +1; Atk star blast (6d8 to all targets in a 30' ray, DC 14 Ref save for half damage); AC 18 (22 with energy shield activated); HD 8d10+4; hp 64; MV 10'; Act 1d20; SP energy shield, life sense, molecular vibration, restore artificial body, immune to mind-affecting spells; SV Fort +10, Ref +1, Will +8; AL N.

*if removed from artificial body

JAI TAIMAK, THE WARRIOR OUT OF WORLDS

When Jai Taimak was a boy and the youngest disciple of a fledgling warrior, a rival school attacked his dojo. Of the 24 students, only Jai survived, fleeing into the mountains with only the clothes on his back and a singed school banner. He hung the singed banner, depicting a dragon in flight, in the back of a cave and attempted to continue his training alone, hoping to avenge his master and his kung fu sisters and brothers.

Alone, with inadequate food and water, Jai pushed himself until he collapsed, and in this act of selfless devotion to justice found a connection to the Noble Serpents of Lóng Mountain, a group of axiomatically cosmic dragons dedicated to the defense of Law throughout the Universe. The dragons collected the dying Jai from his freezing cave and made him an offer: the Serpents would save his life, complete his training, and facilitate his revenge in exchange for the young warrior becoming their agent. Delectated to fighting on the side of Law until he died in the struggle, Jai emphatically agreed and went on to complete his training on Lóng Mountain

itself, and eventually finding and destroying the murderers that slew his master and fellow students.

Jai Taimak is a member of the Tigers of Lóng Mountain, a group of warriors patron bonded to the Noble Serpents of Lóng Mountain. As such, he is sent throughout the multiverse, often to support groups of adventurers who are fighting the forces of Chaos. Jai will suddenly show up, sometimes with a flimsy excuse of why he is putting his life on the line to assist strangers, sometimes with nothing other than a battle-cry and a charge to the front line. The Warrior Out Of Worlds has fought battles in multiple universes, and, when directed by the Noble Serpents, could conceivably appear anywhere.

Jai Taimak: Init +2; twin fists +2 melee (1d4+2 plus throw) or longsword +2 melee (1d8+2); AC 14; HD 2d12+4; hp 20; MV 30'; Act 2d16 or 1d20; SP twin fists; SV Fort +2, Ref +2, Will +0; AL L.

Jai can attack twice per round with his fists using a d16 action die. If both fist attacks hit, Jai may opt to throw a target up to his size 10' (thrown targets suffer an additional 1d6 damage). Larger targets up to twice his size will instead be knocked prone.

LI SHAO, SHAPER OF CLOUDS

Grandfather says that when a cloud floats above in the shape of a house, it is the home of Li Shao. When Li Shao steps out of his home, the clouds display his mood: stormy, bright, playful, or calm. Best of all is when the clouds play, for that brings summer breezes and spring showers. When Li Shao returns to his home, the skies carry his cloud fleet to where he desires next, and the sun is visible again.

Li Shao is lord of the clouds. Carried in his cloud palace far above the domain of mortals, he nonetheless concerns himself with their affairs. His cloud people are forever slave to the whims of air, while the domains of earth and sun contend for control of Li Shao's realm. It is said that if earth or sun ever wins this contest, the earth will become uninhabitable for man. Li Shao must fight many battles against his enemies above and below.

When Li Shao's toes touch dirt, he assumes solid form. He yearns to maintain balance between the forces of earth and sun. He may be observed in places of great earth power: iron mines, granite monoliths, soaring mountain ranges, deep caverns. He may also be found in the soaring monasteries of sun gods, amidst the abstruse mechanisms of solariums, and in the midnight rituals of darkened cults. Li Shao always seeks evenness in these places. Today he may bring benefit to them, tomorrow he may bring woe: never must the forces of the one overwhelm those of the other, and ever does Li Shao tip the scales toward balance.

PCs may encounter Li Shao on one of his missions. He does not suffer disturbance, and attacks those who stand in his way. The simplest way to end a combat with him is to simply stand aside and let him continue his work. Should the characters ever meet Li Shao more than once, they may observe him committing acts that are the exact opposite of what he did when last encountered: today, he slaughters the cultists of Ra the Sun God; tomorrow, he fights beside them against the forces of the hyena-men. Never must light become stronger than earth, nor the reverse.

Li Shao, Shaper of Clouds: Init +5; Atk gust strike +16 melee (5d6+6 plus throw target 1d10x10'); AC 20; HD 14d14; hp 152; MV fly 120'; Act 4d24; SP spells as cleric (spell check +16, see below), gust strike, weave cloud defender, immaterial if not touching the earth; SV Fort +13, Ref +10, Will +15; AL N.

Li Shao has access to all cleric spells appropriate for his alignment. In combat, Li Shao prefers to weave clouds into defensive and offensive attacks. A cloudy sky always follows Li Shao's appearances in mortal affairs, so he always has access to clouds for weaving. Even if he is in the deepest earth or soaring in space before the sun, he can summon clouds for weaving.

Weave cloud defender: As an action, Li Shao weaves a living cloud into being, which defends and fights for him. He can weave for up to five rounds, and for each round he weaves, the being becomes more powerful. When Li Shao completes his weaving, the cloud receives an immediate attack (on Li Shao's initiative count), and thereafter it always acts right after him in the initiative count, coming between him and the most formidable warrior. The cloud has mass equal to roughly one humanoid for every round of weaving.

Rounds of Weaving	HD	AC	Atk mod (damage)	Other
1	1d10	12	+4 (1d6)	Act 1d20; SV Fort +2, Ref +2, Will +4; AL N
2	2d12	13	+5 (1d8)	Act 1d20; SV Fort +3, Ref +3, Will +5; AL N
3	3d14	15	+8 (1d10)	Act 1d24; SV Fort +4, Ref +4, Will +6; AL N
4	4d16	18	+11 (1d12)	Act 1d24; SV Fort +5, Ref +5, Will +7; AL N
5	5d20	22	+15 (1d16)	Act 1d30; SV Fort +6, Ref +6, Will +8; AL N

Gust strike: If forced to engage in the trivial immediacies of personal combat, Li Shao is quick to respond with powerful gust strikes—blows akin to focused tornadoes. On a successful strike, the target suffers damage and must also succeed on a Fortitude save against the damage total, or be hurled 1d10x10' distant. If the flying target impacts a structure or otherwise immovable object, the target suffers 1d6 damage for every remaining 10'. *For example, Li Shao gestures offhandedly at Hugh, striking the barbarian for 23 points of damage. Hugh attempts a DC 23 Fortitude save and fails, and is hurled 60' distant… but strikes a castle wall a mere 20' away. Since Hugh should have flown another 40', he suffers an additional 4d6 damage before slumping to the ground.*

QIN QIAN

Qin Qian grew up in the faith of Aleea, the Goddess of Ordinary Days. Her childhood was spent helping her parents raise horses and taking part in the thousands of ordinary actions—routine, positive actions—sacred to Aleea, who loves quiet, normal times above all else. When Qian was 15, the Goddess called to her directly and initiated the young woman into the Spangled Court of the Endless Cycle, the clerical body of Aleea worship. What no one expected is that Qian was destined to precipitate a major schism in the ranks of the Goddesses' faithful.

A curious, thoughtful young woman, Qin Qian developed a very specific interpretation of the Goddesses' message: that in the service of quiet moments and routine, all aberrant creatures, events, and even communities that threatened ongoing peace and normalcy should be eradicated. In the young priestess's mind, this meant unnatural monsters, extremist religions, reality-warping artifacts, and even entire barbaric tribes that survived by raiding their neighbors. In short, Qian declared war against anything that threatened normal, quiet times.

Qian organized a gang of salty adventurers and directed them towards every monster, evil artifact, and criminal gang she could discover, and as a result, was instantly decried by her fellow clerics. This upstart spat in the face of thousands of years of tradition of peace, calm, and traditional processes! Qin Qian became an exile to the larger tradition of Aleea, while at the same time attracting new followers who shared her "strike first" philosophy of waging peace.

The Goddess herself is delightfully conflicted about Qin Qian's movement within the faithful. While the young cleric's aggression and destructive mission seems like an affront, the firebrand's crusade of death certainly allows many good, ordinary folks to live in peace. It is the most exciting thing to happen to the placid deities followers in forever. But is war the best way of creating Ordinary Days? For now the Goddess allows Qin Qian's sect to exist, while watching its effect on the cosmic balance very carefully.

On a regular basis, Qin Qian and her sect will cast a ritualized curse on targets she deems blasphemous to her cause. She often approaches adventurers with news of horrific creatures, destructive cults, or dangerous artifacts, sharing her knowledge freely in hopes of eliminating one more threat against quiet normalcy. To those willing to listen, this "knowledge" will manifest as visible stigmata on the target. Seeing this stigmata will grant a temporary boon to those that decide to act upon it. If these adventurers are lucky, Qian's targets and an obstacle in the adventurer's way could very well be one and the same.

Qin Qian, cleric of Aleea, the Goddess of Ordinary Days: Init +2; Atk staff +2 melee (1d4); AC 13; HD 3d8+4; hp 22; MV 30'; Act 1d20; SP Aleea's stigmata (see below), spells (spell check +5, *detect magic, holy sanctuary, protection from evil, resist cold or heat, word of command, binding, curse, stinging stone*); SV Fort +2, Ref +2; Will +2; AL N.

Aleea's stigmata: Upon meeting Qin Qian, she will share the knowledge of local threats that will bear the mark. If the PCs are lucky, some of these threats will be encountered along their way or even cross one of their own objectives. At the same time, if the party wreaks havoc within word of Qin Qian, they may become targets themselves. Upon encountering Qin Qian, have the leader, or PC with the highest Personality, roll d20 plus Luck modifier on the following table:

Aleea's Stigmata

1 or less	Marked for death: *Remember that one time you did that thing that you don't want to talk about because people got mad and you had to leave town? Well Qin Qian remembers, and has you or one of your friends marked. It explains why everyone is looking at you funny, and their weapons are drawn.* Roll 1d10+10 on this table to determine the boon awarded against the PC, their party, or their whole community (village, etc.).
2-10	None of the PC's upcoming encounters bear the mark.
11-14	One individual threat, within the next 24 hours, will bear the mark. Aleea's boon provides a +1 to attacks, damage, and spell checks against this target.
15-17	One group-size threat, within the next week, will bear the mark. Aleea's boon provides a +2 to attacks, damage, and spell checks against these targets.
18-19	One community-sized threat (10d10 members), within the next month, will bear the mark. Aleea's boon provides +1 Luck in regards to finding or pursuing the threat, and +2 to attacks, damage, and spell checks against these targets.
20 or more	Their next objective based adventure (subject to judge's discretion) is perfectly aligned with one of Qin Qian's ongoing missions. Aleea's boon provides +2 Luck in regards to finding or pursuing the threat, and +3 to attacks, damage, and spell checks against the final encounter or objective.

SHANG FU TSAI, MASTER OF THE FIVE ELEMENTS

Hailing from the distant lands beyond the Saffron Mists comes Shang Fu Tsai, legend and rumor trailing in his wake. Master Shang is said to have traveled into the World of the Dead to speak with the ancient Illuminated Ones, who taught the wizard the secrets of the elements of Wood, Fire, Earth, Metal, and Water. They also gifted him with the five-fold bag in which he's imprisoned the very elements he commands.

It is prophesized in the Scrolls of Akiro that Master Shang will one day meet a student worthy of his wisdom, the only other soul capable of comprehending his occult knowledge. However, it is also written that this pupil will one day threaten the world with the sorcery he or she learns from Shang Fu Tsai. Master Shang con-

tinues his wanderings, both hoping and dreading to find the one worthy of apprenticeship. In the meanwhile, he offers his services to potentates and peasants alike as the whims of the elements move him.

The five-fold bag: Within this battered leather satchel are mighty elementals, one from each of the five spirit worlds. Master Shang can call upon them each once per day to perform a task for him. These tasks are:

Wood: A number of non-magical, non-sentient wooden objects equal to the bag owner's level or HD either are turned to dust or sprout vibrant leaves or thorns, at the bag owner's choosing. The objects must be 10' or smaller in size. An object that sprouts thorns inflicts 1d4 damage if touched, and if held, the possessor must make a DC 10 Fortitude save or drop the object. The range is 120' and the objects must be visible to the bag's owner.

Fire: A gout of flame erupts from the bag, striking out to a point the bag's owner can see within 120'. The flames incinerate that position, doing 10d6 damage to all within 15' of that point. Creatures within the strike's radius who succeed on a DC 13 Reflex save suffer half damage.

Earth: The ground whispers its secrets to the bag's owner. The owner can learn who or what has passed over the ground within the last 24 hours, if anything is

buried up to 100' beneath the earth's surface, or if the earth is in some way altered (magical, polluted, alive, etc.). This power only works on natural earth or stone; worked surfaces such as timber floors, crushed gravel, flagstones, and the like prevent this power from functioning. This power lasts for 1 turn.

Metal: A sheath of overlapping metal plates covers the bag owner's body, granting +8 AC, but without affecting speed or ability checks. Furthermore, the fumble die is d4, as if the owner were unarmored. The metal armor does not affect spellcasting or spell checks. The armor lasts for a number of turns equal to the bag owner's level or HD.

Water: This power can manifest in one of two ways according the bag owner's choice. Only one manifestation can be used each day. The first manifestation causes the bag to produce clean, pure water in a trickling stream. The bag creates enough water to quench the thirsts of up to 30 people or 10 people and 10 mounts. No containers are provided, however, and the bag's owner must make provisions to catch the stream as it emerges. The second manifestation draws upon the element's power to instantly neutralize any fire-based spell with a spell check result of 25 or less. The bag's owner must be conscious and aware of the person or item casting the fire spell, but it otherwise takes effect the instant the spell would, preventing the magic from occurring. This effect even supersedes spell dueling. Fire-based creature such as elementals or natural fires such as wildfires are unaffected by this power; only magic flames are neutralized.

Shang Fu Tsai: Init +2; Atk claws +7 melee (1d4+5); AC 13; HD 10d6; hp 52; MV 30'; Act 2d20; SP spells (spell check +8 or +10 when casting any wizard or cleric spell with wood, fire, earth, metal, or water in its title), five-fold bag (see above); SV Fort +7, Ref +4, Will +10; AL L.

Shang Fu Tsai knows all wizard spells of 4th level or less and all 4th level or less clerical spells with elemental names.

ZREE THE DEVIL

The deadly warrior and wizard-mocker calling herself Zree began life a slave, forced to toil for the Talf River brigands.

The endless labor and harsh conditions hardened Zree's body and soul, and years spent threshing stolen grain taught her mastery of the flail. When the outlaws, having long grown lazy on a diet of merchant caravans and fearful pilgrims, failed to secure her manacles during the night, Zree seized her chance: she worked methodically through the sleeping band, and when the sun dawned on the motley tents and smoking embers, naught a bandit remained alive. Zree set her fellow slaves free, but ignored their desperate pleas for leadership, having learned the brigands' lesson well: the only soul she

could depend on was her own. Zree loaded a horse down with rations and what little treasure the bandits had amassed, and rode out alone.

Since that day she has earned her keep as a mercenary, selling her bloody skills as it suits her whims. She can be found in the employ of noble knights and the foulest tyrants, but refuses to work for any slaver. An acolyte of Chaos, she takes few allies, preferring to remain the master of her own destiny.

Zree fights with a pair of rice flails, aka nunchaku, in combat. In the course of her years as a reaver, the flails have been imbued with powerful magics, leached from the blood and brains of battered foes. Wielded by Zree, the nunchucks are deadly weapons, with the capacity to counter spells, akin a spell duel (see below).

Zree is sometimes found in the employ of monk called Flamehand Jack. The pair bicker constantly, and seldom tolerate each other's company for more than a week or two. And yet fate continues to call them back together, bidding them towards some unknown ends.

Zree the Devil: Init +3; Atk nunchaku +8 melee (1d4+6); AC 18; HD 6d12; hp 58; MV 35'; Act 3d24; SP attack roll as counter spell, crit on 20-24 (d10 on crit table G); SV Fort +4, Ref +5, Will +3; AL C.

By spending an action and swinging her nunchaku, Zree can make an attack roll against the spell check of spells cast at her. If her attack roll ties, or is greater than the spell check, the spell is nullified. If her attack roll is 3+ the spell check, the spell rebounds, striking the caster. As in a spell duel, Zree can attempt this defense at any point in the initiative order, so long as she has an action die remaining.

GLAIVE EXPECTATIONS

by Michael Curtis

otion pictures, like most art, experiences its share of fads, movements, trends, and audience demands. Genres rise and fall in popularity, creating new phases of popular entertainment that define the culture of the time. Westerns, for example, were once the king of Hollywood and television, but now we may see only one or two oaters in any given year. Another example of movie trends, one closer to the hearts of most of you reading this, is fantasy and science-fiction. Both those genres saw increased popularity beginning in the 1960s, but exploded following the box office success of *Star Wars* in 1977. Suddenly, studios were clamoring to churn out any film they thought might ride Star Wars' coattails to big box office dollars. The early to mid-1980s was awash in sword-and-sorcery movies, and with the advent of both home video and cable TV, these films were reaching larger audiences than ever.

This fantasy boom sounds great in theory, but as anyone who lived through this period knows, quantity does not equal quality. Yes, there was a banquet of films featuring barbarians, sorcerers, monsters, and magical weapons, but the majority of these were B-pictures, usually shot in Europe and featuring a mixture of American actors whose stars where on the decline and European actors looking for a break into Hollywood. The films were by and large terrible, and the only reason gamers of certain age wax fondly about movies like *Hawk the Slayer* or *The Sword and the Sorcerer* was because this is all we had—and WE WERE THANKFUL FOR THEM! The very idea that a time would come when fantasy films were not only plentiful, but well-made with big budgets was beyond our comprehension. It wasn't until the 1990s that fantasy began to mature and the studios started risking bigger budgets and better talent to capture a sizeable percentage of cinema megaplexes' ticket sales.

There were a few attempts at this during the 1980s, but almost all of them were tremendous misfires, remembered today for all the wrong reasons. Take *Flash Gordon*, for example: would we recall it with the same glee had it not featured Queen's driving soundtrack or Brian Blessed gnawing on the scenery? The fact that *Flash Gordon* seemed to always be on HBO also cemented its place in the fantasy fanatic's mind even if it did little to improve the quality of the film.

There was another film produced at this time that sought to conquer the box office. With a budget of nearly 50 million dollars (almost $130 million in today's dollars), the movies was shot on 10 soundstages at Pinewood Studios, including the tremendous 007 soundstage, featured ground-breaking special effects, had a cast that included several members of the Royal Shakespeare Company, and was supported by product tie-ins that included board and card games, plus an Atari video game. Its success seemed inevitable. There was one problem: it was *Krull*.

I can hear the *Krull* apologists beginning to shout now, but bear with me. I loved *Krull* as a kid and saw it many, many times on cable TV. While I couldn't recite its dialogue chapter and verse like I could with *Flash Gordon*, I was still thrilled each time I saw the Black Tower ominously drifting through space at the beginning of the film. I believe I even owned one of the board games at some point. But let's face it: it's a middling film at best when viewed through adult eyes and even worse if you lack those vestiges of childhood fondness for the picture. I get more joy these days watching a very young Liam Neeson and Robbie Coltrane wander through the background while wondering if anyone back then suspected they'd go on to bigger things.

At the time, however, *Krull* cast a large shadow over our middle school gaming groups. I'm certain that there were at least two groups I played in where the fire-mares—horses capable of travelling 1,000 leagues in a day by taking flight on fiery hooves—turned up, and I'm still thinking of how to make the Widow of the Web an interesting encounter without it being blatantly obvious where the source material comes from. We cannot discuss *Krull* though without mentioning the 800-pound gorilla of the movie (and I don't mean "The Beast").

Krull introduced the world to its unique weapon, an ancient symbol of kingship known as *the glaive*. This weapon was a five pointed starfish of a thing, with retractable blades springing forth from the end of each of its arms before being hurled through the air. The glaive clearly possessed magical properties, for its bearer, Prince Colywn, had almost telekinetic control over the weapon. It could hover at a set point, carving its way through crystal walls to free his love, Lys-

sa. He could call it back to his hand, boomerang style, after throwing it. It even displayed almost sentience or at least "guided missile" level direction. I'm speculating that some of this abilities owes a debt to the Force as depicted in *The Empire Strikes Back* released three years prior to Krull, but one hardly cares about such thing when one is 11 years-old. You're more concerned about "How does my D&D character get one of these things?" Then, to your surprise, you discover that Gary Gygax already seemed to know about the glaive!

Older gamers are likely well-aware of the near fetish level of interest Gary had towards pole-arms. He wrote articles about them, complete with illustrations, and they appear in the *Players Handbook* with a level of detail seldom seen outside the realm of biologists carefully cataloguing species of animals. The weapons list in the 1st edition Players Handbook details 50 weapons, and nearly 20 are various pole-arm types. At least, I know that now, but this understanding was much less comprehensive in 1983. Instead, I only saw the word "glaive" as I traced a finger down the column of weapons, pausing with a gasp as my finger landed on that most mystical of words. I didn't understand why the note "includes Couteaux de Breche" was present in the entry or what exactly the "Glaive – Guisarme" listed below it was, or why it was absent from the ranged weapon table, but I didn't care. We had stats for glaives and boy did we use them. Before long, almost all our PCs were dispatching kobolds and goblins by the truckload, hurling our glaives at them from afar. We turned over every treasure chest, hoping to find a *glaive +1* capable of doing the things the one in the movie did. I'm fairly certain at least one character lost an arm plunging it into a pool of lava in hopes of discovering an encrusted glaive as depicted in *Krull*.

In retrospect, this is all extremely humorous. The mental image of adventuring parties hurling 8' long plus pole-arms at enemies, or each adventurer carrying four or more on them is something I would love to have seen depicted as one of cartoons that graced the pages of the 1st edition *Dungeon Masters Guide*. You can't really blame a bunch of middle school kids for not realizing that the movie's weapon took its name from a somewhat obscure medieval pole-arm and instead latched onto a cool word associated with an exciting-looking weapon and let their imaginations take flight. I'm certain this was exactly was *Krull's* screenwriter was hoping for, if not specifically this result.

I'm not sure when the glaive fell out of fashion as a D&D weapon, but I'm confident it happened before we realized our error. I suspect some other movie came along which featured a weapon to replace it in our hearts, much like the glaive had replaced the spring-loaded, three-bladed sword from *The Sword and the Sorcerer* (which we only knew about thanks to older brothers and cousins capable of seeing an R-rated movie), which in turn had replaced Indiana Jones' whip as the weapon of choice for the discerning adventurer. At some point, we started looking to spend our gold pieces elsewhere, probably around 1984 when *The Terminator* was released and we all began pondering what exactly a "phased plasma rifle in the 40-watt range" was and how to get one.

I ALSO DO ICE SCULPTURES.

In 1985, *Unearthed Arcana* hit the shelves and it included a handy appendix that visually depicted all of Gary's favorite pole-arms. With that, any lingering misconceptions of what the glaive was died, putting to rest the mental image of flying bladed starfish dispatching our enemies.

At least, that is, until today.

Ladies and gentlemen, fellow once-children of the 1980s, allow me to present to you the glaive for your very own DCC RPG campaigns!

THE GLAIVE

This odd weapon is said to have been first created on a distant world where it was venerated as a symbol of kingship. Its origins on that world have been forgotten, but the weapon has since spread to other planets and dimensions. It exists as both a mundane, if unusual, throwing weapon and in an enchanted version created by metalworking wizards.

Weapon	Damage	Range	Cost in GP
Glaive	1d6	20/40/60	10

Magical Glaive

Fashioned by a native wizard or perhaps originating on some distant world, this weapon resembles a five-pointed star with slightly curved arms. Plated in gold and inlaid with both precious stones and magical glyphs, this version of the glaive is a potent weapon in the hands of a warrior (and possibly a dwarf). It inflicts the damage and has the range of its non-magical cousin, but possesses other powers as well.

The enchanted glaive is a lawful +1 weapon with an Int of 5. It can convey simple urges to its owner whenever one of its banes is nearby, and demonstrates simple cunning when used with certain mighty deeds (see table below). Its pur-

OH, SO NOW EVERYTHING'S A RANGED WEAPON?!

pose is to protect the weak and to slay aliens and demons. The glaive is bane against demons and aliens (creatures from a different world but of the same plane of existence as the wielder's). When employed against demons, the glaive is treated as a +2 weapon. Against aliens, it is a +3 weapon.

The enchanted glaive's special powers only manifest when used by a warrior or dwarf. To utilize the weapon's special powers, the glaive is hurled as part of a mighty deed and the result of the deed die is compared to the table below to determine which power manifests.

Deed Die   Glaive Hurling Result

3   The glaive returns to its thrower's hand after striking its target. It can be thrown again on the following combat round (or on the same combat round if the thrower has another action die available).

4   The glaive hovers in place, continually striking the same target each round so long at the wielder concentrates on maintaining the weapon's position. A new attack roll must be made against the glaive's target each round as normal if the target is able to defend itself against the weapon. When used in this manner against an inanimate object, the glaive eventually damages the object by slicing through it. Chains and ropes can be severed in a single round, a wooden plank sawn through in two rounds, thick crystal or glass cut in three rounds, soft metal pierced in four rounds, and thick metal in five rounds. The glaive's owner can recall the weapon to their hand at will. They must do so before throwing the glaive at a new target.

5   The glaive flies about the area up to its maximum range, attacking targets of the wielder's choosing so long as its owner concentrates on the weapon. A new attack roll is made against each new target, but the weapon uses the same mighty deed die result on all subsequent attacks until it returns to the wielder's hand. The glaive can attack one target per action die the owner possesses each round, using that action die to resolve the attack. The glaive's wielder can concentrate and maintain this mighty deed result for a number of rounds equal to their level. After that time, if the wielder loses concentration on the glaive, or whenever the wielder desires before the end of this period, the glaive returns back to its owner's hand.

6   The glaive flies about the area up to its maximum range, attacking targets of the wielder's choosing. However, unlike result 5 above, the wielder does not need to concentrate on the weapon and can undertake other actions or attack while the glaive is airborne. A new attack roll is made against each new target and the wielder's deed die is rerolled with each attack. No new mighty deeds can be performed with the glaive until it returns to its owner's hand. The glaive can attack one target per action die the owner possesses each round, using that action die to resolve the attack. The glaive remains in the air, attacking targets for a number of rounds equal to the wielder's level. After that time or whenever the wielder desires before the end of this period, the glaive returns back to its owner's hand.

7   As 6 above, but with one additional benefit. While the glaive is airborne, it can intercept a single ranged spell attack targeting its owner. Spells the glaive can intercept include *magic missile, burning hands, scorching ray,* and *ray of enfeeblement*. Area of effect spells such as *color spray, fireball* or *lightning bolt* are immune to interception by the glaive. A spell intercepted by the glaive fails to strike the weapon's owner as it takes the brunt of the attack. The glaive immediately drops to the ground undamaged halfway between the spell's origin and the weapon's owner or at it maximum range (whichever is closer to the target). It remains there until the wielder or another creature picks it up, at which time the glaive can be used again normally.

The Ziggurat That Never Was

by Wayne Snyder and Joseph Goodman

We had epic plans for Gen Con 2020. Then it became the first Gen Con to be canceled in 50 years. But if it could have happened, this is what it would have been…

For many years, Fabricator General Wayne Snyder has been creating hardware (for lack of a better term) for the Gen Con booth. It started with a banner to hang from the ceiling. Then, of course, he created the Doom Gong. From there it was the Obelisks of Doom. After Gen Con 2019, it was evident what we needed next: a full-size ziggurat occupying the back half of the booth, with jets of flame shooting from the sides and a band playing live music from the top. Obviously.

I called Wayne with the plan. He counter-offered with some fancy technical terms like "load-bearing capacity" and "OSHA." We settled on a design that was legal in Indiana, probably acceptable under Gen Con standards, and highly unlikely to kill any staff or customers. The official exhibit hall height limit is twelve feet, and as long as we moved away from the idea of a live band focused the display atop the ziggurat to banners, gargoyles, or (perhaps) sculptures of chaos lords, we wouldn't have to worry about load-bearing capacity. The interior of the ziggurat could serve a functional purpose of backstocking our book supply, and the edges could be designed with narrow shelves that actually display product. Of course the adornment would have to feature spears (blunt tip) impaling human skulls, and other such things.

Halloween happened soon after this conversation. Wayne called to report that he had picked up a bunch of cheap skulls and other Halloween decorations that would perfectly complement the design. He sent along some sketches, which started rough and moved progressively toward architectural renderings. The phrase "forced perspective" came up, as Wayne figured out a way to make a 12-foot-high ziggurat look even taller if you stand right next to it. This was looking like a real possibility!

Then COVID struck. Gen Con was cancelled. Construction slowed.

Yet the dream lives on. Wayne continues to work on "the ziggurat of madness," as he calls it. Some of the photos in this article are as recent as last month. Whenever Gen Con resumes, the Ziggurat of Doom shall rise above the Goodman Games booth!

Let us close with a quote from Fabricator General Wayne Snyder (whose GG Joe card appears later in this book): "God damn it, Joe Goodman! This is the most complicated thing I've ever built and I'm not even a construction guy or an architect or a trigonometry teacher…It's getting done though."

That's what 2020 is about. It's getting done. And the Ziggurat of Doom shall rise triumphant when the time comes!
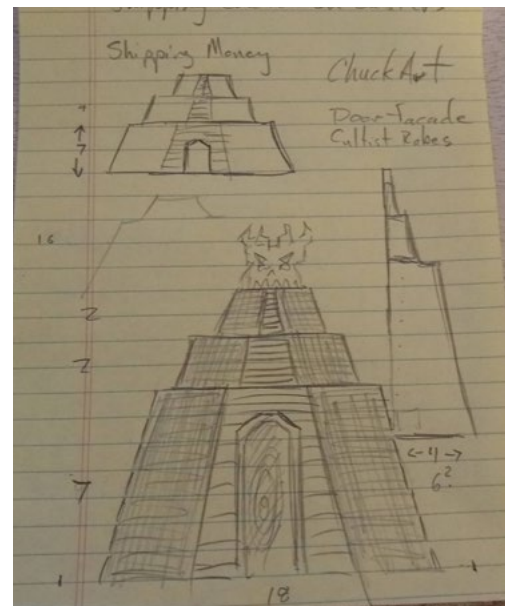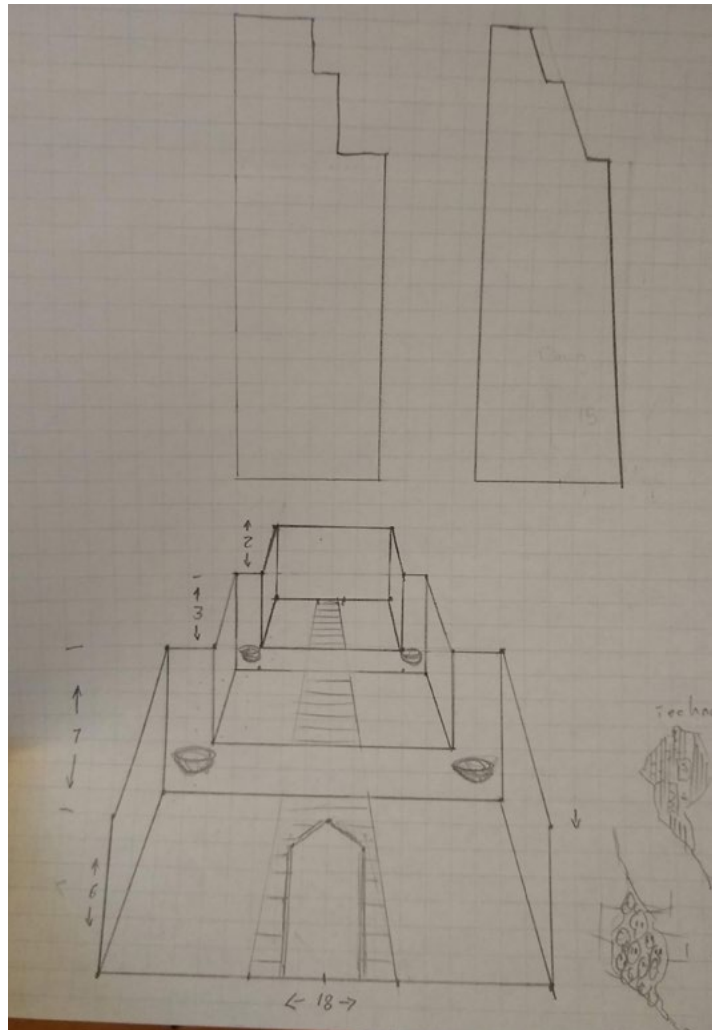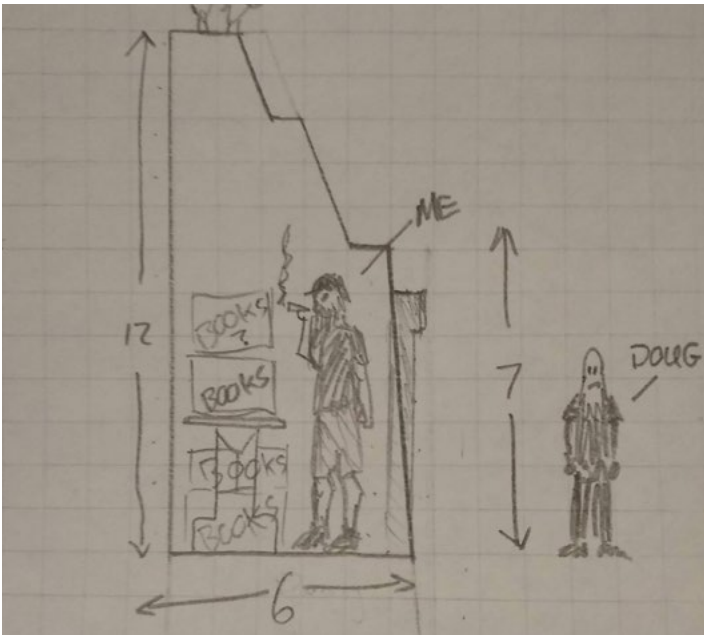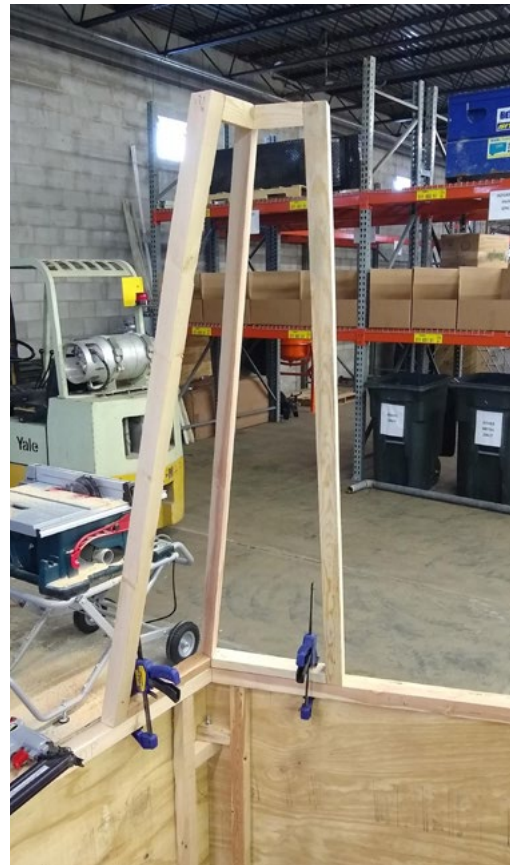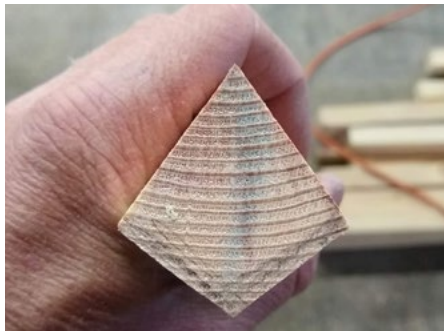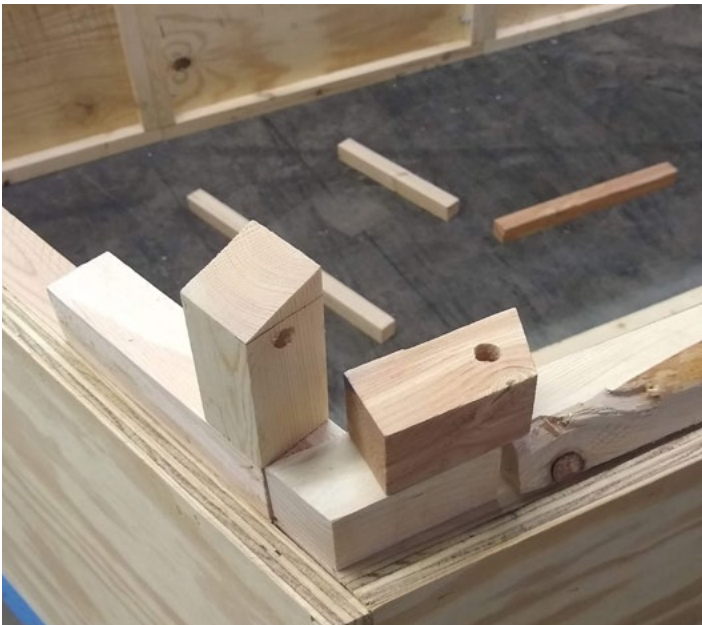
OF SLEEK, FUTURISTIC DESIGN

by Michael Curtis

When word came down the line that Goodman Games would be converting and expanding upon *Expedition to the Barrier Peaks* for fifth edition as the third entry in the Original Adventures Reincarnated line—and that it would be my job to do so!—I cracked open my old copy of S3 to revisit Gygax's original work. It'd been some time since I read the module so a close reading was in order. After all, I was going to have to find places to elaborate on Gary's adventure and look for ways to include brand new material while still being true to the classic. What I soon discovered was this wasn't going to be easy.

Unlike our previous Original Adventures Reincarnated releases, *Expedition to the Barrier Peaks* was written as a tournament adventure. There's no tropical island with dinosaurs to hex crawl through, providing veritable leagues of unexplored territory to populate, nor is it an expansive cave system surrounded by a small scale wilderness in need of further exposition. Instead, Barrier Peaks was written to be explored in a relatively short time period. Although it's unlikely even the most expedient group of adventures could see the entire dungeon in a four-to-six hour convention block, they could hit nearly every level and sample the broad array of science-fiction/fantasy mashup the adventure has to offer. Although Gary catches flack for his sometimes purple prose, *Barrier Peaks* is a superb example of tight dungeon design. The adventure literally starts at the front door to the dungeon and it's very possible it ends with the party getting the boot out the backdoor (possibly with a bulette to keep them company). At first glance, the dungeon's lean and mean design doesn't provide a lot of rough edges to start hanging new material on. Uh-oh. What was I going to do?

It took some doing, but I at last found my entrance point buried in the adventure's introduction. In the original module, the backstory has the party being assembled by some of the most powerful political, ecclesiastical, and arcane figures in the World of Greyhawk. They are called together because a number of attacks have leveled keeps and strongholds along the border of the Barrier Peaks. Strange creatures have been sighted, but the only surviving evidence is scant and it's up to the PCs to figure out what is going on. It's suggested they start looking for a mysterious, metal-walled cave in the mountains…
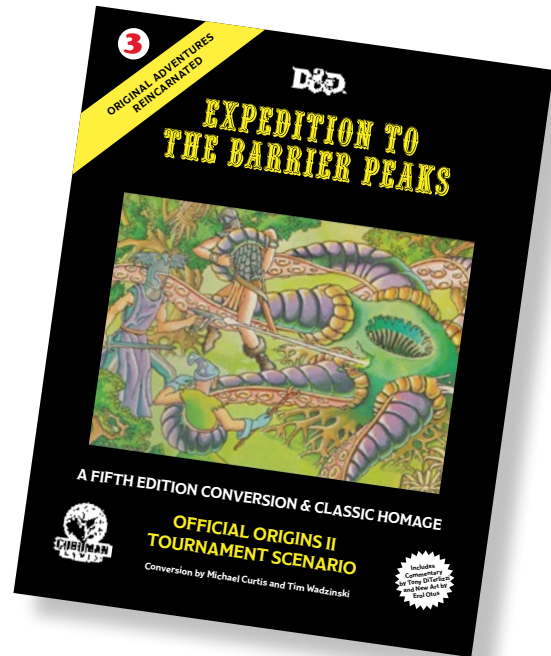
As introductory text that immediately concludes with the party standing at the cave mouth, that's all the hook one needs. However, once you read through the adventure, you realize that this topic of raiding monsters is never touched upon by Gygax. Some of it is hand-waved away, implying that the rampaging monsters are alien creatures freed from stasis cages and either released or escaped from the crashed starship. This could account for some of the attacks, but a series of strategic raids suggests that there's more to the sacking of strongholds than simple monsters run amok. Someone or something needs to be coordinating the attacks. This was the first firm foothold I needed to start scaling this particular peak.

Stemming from this realization, OAR #3 features a new hitherto-unknown seventh level that ties into the invasion threat. It also expands on the landscape immediately around the spaceship, providing possible clues, allies, enemies, and hazards that the party might encounter during their search for the mysterious metal cave. It's even possible they could blunder upon the very enemy leading the raids against the border keeps, a potentially lethal occurrence even to a high-level party of adventurers. Clearly, in order to defeat such a threat, they might need access to more potent weapons and defenses. If only there was someplace nearby where they might find them…

I've done my best to take Gary's design methodology to heart when building upon what he first presented. Obviously, both game design and player expectations have changed in the more than forty years since *Barrier Peaks* was written, and gamers of more recent minting are accustomed to larger stat blocks and more expansive encounter description that in the 1970s. I've tried to walk the line between meeting their needs and keeping the old school dungeon crawl spirit alive. With any luck, those brave souls mounting the expedition to the soaring mountains and exploring the miraculous and terrifying dungeon beneath them will be unable to differentiate between the old and the new.

ALL THE ANDROIDS WERE KARATE FIGHTING (AND FENCING AND BOXING TOO)!

by Michael Curtis

Potential players of OAR #3: *Expedition to the Barrier Peaks* should avert their eyes from the following because it contains a spoiler about the original adventure. If you've already delved into that mysterious cave high in the Barrier Peaks or have run the adventure for your players, stick around though. I'm about to discuss my favorite encounter in the adventure.

And no, there aren't any bunnies involved, but that's a good one too.

With that warning out of the way, let's speak freely about a certain trio of androids found on the lowest level (so far) of the dungeon—the physical training androids. You might remember them as the guys who beat the stuffing out of you if you explored the spaceship as a player or the trio who whomped the tar out of the PCs if you were the DM. Masters of boxing, wrestling, fencing, and karate, the three artificial lifeforms are lethal combatants, in some cases capable of killing an opponent with a single blow. Even a blaster pistol won't make much difference once the trainer androids get into melee range. However, it's not their lethality that makes these guys my favorite encounter in the adventure. It's how Gary Gygax presents them in the text for the DM, hinting at role-playing opportunities by which to make the encounter more than another slugfest.

In the original adventure, Gary writes "As soon as the party enters, the three will approach and speak, telling the party to prepare for training. Even if no translation spell or device is employed, the trio will select opponents and commence 'training' exercises." What follows is a description of their combat tactics and stats. Yet despite this paltry amount of information, the opportunities a clever DM has at their disposal in portraying the androids is immense and I've always enjoyed spicing this encounter up with a little of my own eclectic role-playing methods.

Since the androids interact with the PCs before things get rolling, this is the perfect opportunity to imbue them with memorable personality quirks or distinctive vocal traits. They are as blank a canvas as their featureless android faces, allowing the DM to portray them in a number of ways. In a more drama-heavy role-playing game, I might feel obliged to dwell upon their artificial lives, but since this adventure is a dungeon crawl with laser pistols, there's no need to delve to deeply into backstory. Instead, I'm going for high camp

and memorable interactions the players will remember long after the dice are back in the bag.

Clearly, the karate master offers a lot of potential and there's a ton on inspirational material to draw from. And, really, who says it has to be karate master anyway? Its attacks can easily be described as a form of kung-fu, judo, Krav Maga, taekwondo, or other fighting art forms. The laziest way to role-play this android would be to portray it as a knock-off Mr. Miyagi or a kung-fu master straight out of the wuxia genre. This can be effective if done with care, but can all too-easily swerve into cultural insensitivity and stereotyping. Gary probably had the Sunday afternoon "chopsocky" films of the 1960s and 1970s in mind when he introduced this character, but we can do better.

Rather than a bad martial arts film trope, let's use inspiration from other sources. Imagine it as Morpheus from *The Matrix* films, especially the kung-fu training scene between him and Neo, or a flamboyant MMA fighter rather than the koan-dispensing figures of the past. If you want to get really esoteric, play it as Count Dante, the Deadliest Man Alive, instead.

There are plenty of Hollywood clichés or impersonations to use when portraying the boxing trainer. It can be a Rocky clone knocking the PCs' blocks off while occasionally shouting "ADRIAN!" or a Burgess Meredith wannabe calling them "bums" during the fight. Maybe it reminds the PCs that it's the greatest and floats like a butterfly and stings like a bee. Perhaps it has an unusually soft voice for a boxer and occasionally breaks into air drums as Phil Collins suddenly cues up on the soundtrack? Whatever your desire, *Expedition to the Barrier Peaks* is already pretty weird romp and a few more anachronisms isn't going to break the adventure. If your players will get a laugh out of it, go for it.

And if boxing isn't your forte, remember the android is also the wresting trainer. You've already probably guessed what my suggestions for roleplaying it that way are going to be. Although the android is trained in Olympic style wrestling, are we really going to let that stop us from mining the WWE for inspirational role models? From Ric Flair to the Rock to Stone Cold to the Hulkster (or my personal favorite from back in the day, George "The Animal" Steele), there's no lack of colorful wrestling personas to steal from when portraying the android.
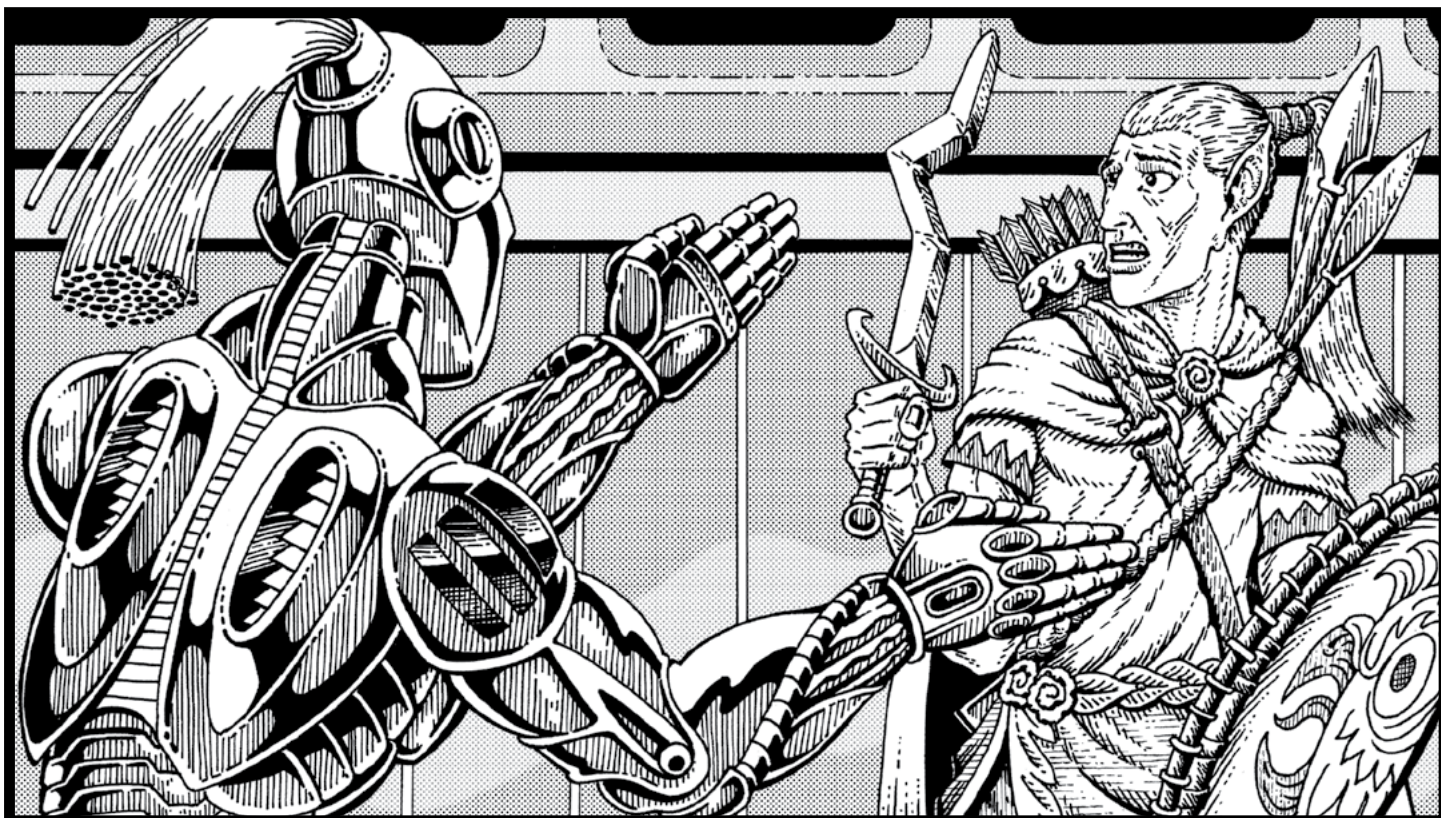
We might not have as many iconic personas to draw up with the fencing master, but if you throw in a couple of "You are using Bonetti's Defense against me, ah?" or "This is the water dance, it is swift and sudden. All men are made of water, do you know this? If you pierce them, the water leaks out and they die" quotes and you've got yourself a memorable sword fight.

Bad impersonations aside, the other reason I love the three android trainers is because as dangerous as they are, the encounter has an Achilles' heel for the players to figure out. There's a way to get the trainers fighting among themselves, allowing the party to bypass them and loot the room, and/or even just gang up on one of the androids while the other two fight it out. This method of short-circuiting the encounter isn't obvious, but Gary was devious enough to slip it in

there, rewarding players who use their brains as much as their characters' brawn to resolve problems. I've yet to have such players at the table, myself, but I remain forever optimistic.

DMs should take a lesson from this encounter and remember that any written adventure is never complete until they run it for others. A poor DM reads the adventure rote as presented; an amazing game master makes it their own, personalizing it with flourishes and embellishments that the designer(s) would have never thought of and that only the players would truly enjoy. *Expedition to the Barrier Peaks* is a wonderful adventure, but it's up to you to make it unforgettable. Hopefully, OAR #3 gives you the tools you need to do so.

THE FUTURE WAS THEN

by Michael Curtis

ork began on the adventure that would become *Expedition to the Barrier Peaks* in 1976, more than forty years ago. Since that time, despite the speculations made by a bevy of science fiction novels, films, and TV shows, technology has advanced far beyond what people imagined in the middle of the 1970s. Our daily access to technological marvels today in many ways outstrips even the most forward-envisioning prophecies of sci-fi writers and dreamers.

These technological advancements presented an interesting design problem when deciding to convert and expand *Expedition to the Barrier Peaks* as our third entry in the popular Original Adventures Reincarnated line for fifth edition. *Barrier Peaks* features over forty illustrated handouts intended to be shown to players to help the Dungeon Master describe what their fantasy counterparts are encountering. Many of these handouts include technological devices and environments adorned in sci-fi set dressing.

As can be imaged, most of these science fiction elements are depicted as we imaged the future would look like in the 1970s. Computers are massive, clunky device. Robots are hulking menaces equipped with metallic tentacles. The micronization of technology is nowhere to be found here. If you've ever watched the original *Star Wars* film and snickered a bit when the Death Star plans are stored on "data-tapes," you get the idea that the future as envisioned then was profoundly different than what came to be.

When it was time to expand the adventure and to create new art for both the book and as player handouts, we were left pondering on how to do so. While keeping the 1970s vision of the future would remain true to the adventure as first published, how would the gamers of today—many who have been familiar with a world containing the internet and smart phones since birth—react when confronting the outdated technology of *Barrier Peaks*? Would the adventure, which is already a wild and, at times, zany scenario, become nothing more than a laughing stock? On the other hand, revising all the pre-existing technology and building on more modern concepts of the future strips the adventure of many of the beloved touchstones old school players expect when playing through this classic scenario. Plus, in a world where technology breakthroughs are coming faster and faster, anything we deemed as "futuristic" now, would only become outdated and just as laughable as the 1970s' era tech in only a short time.

Ultimately, we decided to not only keep the 1970s sci-fi vibe, but to expand on it with the new material. The reason for this was twofold. First, we wanted to remain true to the adventure as it was presented in its original form, allowing longtime players to come back and re-experience the adventure as they might have played through it in the 1970s and 1980s. People have fond memories of those clunky, duck-billed worker robots and the laser rifle that looks like an Erector Set capable of burning your enemies to a crisp.

Secondly, yet perhaps more importantly, we realized that by keeping the future retro we'd be perpetuating the adventure's reputation for stumping the players just as much as their characters. The most demonstrative example of this that I can think of is the ship's library. In this room, there are several microfilm readers and cabinets containing spools of microfilm ("data tapes" so to speak). In 1976, when Gary Gygax ran the module for the first time, I'm willing to bet that his players, after they pondered Gary's descriptions a bit, would have been able to guess at these devices' purpose. But imagine a group of young players encountering the same room today. How many of them—Dungeon Master included—will know what a microfilm reader is in the first place, let alone how to get it to work! Time and changes in technology have managed to do what all the flow charts and player handouts can't—make retro technology just as mysterious as its futuristic counterpart.

Having arrived at this decision, we were able to provide concrete art direction when commissioning new artwork for the expanded sections of the adventure. The artists were instructed to indulged in antiquated—by 21st century standards anyway—futurism and to make their works as retro as possible. In some cases, the artists outstripped expectations, improving on ideas presented in the expanded sections of the dungeon so much that we had to go back and make changes to the manuscript because their take on things was better than what was in the text. The resulting imagery has been amazing and the new material blends wonderfully with the imagery laid down by such TSR luminaries as Erol Otus, Diesel LaForce, and Jeff Dee.

Players should be aware though that "clunky and funky," as I like to call the science fiction tech of that era, doesn't mean it's something to be laughed at. We've introduced a number of new encounters that rival the original adventure in inscrutability and lethality. Players will have to use all their resources to make it out of the Barrier Peaks alive when OAR #3 hits the shelves. While the fifth edition of the original fantasy role-playing game may be a little more forgiving at times than its predecessors, a certain crashed starship isn't. However, the rewards for defeating the dungeon and its guardians far outweigh those risks. Do you have what it takes to fight the future?

Converting a Classic Adventure

by Chris Doyle

When interacting with the fans of the Original Adventures Reincarnated books, often the first question I get is, "How do you go about converting the module to fifth edition?" (This is usually followed up by, "How can a 32 page 1st edition module end up as a 300+ page homage?", and "How come a pdf doesn't come with the book?"). Today I'm going to discuss the design process I use when approaching a project such as this.

The first step involves re-reading the source material (the original module) and any additional later edition conversions. And then I read it again, this time in pdf format, so I can print it out and scrawl notes and highlight important sections. Next, a search of any other articles or source material directly related to the module. For *The Lost City*, this included Chapter 10 (Zargon) of *Elder Evils* (2007), a 3.5 edition WotC supplement, *Mystara: Return to the Lost City* by Mike Mearls in a 2004 Dragon Magazine article, and *Masque of Dreams*, an adventure in Dungeon Magazine (2007) by B. Matthew Conklin III. During this process, I develop lots of notes and generating concepts for newly designed encounters.

Next come the spreadsheets. You can never have too many. The first is an overall summary of the project. This is a tracking document, to guide the tasks of the conversion: assign natural chapters, identify additional sections to develop, assign due dates and track word counts. The next spreadsheet is the Creature Log. This is a list of all the new 5E converted monster stats and where they came from. Some are new monsters in the original module, some are in other official WotC sourcebooks, and some are new designs, although these tend to be based off critters originally designed from the Basic or Expert rulebooks or 1st edition monster books. This tool is designed to make the editorial department's (I shall call him, "Tim!") life easier to track down where these creatures came from.

Now I'm ready for converting monsters to 5E. This is the first actual writing task. I generally design most of them before I get to converting the original material, but a few extra always pop up. I'll also try to develop any new spells or magic items at this stage, although this process is often ongoing as I delve into the details of the original module.

Next, it's onto the 5E conversion of the original module. I try to alter the text as little as possible during this stage, to keep that first edition essence, especially the esoteric terms often used in the late 70's and 80's. Generally, this involves moving text around to put it into easy to use and standard 5E formats. This might look like the following (although some parts are omitted):

- Encounter # and Title

- Notes to the DM

- Read-aloud Text

- Environment Description for the DM

- Creatures/NPCs

- Creature/NPC tactics

- Treasure

- Developments

This is also the time to develop player handouts and add sections to facilitate the modern gamer running this classic at the game table. For example, adding read-aloud text as needed, or sidebars to fully develop concepts. During this time, I continue to generate notes regarding new material that can tie into the original.

Then we get to the truly creative part of the process: designing all-new 5E material to supplement the original adventure. This part varies in scope depending on the source material. In The Lost City, there are extensive areas developed for 5E gaming, easily the most of any OAR product to date. This includes wilderness encounters in the desert, fully designing the five lower levels of the pyramid, enhanced details on the lost city, and fully developing several catacomb areas beneath the city.

The last stage involves adjustments to the maps for delivery to the cartographer. The maps are worked on through all the steps outlined above, but at this stage I clean them up and generate a pristine copy for reproduction (or creation in the case of a newly designed location). Then I get to work on the illustration suggestions for the entire book. Then it's off to the other members of the team to work their magic, be it editorial, drafting, or illustration. At this point in time, the designer is done, and gets a few weeks off to recharge the batteries (although I'm usually already thinking about the opening stages of the next project). Then we move into the review and layout stages.

The key to working on a project of this scope is to break it down into smaller tasks that are easier to wrap your head around. That way they can be assigned to different members of the team, or if there is but one primary designer, it helps manage the tasks, and allows for the achieving of smaller milestones along the way. If I don't feel like converting text today, maybe I can convert monsters to 5E or draft some maps. Always keep rowing forward!

INSPIRING THE LOST CITY

by Chris Doyle

Before I start an Original Adventures Reincarnated project, I often spend a few weeks reviewing material to give me inspirations. Converting and designing *The Lost City* was no different. Off the top, here are a few of the more noteworthy sources I drew on for inspiration.

I admit, I'm not a hard-core Appendix N fan (sorry, boss). I'm a very slow reader, and it tends to put me to sleep. Sure, I've read Tolkien and a smattering of Lovecraft. But in the 80's, my go-to fiction sources were Arthur Conan Doyle, Terry Brooks, and RPG game books. Later on, it was *Star Wars* in all of its various forms. That said, in the past few years, I have read most of the Howard Conan short stories. And two in particular were inspiration for me regarding the Lost City: *Xuthal of the Dusk*, with its abandoned city in the desert and drug-induced population; and to a lesser extent, *Red Nails*, which shared many similar themes. I'm guessing these stories directly inspired Mr. Moldvay as well.

When it came time to develop brand new material project, specifically designing the Lost City and the various catacombs below, I looked to other classic D&D game books. For the city, I leaned on *D3: The Vault of the Drow* in an effort to capture the alien feel and scope of an entire city underground. Naturally, the Underdark and a review of the classic maps from the *Dungeoneer's Survival Guide* was re-quired when I prepared to design the catacombs below the Lost City. For adventures set in the Underdark, obviously I reviewed *D1-2: Descent into the Depths of the Earth*, and the 2nd edition *Night Below* campaign setting. When I got ready to design the goblin caves, I draw on parallels from Gygax's own Caves of Chaos. A recent trip to Mammoth Caves in Kentucky was a great perspective for myself regarding rock formations and designing in a 3D environment, since the catacombs and caves were ripe with elevation changes.

Another inspiration was the 1984 motion picture *Conan the Destroyer*. At the time (keep in mind I'm 14 years old), I thought this movie caught all the essence of D&D on the big screen. Sure, it was more light-hearted than the original movie, but it had fighters, rogues, a princess and wizards. There was a good old-fashioned quest, including a hex crawl, dungeons to explore, powerful relics, wizards dueling spells, swordfights, betrayal at the end and a classic boss battle. The similarities between the horn of Dagoth (from the movie) and the only way to defeat Zargon in his lair at the bottom of the pyramid are there. Has it aged well? No. Do I appreciate the first *Conan* movie more today as a grittier adventure more efficiently distilled from Howard's original tales? Yes. But it was still worth a re-watch decades later to set the scene and give me a few ideas for placing some Easter Eggs while designing new content for *The Lost City*.
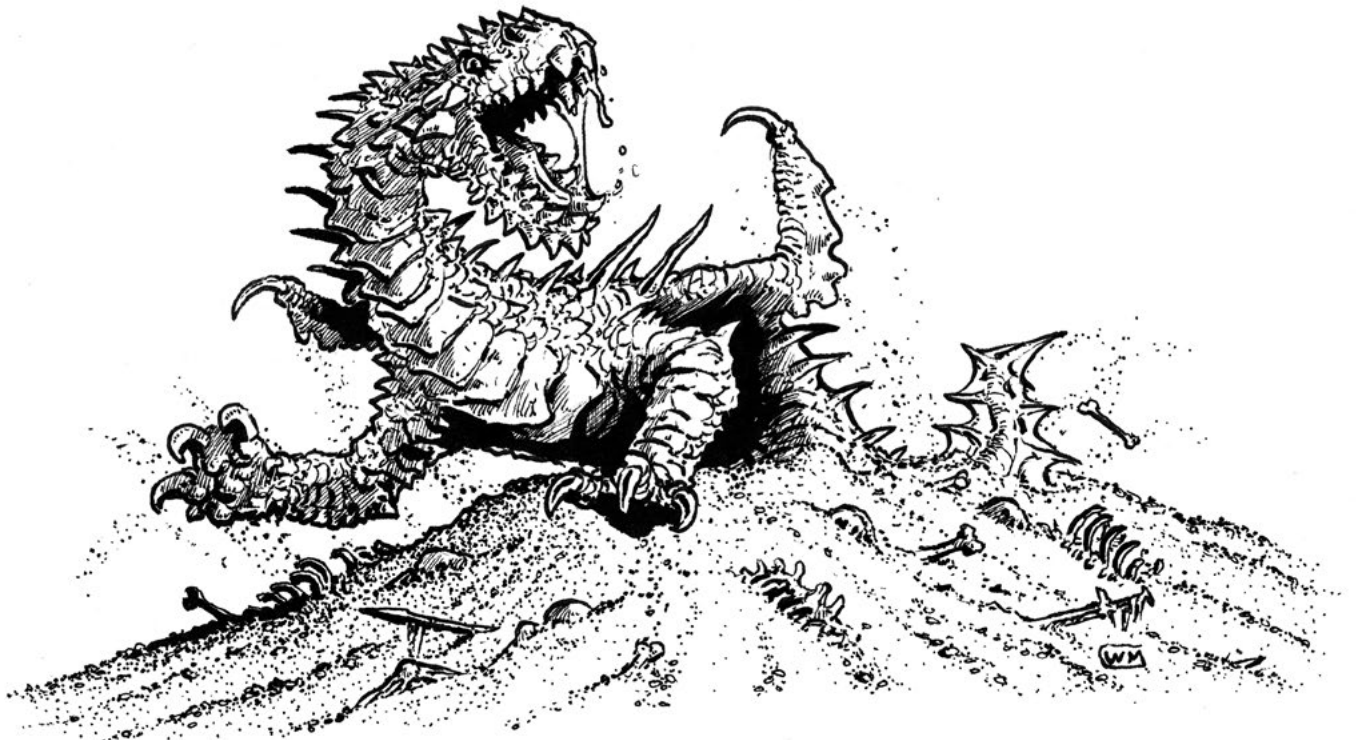
HUNTING FOR EASTER EGGS

by Chris Doyle

Publisher's note: Read this designer's diary after you have read OAR4: The Lost City! You will appreciate it more that way.

One of the best parts about converting classic TSR adventure modules to the fifth edition of *Dungeons & Dragons* is hiding Easter Eggs. Since my early days writing for the 3.0/3.5 *Dungeon Crawl Classics* line, I've enjoyed placing Easter Eggs. Adventures are all about the players, but I'm guessing less than 10% of all published adventure modules are actually played at the table. Personally, I own more than 600 adventures (I have a spreadsheet!), and I've probably only gotten 1% to the game table. But Dungeon Masters (and gamers in general) enjoy reading adventure modules. And that is what the Easter Eggs are for: the readers and fans.

Many of my Easter Eggs are inspired by popular culture of the 1980s. I'm a child of the '80s, and early in the decade was when I discovered *Dungeons & Dragons* (and role-playing games in general), which had a major impact on my life to this day. It's fitting as many of the classic TSR modules we convert for the *Original Adventure Reincarnated* product line were originally designed in the late '70s and early '80s. My other inspiration are classic adventure modules.

SPOILERS AHEAD! It's hard to talk about Easter Eggs without spoiling the surprise. Below are some details on a few of the Easter Eggs in *B4: The Lost City*. There are others to be discovered, but if you prefer not gleaning this information, please stop reading!

Names are an easy target for Easter Eggs. Often, I'll take a name and re-arrange the letters to form another name. Or name a place after someone. Here is an easy one: The underground lake in the cavern that houses the Lost City is named Lake Moldvay, after the original designer of the classic module. I can't take credit for this, as I believe another author came up with it, but I did import it to the conversion. Here is another, somewhat obscure. One of the pre-generated player characters we included is a female human rogue named Dayla. This is a shout out to a serving wench (and cutpurse) Dala in the *Waterside Hostel* from the village of Nulb in *T1-4: The Temple of Elemental Evil*. Dala was a reoccurring NPC in my home campaign featuring that module in the late 80's. This next one is a bit more obvious: the svirfneblin leader in the lower catacombs is named Keogh. This is the root of Keoghtom, a famous Greyhawk alchemist and creator of the magical ointment that bears his name. No idea why I came up with this one!

As mentioned in a previous designer diary, the mid-80's movie *Conan the Destroyer* resonated with me in regard to *B4 The Lost City*, specifically the horned god-like Zargon. I had to create one (or more?) tie-ins. In the movie, the horned deity was Dagoth. In the *B4* conversion, I named a brown dragon Dagothra. Again, moving the letters around and we have Dragotha, the infamous undead dragon mentioned on a map in the classic module *S2: White Plume Mountain*. Boom! Two for one! But it gets better. It's not as widely known, but the uncredited actor that donned a massive rubber suit to play Dagoth in the movie is none other than André René Roussimoff, better known as Andre the Giant. Of course, everyone knows him as Fezzik, the lovable brute from *The Princess Bride*. My Easter Egg and homage to Andre the Giant should be easy to find in the *B4* conversion.

Finally, inspiration for places and set pieces can be Easter Eggs. I can share two. The first are the Goblin Caves, located in the cliff faces on the opposite shore of the underground lake. The name and the brief description called my attention to the *Caves of Chaos* from the classic module *B2: The Keep on the Borderlands*. When I designed the site, that was my guiding inspiration. Although, somewhat in reverse, as the weaker monsters were located in the upper caves, while more challenging monsters occurred down below in the conversion. In *B2*, this was the reverse as the weaker humanoids inhabited the lower caves. My final Easter Egg (that I'm willing to reveal) inspired an entire map. In the conversion of *B4* there is a maze clearly inspired by a classic old video game from the early 80's. Although the players might not recall the layout of the passages of this maze, they should recall the familiar elements, several of which are important to traverse confusing passages. Enjoy!

Let's face it. Easter Eggs are fun, both for the designer and the reader. Most are lost on the players, but hey, they get to experience and make their own stories in the framework of the encounters. I hope this has inspired you to hunt for Easter Eggs. You never know where they are to be found!

YO, JOE!

AND EVERYONE ELSE NOT NAMED JOE, TOO!

There are a LOT of names that float around at Goodman Games. Enough that you might not be able to keep track of them in your head. So, we decided it was high time that you got a glimpse into the crew that actually moves things behind the scenes, keeping Goodman…good.

Like most things from we produce, there's a bit of an old-school touch to it. If you are a child of the 80's—or maybe even well after, considering the popularity—you might recognize this format. We couldn't help ourselves (but we can give a big thanks to Larry Hama for creating the original cards for another well-known product line!).

So here's the crew that makes all this amazing magic happen. Allow us to proudly unveil THE G.G. JOE FILE CARDS!

ARTIST
Code Name: Ambassador from North Kovacistan

File Name: Kovacs, Doug
Primary Responsibility: After-hours DCC RPG
Secondary Responsibility: DCC Online
Birthplace: Northwest Chicagoland   Grade: Extra Low

A known associate of the Dreadnoks, the Ambassador from North Kovacistan specializes in exploring the unknown roads of gaming and art. He allows unaware civilians to blissfully enjoy the rewards without exposing themselves to the soul-crushing risks of going toe-to-toe with the unstoppable forces of mediocrity. Certified expert: traditional physical media of art creation, including watercolor, acrylic, and pen-and-ink illustration. Graduated 9th degree black belt in illuminated cartography. Currently pursuing certification in airbrush techniques.

"They say the Ambassador from North Kovacistan is the living embodiment of DCC. He's been heard to say that winning DCC is in the process of playing DCC – and the authority of the rules ends when you evolve your game into something more fun. Many people have visited Kovacistan, but it seems like only one man can truly live there. So when the Ambadassador visits us, people listen. And not just because he makes us feel smart and cool."

WRITER
Code Name: One More Week

File Name: Stroh, Harley
Primary Responsibility: Vanilla fantasy
Secondary Responsibility: Breaking bones (self)
Birthplace: Yosemite National Park   Grade: AC -2

One More Week cut his teeth in the Caves of Chaos at the age of eight and has been running games ever since. He has a deathly fear of social interactions, which runs counter to his rabid appreciation of the Joe team. Qualified Expert: Epic Funnels, Spell Duels, Team DCC Tournaments, pulling Kovacs off of limousines before the cops arrive.

"If you go back to DCC 17 you'll find magic items and monsters that make no sense according to 3.5. His 4e adventures were even worse. Some say that the Dark Master wrote DCC so that Harley wouldn't have to keep breaking the rules to D&D. Sometimes the Mountain comes to Mohammed."

PUBLISHER
Code Name: The Dark Master

File Name: Goodman, Joseph E.
Primary Responsibility: DCC RPG, polyhedron obsession
Secondary Responsibility: DragonMech, Broncosaurus Rex, WH40K('87 ed.)
Birthplace: Atlanta, GA   Grade: Level 6 publisher

The Dark Master directs a crew of highly specialized operators via short-burst transmissions issued from a citadel atop Mount Tamalpais. His broadcast site has been traced to the vicinity of a government-designated Nike missile launch site known as SF-88, but beyond that all tracking attempts have failed. The Dark Master is believed to have a civilian alias which he uses to infiltrate the muggles and pass undetected to various safe houses worldwide. Through study of the muggles and pacts with unknown intelligences, the Dark Master takes the literary and artistic spawn of his gifted creators, blends them with fragmentary nuances of bygone eras, and ushers forth glorious twisted things that feel as if they are old despite their fresh copyright. Comes from a long line of publishers and rabble-rousers who conceal chaotic tendencies beneath lawful costumes. Specialized education: game publishing boot camps in Scotland, Sweden, and Pennsylvania. Qualified expert: publishing software (all), offset printing techniques, select categories of pulp literature and art, business biographies of obscure game publishers. Known sesquipedalian and Luddite tendencies. Refers to the internet as "what?"

"The Dark Master is trying to build something great, some edifice to classic fantasy, and he needs to locate enough like-minded souls to do it. Their numbers are growing, and soon there will be enough for The Great Ritual to begin."

SHIPPING GUY
Code Name: Warehouse Yeti

File Name: LaBaw, Keith
Primary Responsibility: Role Playing Games
Secondary Responsibility: Other table top games
Birthplace: The Desert Wastes   Grade: DY-7

Warehouse Yeti (aka The Desert Yeti) is an equipment specialist highly skilled in many aspects of making sure Goodman Games customers receive the essential components in order to complete their DCC RPG missions. Books, dice, swag, shirts, and even customized alloy belt buckles, ship directly to GG-Joe forces around the world from the Warehouse Yeti's secret desert base. In his spare time, Warehouse Yeti builds Mad Max style go-carts, costumes, and props for desert events with other post-apocalyptic enthusiasts. Qualified expert: Pittney Bowes K-700, ODFL loading, USPS postage optimization, U-Line 100.

"That tall son-of-a-gun makes tactical fulfillment look like child's play."

WORD COUNT ASSASSIN
Code Name: Rat-Snake-Eyes

File Name: Curtis, Michael R.
Primary Responsibility: RPGs, game design, imagination-for-hire
Secondary Responsibility: Appendix N Scholar, miniature wargames commander
Birthplace: Unknown   Grade: FU-2

Raised by the Infinite Monkeys with Typewriters Clan in a secluded monastery, Rat-Snake-Eyes learned the Way of the Purple Prose. When deemed ready, Rat-Snake-Eyes was sent into the world to kill word counts and prolong the suffering of deadlines. After he defeated the Alphabet in hand-to-hand combat, Rat-Snake-Eyes was recruited by the Dark Master to lead guerilla campaigns in the Shudder Mountains, Nehwon, the sunken continent of Ru, and against such adversaries as Emirikol the Chaotic and the Host of Chaos. When not slaying words, Rat-Snake-Eyes enjoys pinochle and Neil Diamond. Qualified Expert: MS Word, Webster's Dictionary, Thesaurus, No. 2 pencil with attached eraser.

Quote: *sound of a snapped neck*

BOOTH LASS
Code Name: Coyote

File Name: Brooks, Allyson
Primary Responsibility: RPGs for kids
Secondary Responsibility: Gaming psychology
Birthplace: Smyrna, GA   Grade: FTGFOP

Coyote is a powerful weapon in the Goodman arsenal. Her training in art and psychology makes for a dangerous combination, which, combined with a sense of humor that makes razors look dull, tends to keep fans entertained and informed. Allyson is usually seen in the company of her husband and cohort, Brett "Chromedome" Brooks. Allyson is also a talented writer, and the author of the fan-favorite game, Meddling Kids.

"Isn't this exciting? Are you excited because I'm excited! I've never been so excited, well, except for the time that I saw you and I went [gasp] but I mean really, who could top that?"

GGJOE

DEMO TROOPER
Code Name: Beast Mode

File Name: LaSalle, Brendan J.
Primary Responsibility: Convention Judge
Secondary Responsibility: Adventure Design, Streaming Games
Birthplace: North American Empire   Grade: E-Z

Beast Mode's fear of working the booth drove him to improve his GM skills until running demo events was all anyone would let him do. Specialized games: Certified Xcrawl Xpert, DCCmonster, MCCman second class. Specialized Education: Goodman Games School of Adventure Non-Suckage, Pandahead Proving Grounds, GenCon Endurance Trials. Qualified Expert: Game Demos, NPC voices, Finding Coffee.

"Beast Mode runs games in person, online, at conventions, FLGS stores – he'll run a game on horseback if you need!"

GGJOE

COMMUNICATION SPECIALIST
Code Name: Chromedome

File Name: Brooks, Brett
Primary Responsibility: RPGs
Secondary Responsibility: Bad Movies
Birthplace: Johnson City, TN   Grade: BB-8

Chromedome is a trained field pantologist. He mans the customer and retailer communications stations, as well as helping out with social media, web updates, and several other jobs, as the need requires. Brett, along with his wife Allyson, work a number of conventions for Goodman Games, where they do their best to inform, entertain, and get the goods to folks. Brett and Allyson are also the owners of Pandahead Publishing—the original publishers of Xcrawl—where they still publish novels, games, and artwork.

"I wanna decide who lives and who dies!"

GGJOE

JACK OF ALL TRADES
Code Name: Musk Goblin

File Name: Zimmerman, Dieter
Primary Responsibility: RPGs that Goodman doesn't make anymore
Secondary Responsibility: Sid Meier's Civilization
Birthplace: Lawrence, KS   Grade: B+

Musk Goblin specializes in social media warfare, but he is also a passable adventure writer, GM, salesman, graphic designer, and event organizer. He's highly adaptable; he learns on the go and does whatever needs doing. His knowledge of Goodman Games history is second only to the Dark Master's, and he is a qualified expert in the DragonMech lore. He has an extensive circle of contacts in the gaming industry, renaissance faire community, and the general sphere of nerd-dom.

"He just does stuff, you know? Like, you'll say you need something done, and he'll step up and do an adequate but inexpert job – at darn near anything. Oh, and you want to know WHY Joseph is called the Dark Master? Musk Goblin knows."

GG★JOE

LOGISTICS & TACTICS
Code Name: TACO

File Name: Hershberger, Jon K.
Primary Responsibility: Convention Logistics & Comms
Secondary Responsibility: Guerilla Marketing, Cyber Warfare, & Event Information Metrics
Birthplace: Newton, Kansas   Grade: C-4

TACO has seen many campaigns, and many conventions, from Kul-Con in 1980s to Gen Con, Genghis Con and Gary Con in the 2000s. He's old school, and he has dice and lead minis older than most of the Goodman authors. Whether running AD&D games or marshalling marketing activity in the con booth, TACO has the "no BS, git 'er done" soldiering attitude others only strive for.

"I've never seen a guy take incoming fire like TACO. When the Gen Con reg system is down, the event marshals are hassling us for ticket counts and the round 3 tournament judge is a no-show, he stands there and calmly assesses the problem, identifies a firing solution, and returns fire while everyone else is still ducking for cover."

GG★JOE

CHIEF MADLING
Code Name: The Wrangler

File Name: Bruner, Marc
Primary Responsibility: DCC RPG
Secondary Responsibility: Mutant Dinosaur Gongfarmers
Birthplace: Abilene, Texas
Grade: J-1; Sensitive Compartmented Information (SCI) eligible

One of the newest members of team GG Joe, the Wrangler performs a miscellany of tasks when called into action, including writing, booth factotum, and undertaking the occasional secret mission. Though only a subaltern writer, the Wrangler is valued for his versatility, and has penned adventures for DCC RPG, MCC RPG, and Dinosaur Crawl Classics along with the occasional web-article. He most recently served as co-designer for the DCC Open tournament during Gen Con 2017, helping to guide dozens of players to their doom within the dark tombs of Thakulon the Undying. He is currently lead designer on top secret project REDACTED with REDACTED, licensed from REDACTED. When the Wrangler isn't gaming or writing, he runs amok with his four kids and paramour in lovely Austin, TX. Specialized education: editing; zine-wrangling; extensive training in stand-up judging from the masters of the form.

"Be wary of The Wrangler — he's new and he's got nothing to lose."

GG★JOE

SCRIBBLER
Code Name: Link Boy

File Name: Poag, Stefan
Primary Responsibility: Art Stuff
Secondary Responsibility: Torch carrier, loot bearer, cartographer, arrow-sponge
Birthplace: The Hinterlands   Grade: Henchman/Hireling, Order of the Brown Pants

Link Boy can usually be found toting spare coils of rope, torches, extra iron spikes, flasks of oil and other dungeoneering necessities while staying as close to the middle of the marching order as he can get. He assists with party mapping chores and frequently offers to carry the torch, hoping that these contributions will keep him out of the front ranks and far from harm's way. Between adventures, he attempts to capture scenes of heroism and valor with ink and paint.

GGJOE

"Is it really my turn to check for traps? I'm pretty sure it's Brad's turn!"

PENCIL/PEN SPECIALIST
Code Name: Scribbles

File Name: McDevitt, Brad
Primary Responsibility: RPG's, Horror, Fantasy
Secondary Responsibility: Tactical Graphics Manipulation
Birthplace: Salem, Ohio   Grade: 2-HB

Scribbles is highly skilled in use of pencils, pens, paints and computers in an offensive capacity. He is capable of landing quips, jokes, and sarcastic commentary with pin-point accuracy. Known for his nocturnal habits and prodigious coffee consumption. Capable of pulling all-nighters enthusiastically when motivated by the dreaded Deadline Demon. Qualified expert: art, music, mayhem, along with more art and music. Classified: One of the very few modern artists capable of Virgil Finlay level stippling. Special education: graduate degree equivalent in pulp illustration history.

GGJOE

"Dragons, palm trees, Orcs, and pretty little ponies... they all go down the same once Scribbles gets ahold of them."

WORDSMITH
Code Name: Old School

File Name: Doyle, Chris
Primary Responsibility: RPG's, specifically all editions of the world's most popular fantasy role-playing game. Except 4E!
Secondary Responsibility: Tabletop board games, card games, miniature games
Birthplace: CLASSIFIED   Grade: RPGA™ TD-20

Old School has been playing RPGs for over 35 years. He has been a professional freelance author for over 25 years, primarily focusing on adventures. He has penned adventures for 1E, 2E, 3E, 3.5E, 4E and 5E of the world's most popular fantasy role-playing game. Old School is a qualified expert on designing, GMing and organizing multi-round competitive RPG tournaments. An avid fan of all things Star Wars (including jawas and porgs), in his early days he wrote material for various incarnations of the Star Wars RPG. Old School has a massive tabletop game collection (300+ titles) that reside on the "Wall of Game," which measures over 12 feet long and five feet high. That said, he is most comfortable behind a Game Master's screen at an RPG table. Qualified expert: level 10 booth jockey.

GGJOE

"A bad day gaming is better than a good day at work!"

EDITOR-AT-LARGE
Code Name: The Reverend

File Name: Ultimak, Dakota Jesus
Primary Responsibility: DCC RPG
Secondary Responsibility: Old-School Rules, First-Person Shooters
Birthplace: (Classified)   Grade: Specialist (4th Level)

The Reverend is responsible for preparing written and visual media to convey game theme and rules information. The process can involve correction, condensation, organization, and many other modifications performed with an intention of producing correct, consistent, accurate and complete work. The process begins with the Dark Master's idea for the work itself, continuing as a collaboration between the authors and artists as the work is created. As such, his abilities involve creative skills, human relations, and a precise set of methods. Specialized Education: Infantry School, Art/Graphic Design School. Qualified Expert: M-16A1, M2A1 BFV, Information Technology, Logistics, Bicycles, Desert Environments, Open Source Alternatives.

"Reverend Dak is a stickler for conventions, consistency, and precedence. He wants everything to be 'perfect'. If you haven't seen him in a while, he's probably camping in the desert."

GG★JOE

LINE EDITOR
Code Name: Quill of Doom

File Name: Brinkman, Jen
Primary Responsibility: Editing, enabling, evangelizing
Secondary Responsibility: Playtesting, podcasting, proofreading
Birthplace: under a rock   Grade: A+++

The Quill has been a Chief Acolyte of the Dark Master for the better part of a decade. She appreciates a good horror story, and that's what most manuscripts resemble when they come back — dissected and swimming in the blood of red pens. Equal parts badass gamer and mother hen, she is a founding member of both the Order of Shanna and Brinkmanomicon, and is a cross-trained asset in Field Recruiting. Top Marks: Spellburning; Nehwonian Special Ops. Second In Class: Convention Ops; Appendix N Recovery; Internet Comms. Special Training: Herding Cats; Style Guides; Vancian [redacted]. Qualified Expert: MX Ergo; Staedtler 0.3mm ("bordeaux"); MSW; Krux 5200XP.

"Go ahead, spell her name wrong in the credits. By the time she's done with the index, you'll find yourself written out of the series."

GG★JOE

WORDFARE SPECIALIST
Code Name: Scriptwreck

File Name: Bean, Steve
Primary Responsibility: Rat kings, toy makers, null singularities, rock gods, world quests; new twists on old stories; new twists on the odd (game) mechanic; narativism in DCC
Secondary Responsibility: Zany, fast-play table top miniature car combat games, kit-bashing miniatures, starting board game designs and never finishing them, paranoid Trumpstopian fantas-ti-plexes, bleak shores and trans-dimensional train robberies.
Birthplace: Hyde Park, New York but his "baptism in gaming fire" was at 3076 Church Street, Pine Plains, NY, the house in front of the Minifigs America factory.   Grade: Chief Gamer's Mate

Scriptwreck began his career in Natal Intelligence and did a brief rotation in cardboard counter-insurgency. Then a Dark Master Chief saw that his penchant for word play was wasted sitting at a desk. Recruited into Special Forces, Scriptwreck excelled, earning his TPK (total parody kill) rating in the German theater of operations. (Well, more like "rock arena" than theater ...) Scriptwreck is cross-rated in ambidextrous wordfare, having simultaneously recruited NPC (as opposed to NBC) assets in the war-torn, Nth-world countries of Agharta and Nehwon. Scriptwreck's on-the-books missions are heavily redacted but there have been rumors of recent covert ops within the post-modern Umerican political landscape. The last time he reported in, Scriptwreck was in the middle of a HALO (high allegory, low ordinary) insertion into a dangerous search and rescue mission to extract the DCC Annual from Marin County, CA.

"Scriptwreck? Yeah he's definitely a guy you want to have your back on a mission - just be prepared. He hums 'In the Navy' by the Village People the whole time - I mean, literally THE ENTIRE MISSION."

GG★JOE

PC-KILLING WRITER
Code Name: Statblock

File Name: Olson, Terry
Primary Responsibility: DCC RPG, adventure writing, game design
Secondary Responsibility: Stat man, trap technician, puzzle programmer
Birthplace: Undisclosed Animal Shelter   Grade: K9-FYSU

Statblock is a Holmes bootcamp survivor and has detonated polyhedrals through 40 years of various changes in command. Recently he's enlisted with the Dark Master Division to quell insurgents in the Purple Planet, Trapsylvania, Nehwon, Barako, and REDACTED. His canine companion, Gas Trap, is a qualified expert in subterranean extraction and threat elimination. In the field, she sniffs out rules lawyers and passes gas traps to stifle arguments. Statblock's last tour of duty involved defending Thakulon's Black Heart with clockwork guardians that led 7 out of every 10 PCs to their deaths. Specialized Education: Physics, Music, Fetch. Qualified Expert: Polyhedral Statistics, Field Manual Revision.

"Statblock is like a flak jacket for writers. Line and copy bogeys cause tons of collateral damage, but not if he's deployed. He may be a stone cold killer, but Statblock always has your six."

GGJOE

EDITOR
Code Name: Nuclear Redactor

File Name: Wadzinski, Tim
Primary Responsibility: Fifth Edition Fantasy, Original Adventures Reincarnated
Secondary Responsibility: Subscription Service, Alphabet series, DCC RPG
Birthplace: near Ft. Sheridan, IL   Grade: NM-156

Nuclear Redactor, AKA the Blue-Penciler, wields the Red Pen of Doom when reviewing teammates' manuscripts and schematics, to enhance the excellence of their missions. He has numerous sets of detailed gaming research files, tomes, and periodicals dating back decades, and his scrutinizing eye was honed over 20+ years of e-zine editing and ownership. Qualified Expert in MS-Word, '80s heavy metal, decryption, and sending ridiculously nitpicky emails. Specialized Education includes analytic methodologies, ruleset conversion, podcasting, and advanced interrogation techniques. He recently survived a lengthy Search mission into the Borderlands, behind the wheel of an EM-50 Urban Assault Vehicle. His favorite die is a 37-year-old dog-chewed blue d12 from the Cook Expert set.

"It's like he sees things that other people can't!"

GGJOE

WORD WIZARD
Code Name: Ceronomus

File Name: Brinkman, Bob
Primary Responsibility: DCC RPG, MCC RPG
Secondary Responsibility: Fifth Edition Fantasy
Birthplace: Ancient Rome   Grade: LA-1 (Legatus Augusti pro praetore)

Trusted sorcerer to Julius Caesar and keeper of the enchanted flame, Ceronomus slumbered for over 1,500 years before reawakening to practice linguistic legerdemain. Since his activation by the G.G. Joes, he has led recon teams into the depths of Lankhmar, faced Death by Nexus, confronted the Restless Un-Dead, piloted a Castle in the Sky, and has journeyed into the far post-apocalyptic of Terra A.D. Ceronomus received specialized education in multi-dimensional exploration from special forces legend "Odd" Holmes. A member of a secretive group within the Joes known only as "The Cabal," he is ready for any threat, arcane or mundane. Special Training: Chronomancy; Exo-World Survival; Latin; Multi-Dimensional Exploration. Qualified Expert: M-7 Flamethrower; d60 damage die. Arcane Affinity: Pyromancy.

"That guy can make himself heard over a bagpiper convention held on an active runway. No wonder he calls the raffle results. It just isn't fair to make Con PA announcements compete with Ceronomus."

GGJOE

FABRICATOR GENERAL
Code Name: Doom Beard

File Name: Snyder, Wayne R.
Primary Responsibility: Prop design and construction; Gen Con after hours game team; DCC zine author and artist
Secondary Responsibility: Thought crimes
Birthplace: The Appalachian Mountains   Grade: 666

Doom Beard is a half-feral mercenary from back woods Pennsyltucky. His unorthodox methods require he only be employed on the most high-risk operations. A wild card jack of all trades, Doom Beard is utilized for securing deployment zones and supply depots with scratch-built perimeter Obelisks and setting up battlefield communications relays for casualty reports via the "Doom Gong" chaos altar of his own design. A decorated night fighter, he has pulled six tours at the Embassy from 2013 to 2019, taking part in operations including but not limited to catastrophic island maneuvers, vehicular combat in hell, the destruction of entire planet-cities, and drop ship invasion of meat-based planetoids. Secure intel reports Doom Beard may currently be building an Apocalypse Ziggurat for the Dark Master using non-Euclidean geometry in a secret location which may soon be unleashed upon the unsuspecting world.

"Doom Beard is a man who gets the job done even if no one really knows what the job entails when he starts it. He works best in the worst conditions with the shortest deadlines. I've heard tell he has three nail guns! Why would anyone need three?"

GG JOE

GRAPHIC DESIGN
Code Name: Paste Up

File Name: Portly, Lester B.
Primary Responsibility: Visual Communication
Secondary Responsibility: Print Production
Birthplace: Socialist Canuckistan   Grade: GED

Paste Up was trained at the art schools of Socialist Canuckistan where he was indoctrinated in the means of production and propaganda – with a minor in assassination! Paste Up has worked as a provocateur for newspapers, an illustrator of comics, records and books, and as a prodigious designer for textile sweatshops. He is one of the founding members of the worldwide M.O.N.D.O. organization. His design and layout work can be seen on the covers, and in the pages, of numerous Goodman Games publications. Paste Up was specially recruited by GG Joe to create the authentic pulp look and feel of the Tales From The Magician's Skull fiction magazine. He is believed to be operating out of an undersea base off the coast of British Columbia. Qualified Expert: Ephemera.

"They say that Paste Up has one job; to eradicate all whitespace — and to look good while doing it!"

GG JOE

HACK ADVENTURE WRITER
Code Name: Raven Crowking

File Name: Bishop, Daniel J.
Primary Responsibility: Dungeon Crawl Classics (adventure writer, patron creator, developer of miscellaneous esoterica)
Secondary Responsibility: Blog Commenter, Knower of Useless Knowledge, Guardian of the Trove of Treasures
Birthplace: CLASSIFIED   Grade: Can-Eh

Crowking is highly skilled in many aspects of dungeon design, and is capable of producing strange monsters in the field. Dwelling in the Far North amid the polar bears and wolverines has chilled his heart to the piteous cries of characters meeting grisly deaths. Crowking is frequently armed with a Xerox D125 or a Canon IRA 8505i. He has received specialized training in controlling unruly players through the use of solid polyhedrals. His secret mission is to infiltrate every bastion of the DCC RPG. Qualified Expert: The dice chain, puns.

"Crowking lacks true military discipline… and seems to like it that way!"

GG JOE

ILLUSTRATOR
Code Name: The Phantom

File Name: Mullen, Peter
Primary Responsibility: B/X Dungeons and Dragons and DCC RPG
Secondary Responsibility: Mapping (with little pictures in the corners) and After School Gaming Club (Dungeon Crawlers Club)
Birthplace: Central Western Pennsylvania.   Grade: 6th Level Dad

The Phantom is rumored to be educating high school students in the visual arts. Although some have doubted the existence of this illustrator, he has been known to surface on at least one or two occasions, typically where free food has been offered. At Gen Con 2017 there was at least one sighting in an indoor location, though he vanished when exposed to bright sunlight. The Phantom is adept at making a nuisance of himself, particularly by scribbling on discarded pieces of paper and cereal box cardboard with burnt-out Sharpie markers. Reports suggest that an embarrassingly battered and faded old hat seems to be part of his unassuming appearance.

"He's like the sasquatch – you can find 'evidence' of his existence, but where the evidence originates is up for debate. One thing's for sure, the Sharpie drawings are real. The guy who made them? That's less certain."

ARTIST
Code Name: The Canuck

File Name: McAusland, William
Primary Responsibility: Creative Mercenary
Secondary Responsibility: Protecting the Northern Perimeter and triceratops wrangling
Birthplace: The Frozen Timberlands of British Columbia
Grade: AC RV Artist and Deadliner

The Canuck exist in a frozen world half the year — allowing him to meet art bountys and deadlines because there is no going outside — frigid death waits outside. The other half of the year during, the forest fire season, he sips red wine by the inferno, drawing with one hand, and fending off bears with the other. His weakness is the necessity of a gluten free diet, and cannot eat anything at Ethiopian Restaurants. Known to have a funny accent and say 'eh?'. His favored weapon is the maple syrup net ejector, although for melee range crosshatching, nothing beats the deadly tip of the Sakura Micron 005 pen for crazy crosshatching.

"For this new mission... what sorta deadline are we lookin' at?"

EDITOR
Code Name: Agent Skullie

File Name: Jones, Howard Andrew
Primary Responsibility: Manuscript Acquisition, Editing, Writing
Secondary Responsibility: Sword-and-sorcery scholarship, skull communion
Birthplace: Hyboria   Grade: Z-3

Agent Skullie had mastered the dark lore of forbidden tomes like the Nemedian Chronicles, Swords Against Death, The Dungeon Master's Guide 1E, and The Starfleet Technical Manual from an early age but was rejected from the ranks of the Amberites, The Beatles, and Starfleet. A bitter Agent Skullie lost his mind and became a writer, wandering the desolate regions of the Earth until unearthing a talking skull in a dark fortress in Indianapolis. Endowed then with the powers to seek out strange new tales of sword-and-sorcery and command Kung-Fu chickens, Agent Skullie was recruited by the Dark Master. When not mumbling about cryptic secrets or crafting tales of high adventure, Agent Skullie enjoys solitaire board games, cherry sodas, and karate. Also the piteous cries of his enemies and occasional human company.

"I shall find a way, or make one!"

CUSTOMER SPECIALIST
Code Name: Clickety Clack

File Name: McDevitt, Jess
Primary Responsibility: Customer Service
Secondary Responsibility: Crafting To My Heart's Desire
Birthplace: Oregon, Ohio
Grade: Ctrl+Alt+Delete

Clickety Clack has been with outfit for just a little under two years now. She is Scribbles' +1, always ready with a smile and is so happy to help! Among her talents is replying to emails, subduing irate hostiles, tracking misplaced orders, coordinating sympathetic group activities, and confirming that the coffee and iced tea are on the ready for Scribbles to pull his nocturnal art missions! Qualified Expert: Word, Excel, InDesign, and web design.

"Hello, this is Clickety Clack, how may I help you?"

GGJOE

BOX LUG
Code Name: Side Burn

File Name: Wilson, Jon
Primary Responsibility: Whatever the Dark Master Decrees
Secondary Responsibility: Figuring Out Primary Responsibility
Birthplace: California, Earth, Sol, Mutter's Spiral, Milky Way, Snickers, 94519-1118
Grade: 18% - Runaway Truck Ramp 1 Mile Ahead

In a vehicle specially armored with Arduin Grimoires and Flying Buffalo Solo Dungeons, Side Burn transports heavy boxes of crucial game books to where they're needed most in the good times — and makes sure those same crucial game books get into the right hands at all times. Cut his teeth on Dr. Holmes' opus and has the scars from the cheapest yellow d4 ever produced to prove it. He once drove a car on the freeway on two wheels and allegedly survived. Was hand-picked for the ultra-secret Goodman Games high-impact strike team because he was in the general area at the time and had just about finished his lunch. Qualified Expert: A&C, Marxes, Apes, crumbly dice, J. Kirby, household implements, WPM, the Bronze Age, Potrzebie

"I found myself in an interesting hypothetical situation the other day…"

GGJOE

WRITER
Code Name: Hot Sauce

File Name: Bernick, Julian M
Primary Responsibility: Troublemaking & bad jokes
Secondary Responsibility: Funhouse dungeons and the people who want to die there
Birthplace: Fargo, North Dakota   Grade: A- (cheating)

A top secret lurker in the playtest era of DCC core rules, Hot Sauce sprang into action in the golden age of G+ and built a ladder just to stand on the shoulders of giants. (To him, everyone's a giant.) A wise man told him to either gong or get off the pot and he's been stirring the pot ever since with Nowhere City, Steve Bean Games, Umerican Burger Wars and Crawls both Mutant and Dungeon. Somehow along the way, he made the original Spellburn lineup leave and no one has been able to get him out of the green room, where he eats 2 pounds of cheese and crackers a day. Publishes poetry to prove that you can make less money than producing third party RPG zines. Qualified Expert: Specializes in confounding and confusing the enemy, with a lot of friendly fire and collateral fromage.

"Hot Sauce gets a little spicy sometimes. I asked him if he could do 10,000 words by Saturday and he snorted, 'Just give me a deadline Sarge and you'll get it on time whether you like it or not!'"

GGJOE

DOOMSCRIBER
Code Name: Knockout

Filename: Muscedere, Marzio
Primary Responsibility: Sword and Sorcery infused Appendix N DCC adventure modules.
Secondary Responsibility: Feeding the Dark Master's pet basilisk.
Birthplace: A land of vile sorcery and nameless horror deep in the steaming jungles...err...' temperate and actually quite pleasant deciduous forests of Southern Canada!
Grade: Canadian AAA Prime Beef

Despite being crowned the bare-knuckle boxing champion of the South Seas while on vacation in Zanzibar where he knocked out Hammerin' Henri, a two-ton gorilla in a thirty-six round slobberknocker, Mars's true rise to fame didn't arrive until he won the coveted Rodneys Design Award for best adventure. Now fueled on poutine and maple syrup, he swaggers boisterously from convention to convention, touting his next great work while enjoying rollicking games and potent libations with his fellow gamers.

"KNOW, oh DCC gamer, that between the years of the Commodore 64 and the rise of Netflix, there was an Age undreamed of, when ponderous rulebooks lay spread across kitchen tables like old encyclopedias at a yard sale... Hither came Marzio, the Canadian, black-haired, mighty-thewed, dice in hand, a gamer, an author, a slayer of PCs without mercy, with a massive hangover and a colgate smile, to tread the gaming shelves and spinner racks of the RPG publishing world beneath his purple prose."—The Gygaxian Chronicles

GGJOE

GRAPHIC DESIGN
Code Name: Control-Z

File Name: Hildebrand, Matt
Primary Responsibilities: Graphic design, page layout & donut elimination
Secondary Responsibilities: Art direction, print production & video editing
Birthplace: Moldvania, BX   Grade: Consistently top of the bottom of the class

When the team needs a deed undone, they turn to Control-Z. He spends his days toiling away in the lab to ensure the inspiring efforts of the writers, designers and artists see life on the printed page (and in PDFs, of course). After Control-Z was seduced by the DCC RPG siren song, this ursine layout specialist was personally recruited by One More Week to the Dark Master's powerful covert team. He has worked for years in the dark, air-conditioned confines of his lab in rural Pennsylvania, occasionally making the trek to the polis of Indiana to roll dice and engage in warm, moist, lingering bear hugs with the hirsute folks on the Goodman team. Qualified Expert: Esoteric typefaces and InDesign style sheets.

"If you're looking for someone with strong opinions on Jim Aparo, Rutger Hauer, Tom Waits, Twisted Metal 2 or video compression codecs, I'm your man. If you're in the mood to share a plate of vegetables, um, well... keep on looking."

GGJOE

AUTHOR
Code Name: Lockjaw

File Name: Maffei, Rick
Primary Responsibility: Fifth Edition Fantasy
Secondary Responsibility: Writing, Gourmet Cooking
Birthplace: UNKNOWN   Grade: OAR Clearance

Lockjaw is part of exclusive and unorthodox cell activated/released for special assignments. Currently thought to be roaming the untold wilds of northern New Jersey, Lockjaw grew up digging his teeth into classic adventure modules and reading a lot of H.P. Lovecraft and Stephen King. And Thomas Harris. Perhaps too much. He entertained himself as a child by learning to be a DM and nibbling at the writing craft. As he grew older, Lockjaw soon made a name for himself by doggedly sinking his chompers into interesting RPG projects and refusing to let go. A recent assignment: Tackling the hordes of Elemental Evil. Qualified Expert: Laptop, dice, random pens left lying around.

B5160-8

"A player once asked me if his character could run from a climactic battle. The monsters ate his liver, with some fava beans and a nice Chianti."

GGJOE

WRITER MERCENARY
Code Name: Sourdough

File Name: Newton, Stephen
Primary Responsibility: Thick Skull Adventures
Secondary Responsibility: Cryptozoology
Birthplace: Silicon Valley   Grade: Q Clearance

Sourdough is part of an RPG author sleeper cell which has set up its base of operations at Game Kastle in Santa Clara, California. As his cover alias, Sourdough navigates key positions within an entertainment-industry media conglomerate known as "Attack of the Frawgs." He uses his behind-the-scenes influence to spread false-flag propaganda regarding the demand for coming-of-age teen comedies, as well as music from the popular boy band, "Children of the Fallen Sun." Sourdough was later recruited as a double-agent by the Dark Master for Operation "They Served Brandolyn Red." As a mole, Sourdough masterminded a fake-news media campaign popularizing the theory of how the Founding Father's brains are stored in cryogenic jars within a military black site, which was famously chronicled in the documentary, "The Haunting of Larvik Island." Qualified Expert: MS Word Style Sheets, Social Media aliases, Atari 2600 joysticks.

"No one really knows who the real Sourdough is. Is he a gamer? A father? Or some puppet master manipulating the world into believing that global warming is caused by dice chains?"

GG JOE

CONVENTION SPECIALIST
Code Name: Mistress of CON-Fusion

File Name: Murph, Susan
Primary Responsibility: Online Convention Management
Secondary Responsibility: Southeastern Convention Representative
Birthplace: Wetumpka, AL   Grade: MI-6

Susan helms the online conventions day-to-day planning and operations, under the direction of The Dark Master, and is the pointperson for communications with judges and attendees. She also works closely with Brett "Chromedome" Brooks, assisting with web updates, online store updates and social media as needed, and has also assisted with GG's stealth Twitch takeover. Certified Expert: Useless and irrelevant trivia, night owlry, locating obscure objects and information. Requires coffee to become sentient each day.

"We thought we were going to pull the Mistress of CON-Fusion out of the fire - but it was the other way around. Our newest recruit brings a lot of intellectual firepower, along with a lot of regular firepower. She will cut you!"

GG JOE

COMM SPECIALIST
Code Name: SonOvThrain

File Name: Thompson, Thorin
Primary Responsibility: Twitch Producer
Secondary Responsibility: Appendix N Bookhound & Scribber of Madness
Birthplace: Classified   Grade: Techno-wizard of the 9th Order

In his bunker compound hidden somewhere deep beneath the Earth's surface this shadowy figure, known to the hacker elite as SonOvThrain, reaches out with a web of electric tendrils, attempting to gather new followers into the fold of the Dark Lord's army. With hidden codes and subliminal messaging, those who peer too deeply into the void riddled eye of the almighty cyclops will have little choice but tune in weekly or suffer the consequences. Feline minions serve SonOvThrain in his compound and rarely does he have need to leave except to scour for those ancient and musty tomes scribed by the Ones-Who-Came-Before. One day SonOvThrain will leave this mortal coil behind, his mind merging with the supercomputers and thus bringing about the great and terrible technological singularity!

"I've seen things you people wouldn't believe! Attack cats off the shoulder of Kovacistan. I watch zocchi dice glitter off the table and disappear beyond the Embassy Gate. All those moments will be lost in time, like tears in the phlogiston."

GG JOE

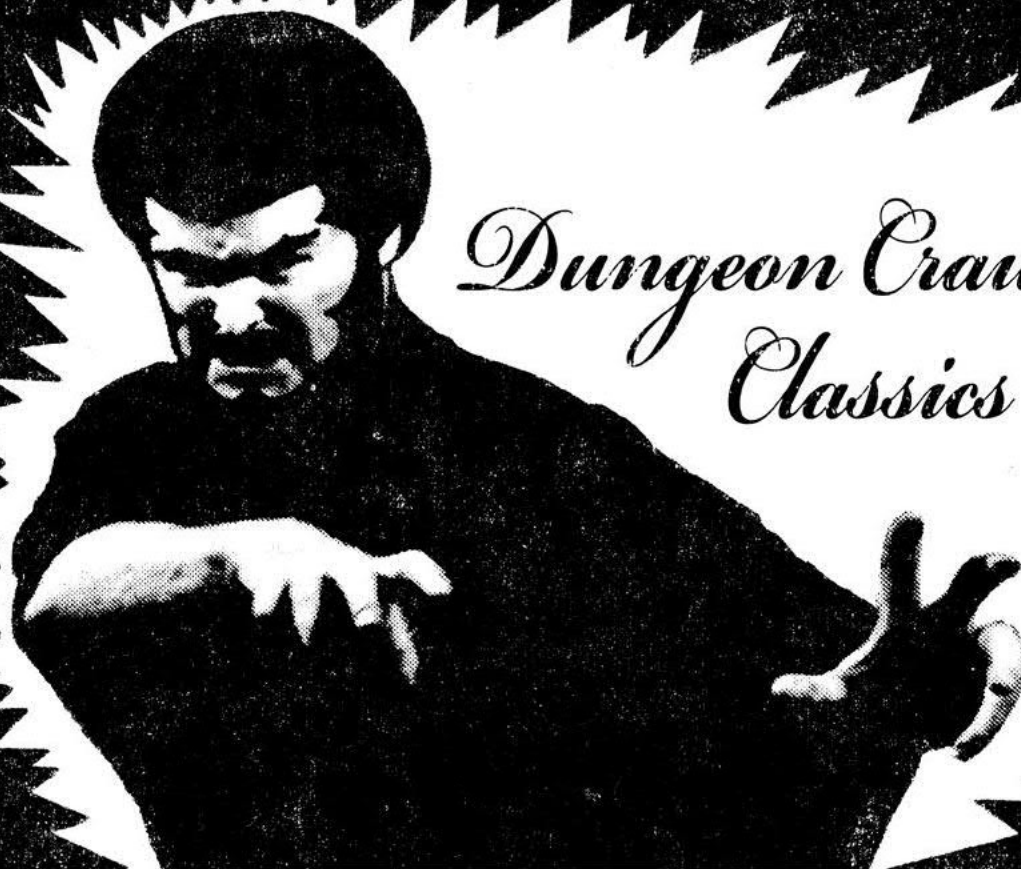# 2020 T-Shirt Designs
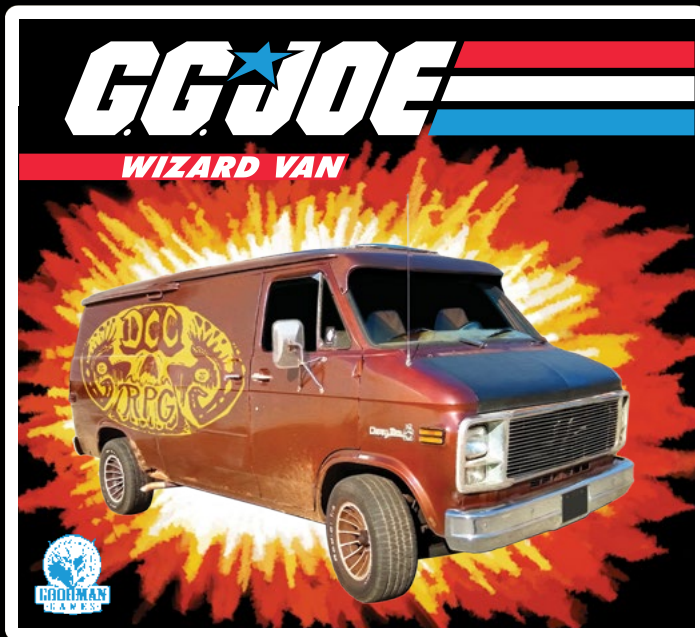
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DUNGEON CRAWL CLASSICS

DUNGEON CRAWL CLASSICS LANKHMAR

MUTANT CRAWL CLASSICS

The year that shall not be named: it was the year we all learned to game online, and we shall celebrate it for that.
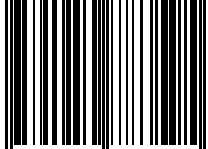
In the latest annual community yearbook from Goodman Games, the company celebrates what made this year special. Online connections brought regular gaming back to our lives, and the convention season took on a whole new look.

As always, this volume contains a wealth of new DCC RPG content, including new monster fumble tables and new mighty deed rules. There is an interview with TSR legend Russ Nicholson, a new mini-adventure, and pictures and photographs from this year—the year we want to forget but can't help remembering.