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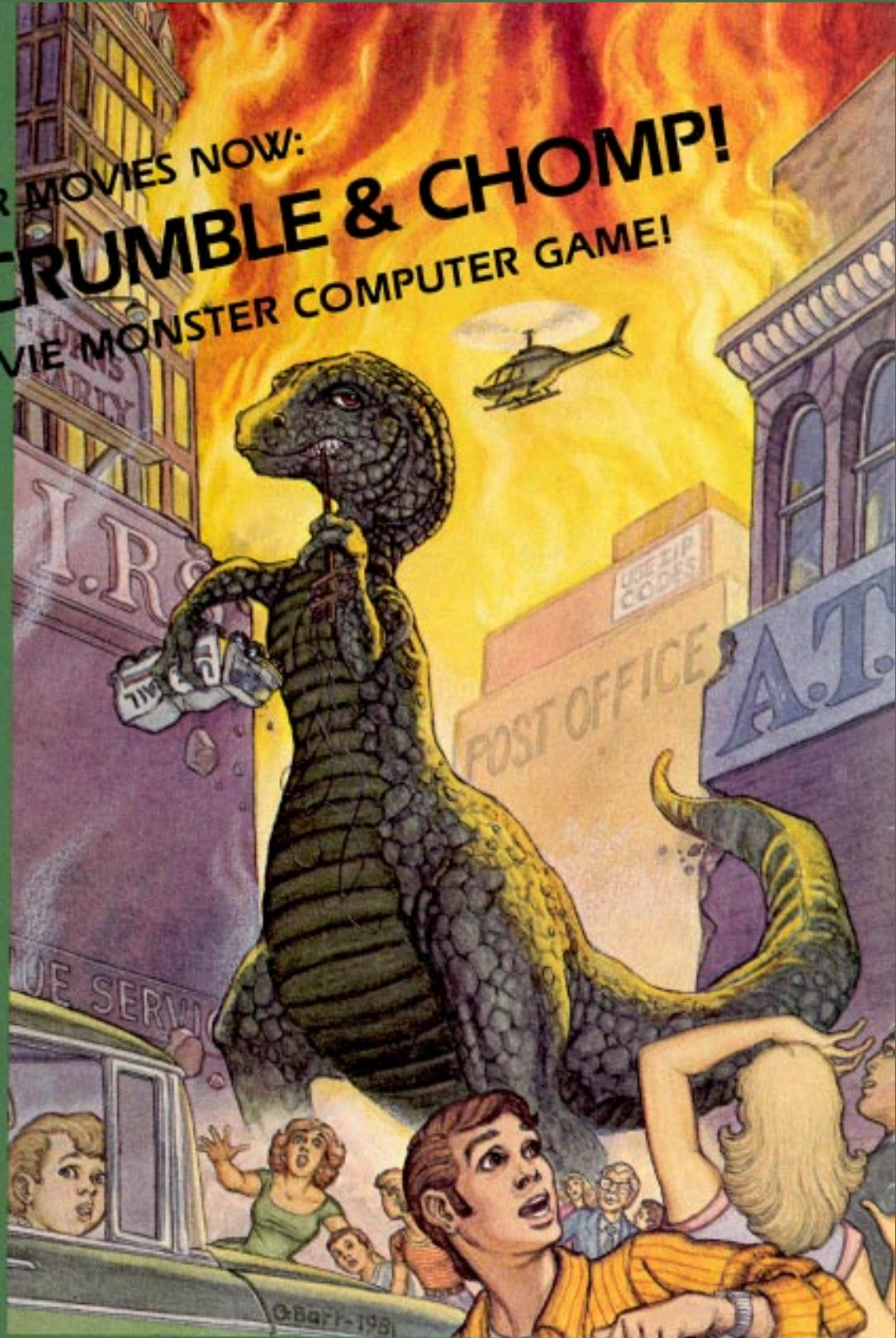
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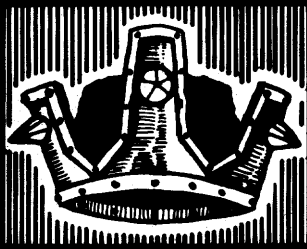
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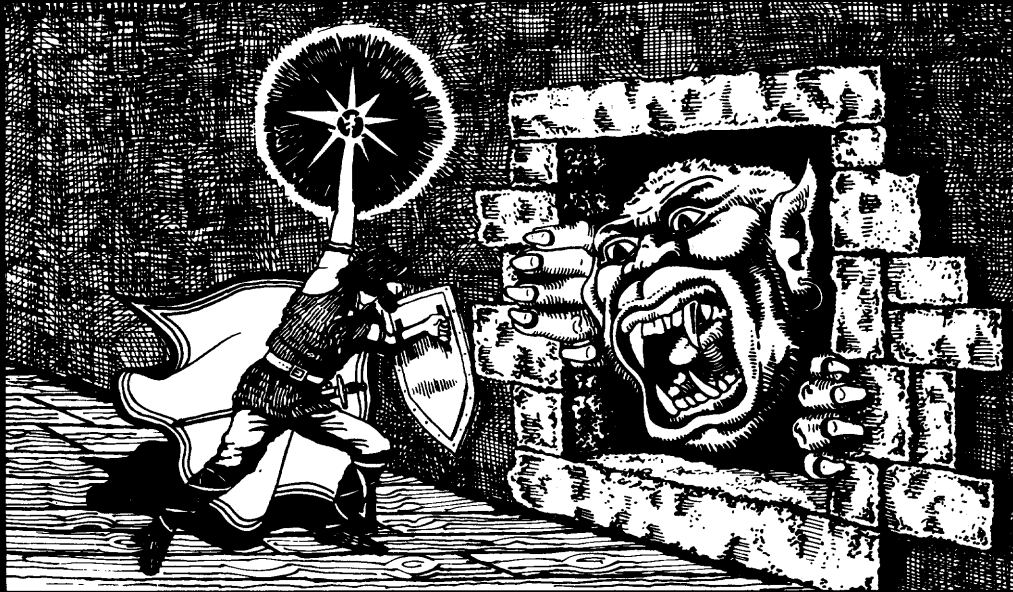
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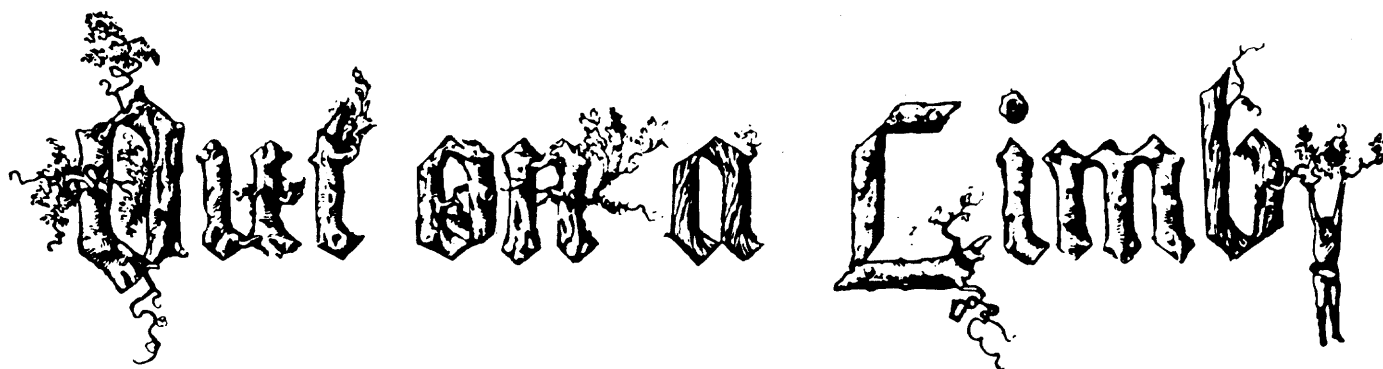


as it ever occurred to you how much big-time football resembles a fantasy adventure game? Players prepare themselves in a dungeon (the locker room), set out for the wilderness (the field) at the appointed time, and then proceed to conduct melee after melee until a victor emerges. We've taken that line of reasoning one step further with MONSTERS OF THE MIDWAY, this issue's special inclusion. You can choose and coach a team of AD&D™ monsters — and the team that wins isn't always the one with the biggest players: that little guy with the hairy feet can really kick!

This month's article section is chock full of new material for D&D® and AD&D campaigns. In *Leomund's Tiny Hut*, Len Lakofka unveils a system for determining the quality of armor and weapons, which is complemented by Christopher Townsend's proposal for a new way of defining weapon proficiency. If new monsters are more up your alley, you'll enjoy the official descriptions of the baku and the phoenix in Gary Gygax's *Featured Creatures* column, followed by Richard Lloyd's examination of "The Missing Dragons."

In the category of new character classes, we present another of Lew Pulsipher's inventions, the Timelord. And the main topic of *From the Sorcerer's Scroll* is a description of new character classes and sub-classes from the notebooks of Mr. Gygax that are being considered for inclusion in the upcoming AD&D expansion volume.

In the second installment of his intermittent series on how to build a "realistic" fantasy world, Ed Greenwood spells out the need for an adventuring environment to have its own set of laws and customs — so that the world (or each part of the world) takes on a "personality" all its own and provides a vibrant, vital backdrop for the activities of the player characters. Immediately following Ed's article, Lew Pulsipher addresses a similar issue from a different angle, suggesting that the presence of war and conflict — or at least the threat of it — is what keeps a campaign alive. Which, conveniently enough, brings us full circle, back to MONSTERS OF THE MIDWAY — because if a football game isn't a war, then what is? — KM



Firing back

Dear Editor:

Kwang Lee's letter ("Out on a Limb," issue #63) against Ed Greenwood's "Firearms" article (issue #60) appeared to jump to several conclusions.

For one, Greenwood's article was not an attempt to change the AD&D system into a historical simulation. Gunnery would remain more of an art rather than a science. Early firearms were crude, cumbersome, and very few in number. Their effect on the game as a whole would be minor, as the guns' use would be extremely limited. Cold steel and magic, rather than gunpowder, would remain as the "great equalizers."

Experimentation and further development of these weapons should be firmly controlled by the DM. Suggestions from the players can

be used, but development and use of major firearms should be limited to NPC's and the DM. If players insist on expanding their armory by developing gunpowder, a DM-invented threat can be extremely persuasive in halting such activity. Or, better yet, the DM can say that the character's gunpowder just doesn't work (due to wetness, improper mixing, etc.).

If a player persists, and the DM is feeling particularly nasty, a percentage chance can be used to determine if the gunpowder accidentally explodes (a 500-pound charge of gunpowder going off in a laboratory tends to stop further research for a time). These methods, both warnings and direct action, will prevent "mad wizards" from abusing gunpowder.

Lee also complains about the use of a cannon that does 5-50 points of damage when normal people only have 3 hit points. Only a fool would use an 8½-inch cannon against a

single normal person. A cannon of that size is made to be used against forts, not people. Besides, the 14 rounds it takes to reload the 8,000-pound monster is more than enough time to get out of the gun's line of fire, as they cannot follow moving targets (they have enough trouble hitting fixed ones as it is).

In combat situations, 5-50 is not as powerful as it may seem. A medium-level (6th level) magic-user spits out more damage in less than one-seventh of the time (two fireballs for 6-36 each, or 12-72 total); a red dragon can inflict up to 164 points of damage on a party in a single round! This does not include the 88 points of breath weapon available to some of these creatures. The 50-point maximum of the cannon pales when confronted by this whirlwind of power.

However, the final choice is up to the individual. If gunpowder is used in a campaign,

the DM should determine beforehand the amount of the guns' use and the extent of their effect. A pre-set limit on the evolution of the weapons and the DM's firm control of their use will make it impossible for the weapons to disrupt the balance of the game.

Steven Zamboni
Sacramento, Calif.

Jester adjustments

Dear Editor:

The article in DRAGON #60 about elves was superb, as were the sections on alignment and cantrips. Then came a new NPC class, the Jester. I thought the Jester was very well done, but I found three mistakes.

First, on Table I, the experience level is ten levels higher for the first ten categories than it should be. A simple typographical error, but still . . .

Second, according to the article half-orcs may achieve 4th level — but this is wrong. In order to become a Jester, a charisma of 13 or greater is needed, and no half-orc may possess a charisma rating higher than 12 (see Character Race Table III, page 15, PH).

Finally, Jesters gain spell power as they advance in level. Unfortunately, halflings and dwarves may advance to respectable level, thus gaining the ability to cast spells of a magical nature. This is a power specifically prohibited to either race. I find this particularly ironic because Mr. Moore (the author) once wrote, "Dwarves do not use any magical spells . . ." (DRAGON #58, page 25).

All told, I still have great respect for Mr. Moore's writing skills, as I do for all the contributing authors to your magazine.

Richard Falkenrath, Jr.
Little River, Calif.

We plead guilty to the first count, Richard. It was indeed a "simple" typesetting error; call it nine errors, if you want to get particular, but don't blame us for ten of 'em. The level numbers 11-19 at the top of the experience point chart should be 1-9, obviously — but level 10 is supposed to be level 10.

However, I think we can debate your second and third complaints. Neither the author (Roger Moore) nor the editor (me) thought about the half-orc's charisma limit before the article was printed — but remember that the limit of 12 does not apply to other half-orcs, and a half-orc's charisma with respect to others of the same race can be higher than that. (See pages 16-17, PH.) A DM who wants to use a half-orc jester NPC could justify it by

allowing the character to meet the charisma qualification as long as the character's pre-generated score for that ability is 13 or higher.

I can't explain the final "mistake" you pointed out by referring to a rule book, but I can ask you to accept the "fact" that the jester, as presented in that article, is a unique character class, and dwarves and halflings who are members of that class are likewise unique in their ability to manipulate (however inefficiently and unpredictably) some of the forces of magic. As support for that line of reasoning, I offer this month's edition of "From the Sorcerer's Scroll" (page 9), wherein Gary Gygax describes his concept of a jester as a character — which can be human, gnome, or halfling — with "some magic-user spells and illusionist magic." If both he and we have made a "mistake," then at least we're in good company. — KM

'Just a game'

Dear Editor:

I have been playing D&D and AD&D for three and a half years. I have found it very enjoyable and interesting, and also quite harmless.

Yet I am constantly reading articles by people who claim that D&D gets kids into demonics, lowers their respect for life, and is anti-religious. Some of these people claim to have played D&D. One man said he was going to raise money through donations and "buy as many copies of the game as I can and then burn them." In some schools D&D has been prohibited.

Why is it that people can't see that D&D is just a game, and one of the best games around?

Nels Bruckner
Jasper, Ore.

Nels' letter is one of many on this subject that we've received over the past year or so, and it asks the same question we've asked: Why, indeed, can't these people see that the D&D® and AD&D™ games are just games? Games that are meant as diversions, games that are meant to be fun, but games. Nothing more — and nothing less. What's wrong with playing a game?

We're sure you've all seen the stories in newspapers and magazines and on television. (Our critics are good at getting attention in the media, and this issue makes for sensational headlines.) Basically, those who criticize our games say they somehow promote
(Continued on page 70)

Dragon™

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Publisher Jake Jaquet
Editor-in-Chief Kim Mohan
Editorial staff Bryce Knorr
Marilyn Mays
Gali Sanchez
Sales Debbie Chiusano
Circulation Corey Koebernick
Office staff Cherie Knoll
Roger Raupp
Contributing editors Roger Moore
Ed Greenwood

This issue's contributing artists:

Clyde Caldwell	Mary Hanson-
Jim Holloway	Roberts
Larry Elmore	David Larson
Jeff Easley	Phil Foglio
Ray Williams	David Trampier
Paul Sonju	Edward Atwood
Roger Raupp	

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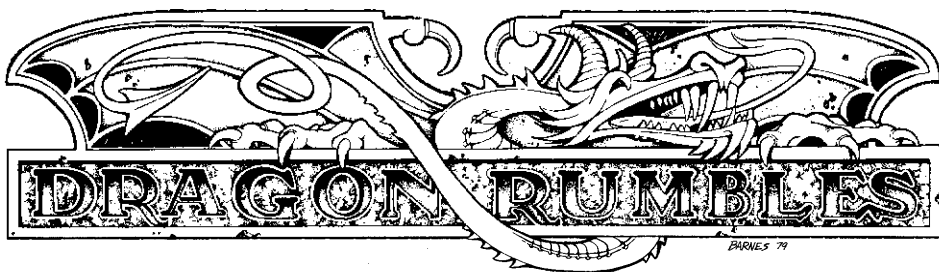
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The rule to end all rules

If you couldn't find any victory conditions in the rules for PLANET BUSTERS (issue#64), here's an extra paragraph that should make everything clear. The rules do mention that players are "all seeking to bring the most planets under their control," but we accidentally left out this more detailed description of how to win.

How to win

When the Peace Treaty counter is drawn, the game immediately ends. The Peace Treaty must be revealed, and no further actions can be taken. Each player totals the number of planets melded in his or her Sphere of Influence. The player with the greatest number of planets — not the most points on planet counters — is the winner.



Guest editorial

There have been battle lines drawn for years now. These lines separate TSR from most of the rest of the adventure gaming industry. The contest is intensifying. It is time that someone spoke about it. Here is the story:

Fifteen years ago I began running GEN CON® Conventions on behalf of the International Federation of Wargaming, of which I was an officer. The first such gaming event in the U.S. attracted about 100 people, only half of whom were gamers. Still, they came from the east and west coasts, Canada, and Texas as well as from Wisconsin, Illinois, Minnesota, Iowa, Indiana, and the rest of the Midwest. For five years IFW ran the convention, and it received no support from anyone outside the organization. Granted, some companies would exhibit at the show, and the miniatures firms gave prizes, but that was about it. Even though there was a pattern of growing interest and attendance (over 650 at the GEN CON V show), there was no aid or assistance to be had.

When the IFW folded, our local group took over. The GEN CON VI convention was run by the Lake Geneva Tactical Studies Association, with the support of many gamers and other small clubs. As usual, the convention was a success, with gamers coming from all over the nation. A fair number of firms exhibited, and more than 700 gamers were there to buy their wares. From number VII on, TSR was a part of the show.

The management of GEN CON conventions was assumed by TSR with a mixture of pride and duty. We were proud that so many gamers supported the event. The sense of duty arose from this support of our fellow game hobbyists. The LGTSA co-sponsored number VII with Tactical Studies Rules. By 1975, most of the old club members were either part of TSR Hobbies, Inc., gone from the area, or out of gaming for a time. TSR then took over sole responsibility for the convention, and the show has been a part of the hobby scene ever since.

The GEN CON VIII show had a competitor; the first Origins convention was run in Baltimore that year. It is probable that Avalon Hill noticed two things: first, GEN CON attendance was growing, and

by E. Gary Gygax

the gamers loved it; second, TSR was growing because of hobbyist support, and the convention seemed to be a strong part of our growth.

Thus, gamers suddenly had two conventions to choose from. GEN CON, with a history of eight solid years of service to hobbyists from all over the North American continent, was passed off as a "miniatures" gathering of a "regional" nature. Origins, the gaming public was told, was a national convention featuring boardgames. The attendance figures for both events in 1975 were about the same. Despite the heavy touting put behind Origins, it drew perhaps a couple of hundred more than did that year's GEN CON convention — possibly less, but the lines were drawn.

The lines were drawn, in fact, on what seems to have been a purely commercial basis. The GEN CON convention, having been a service to hobbyists for years, was called a mere "regional, miniatures-oriented," and amateur-sponsored event. Origins asserted itself as "national" and "professional" (after all, Avalon Hill was behind it), and dealt with the important aspects of gaming — boardgames of AH manufacture principally. Of course, no boardgame company would ever sponsor game tournaments at the GEN CON conventions, although we did run large tournaments nonetheless.

Faced with such stern competition, GEN CON conventions did what they were not supposed to — they grew bigger, better, and more famous. Suddenly, Origins began advertising its brand of gaming awards, the Charles Roberts Awards. No need to point out the GEN CON conventions had already been passing out the Strategists Club Awards a few years before the learned folks running Origins thought it would be a nice touch to recognize achievement. Likewise, a trade show feature became a major factor of Origins after the GEN CON show successfully instituted the aspect.

Origins, the "national" convention, did not materially outdo or outdraw GEN CON conventions for the two years it stayed in Baltimore. SPI was brought

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Guest editorial

into the picture to run an Origins convention in New York. Keep in mind that in 1977 AH and SPI were the leaders, size-wise, of the industry, such as it was. The New York Origins wasn't much. The GEN CON X convention, our big show at the Playboy Club in Lake Geneva (we had outgrown everything else, even combined, in Lake Geneva, and the location did have a certain mystique at the time), was most successful. TSR's fame grew, and we topped the \$500,000 mark easily when industry statistics were gathered and published next year. It then became apparent that there were the "big 2" (AH and SPI), followed by TSR, and somewhere back in the rear was the rest of the field. It was also easy to see that we were still coming on strong.

From our standpoint, we were doing two things. The conventions were run to keep us in touch with our roots — to let everyone know that we still cared about the gamers who supported us so strongly. It was a lot of work, and we lost a fair amount of money doing it, but it was a good way to say "Thanks" to the gamers. We were also going about the business of producing games for hobbyists, in competition with the remainder of the industry. We had invited them all to share the GEN CON event as a way of expressing appreciation to all game hobbyists. Instead, the competition chose to use conventions as a field of battle, placing Origins as their "champion." In 1978, Origins moved to Michigan — virtually in GEN CON's back yard. At the same time, the GEN CON convention moved to a new site, its current home at the University of Wisconsin-Parkside campus near Kenosha, Wis. That year Origins outdrew the GEN CON show by about 1,000 persons.

The GEN CON gathering offered more events for more persons, but drew fewer because we were going against a combined effort. The gamers in the Midwest were well served that year, but the rest of the nation was neglected. In 1976 I had asked both AH and SPI to consider a proposal to establish solid conventions throughout the U.S. Such conventions, tied to a specific, regular locale, would build gamer interest and serve hobbyists. Origins, run twice in Baltimore, was one. The GEN CON series of shows was another. Help other groups, I urged, to do the same elsewhere. Thereafter, a floating "crown" could be moved from one established convention to another. Each region of the country would always be host to a superior event which could be relied upon. One would get special attention each year. Those hobbyists who couldn't afford to travel far could still be at a big convention, and they

would know when their show was to be host to the featured event of that year. Mutual advertising would thus spread the fame of all of the conventions. The media would cover these conventions, more gamers would be gained, and everyone would prosper. As I said earlier, Origins went to New York, then the Detroit area thereafter . . .

During the last few years, as TSR has overtaken all of the others in the industry and then left them so far behind as to make it no contest, the composition of Origins has changed greatly. Now GEN CON events are known as role-playing conventions — what happened to the rap we used to take about miniatures? Similarly, when we begin featuring SPI game tournaments in 1983, what stigma will be attached to the convention is anybody's guess. The convention scene is fast becoming a battleground which TSR's competitors no longer see as desirable, even though it is their chosen ground! TSR has successfully established a regular convention held in Florida each winter, thanks to the Cowford Dragoons and the support of hobbyists. It has run two annual shows on the East Coast, this year in the face of sudden desertion by the group supposedly helping to run it, and then letters from someone stating that we would not run a GEN CON there in 1982! For a non-happening, the convention (GEN CON East II) was certainly fun and well attended. I know, because I was there.

In short, TSR sponsors or co-sponsors the GEN CON, GEN CON East, and GEN CON South events, plus three small conventions in Lake Geneva — Spring Revel, Autumn Revel, and Winter Fantasy. We are looking for more regional "biggies" to help with, and it is likely that we will also add at least one more small convention to those we run in Lake Geneva. Again, we do this to build our industry and to express our thanks to the gamers. TSR has always thought the best place to compete with others in the industry was in excellence of games. Pettiness, jealousy, and spite are not part of a professional attitude.

Origins is now a feature of the association known as GAMA. Avalon Hill and most of the remainder of the industry belong to this association. Since the association's sole function seems to be the sponsorship of Origins, TSR does not belong to GAMA. TSR does belong to the Hobby Industry of America Association. We will be pleased to join any association which represents a broad spectrum of game manufacturers (such as Parker Brothers, Atari, Milton Bradley, Mattel, and so forth). Assuming that such an association would be formed to

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Guest editorial

promote the whole spectrum of games to both the trade and the general public, TSR would give it full support.

Meanwhile, there is no reason for GAMA, as it does nothing but attempt to sponsor an event which was formed to compete with the GEN CON show, lessen its repute, and seemingly "teach" TSR where we belonged. The lesson is clear, and we are pleased that all of you feel that we deserve to be where we are. Meanwhile, most of the GAMA membership does not support GEN CON efforts anywhere. Some are openly hostile to GEN CON gatherings, some appear to work sub rosa against these events, others of GAMA refuse to mention anything about any GEN CON convention.

Thus the lines are drawn, and they are drawn just where they have always been. Aside from one or two companies who have always supported efforts to bring fun to hobbyists, the lines are between TSR and the remainder of the industry. When we began business in 1973, we were laughed off as a miniatures-oriented company. Later, we became the strange fellows who thought fantasy was more fun than wargames! Then we became the "lucky" nobodies riding a fluke which would soon burn out. There are few hobby gaming companies who don't have coat-tail products aimed at the TSR market these days; few who do not publish fantasy role-playing games, fantasy games, science fiction games. And still TSR is envied and sniped at. The rumor mill of GAMA members publishes "inside" information about what we are doing. Rumor claims we are doing this, suffering that, and meanwhile you good gamers out there continue to support TSR and GEN CON conventions wholeheartedly! Our thanks! I assure you that we will strive to give you the best of games, the best of fun, and all else we can do the show how much we appreciate your continuing confidence in TSR and its efforts.

The gist of the matter is now at hand. Origins is not the bed of roses TSR's competitors thought it would be. We know from running scores of conventions over the years that it takes time, manpower, and money to run a fine convention.

Conventions are not a source of money to those who run them. They are a drain. A convention can only be viewed as worthwhile in terms of service to hobbyists and as a publicity vehicle — the latter only if major media attention is gained by the event. TSR runs its conventions as a service to gamers, with a goal of making them break even financially someday. That way we can help to sponsor more of them. We gain publicity

through other means. We advertise and promote to find new gamers.

It would seem GAMA members view conventions as another thing entirely. Could it be that they thought of Origins as a source of cash from sales to conventioners? Do they view exposure to media and to gamers at an Origins event as a means to build their companies? In my opinion, this seems the likely answer. Why else would the competition between GEN CON conventions and Origins be so strong? Unless the events were regarded as profitable in terms of dollars and publicity, why make a battleground out of an area where dedicated gamers are being served?

TSR does not think that GAMA serves the adventure gaming industry, because Origins does not serve the hobbyist. Rather than promote local conventions, Origins comes into various portions of the nation and kills local convention efforts. It does not serve the majority of gamers. It does not help the industry. TSR is not and will not in the future be a part of Origins. The competitors and detractors of TSR have chosen to make conventions the battleground. In order to answer this challenge, TSR has taken the only course open to us. We will no longer attend Origins. No TSR games, including SPI games these days, can be an official part of Origins. Furthermore, I am now asking that you not support Origins and GAMA activities as long as that convention is treated as something other than what it should be — a fun place for dedicated gamers to gather and enjoy the play of games. TSR promises to make its GEN CON conventions better than ever, and we ask that you show your support of our efforts by attending them rather than Origins. We will assist groups in running local conventions so that solid annual events can be established. This builds our hobby and serves the gamers. We will promote and advertise such events. This builds our hobby and serves the gaming community. We will sponsor tournaments and award prizes to winners. This promotes excellence of play and rewards dedication amongst gamers. We will send our employees to assist with conventions, and we will send top personnel to meet hobbyists. This is a service.

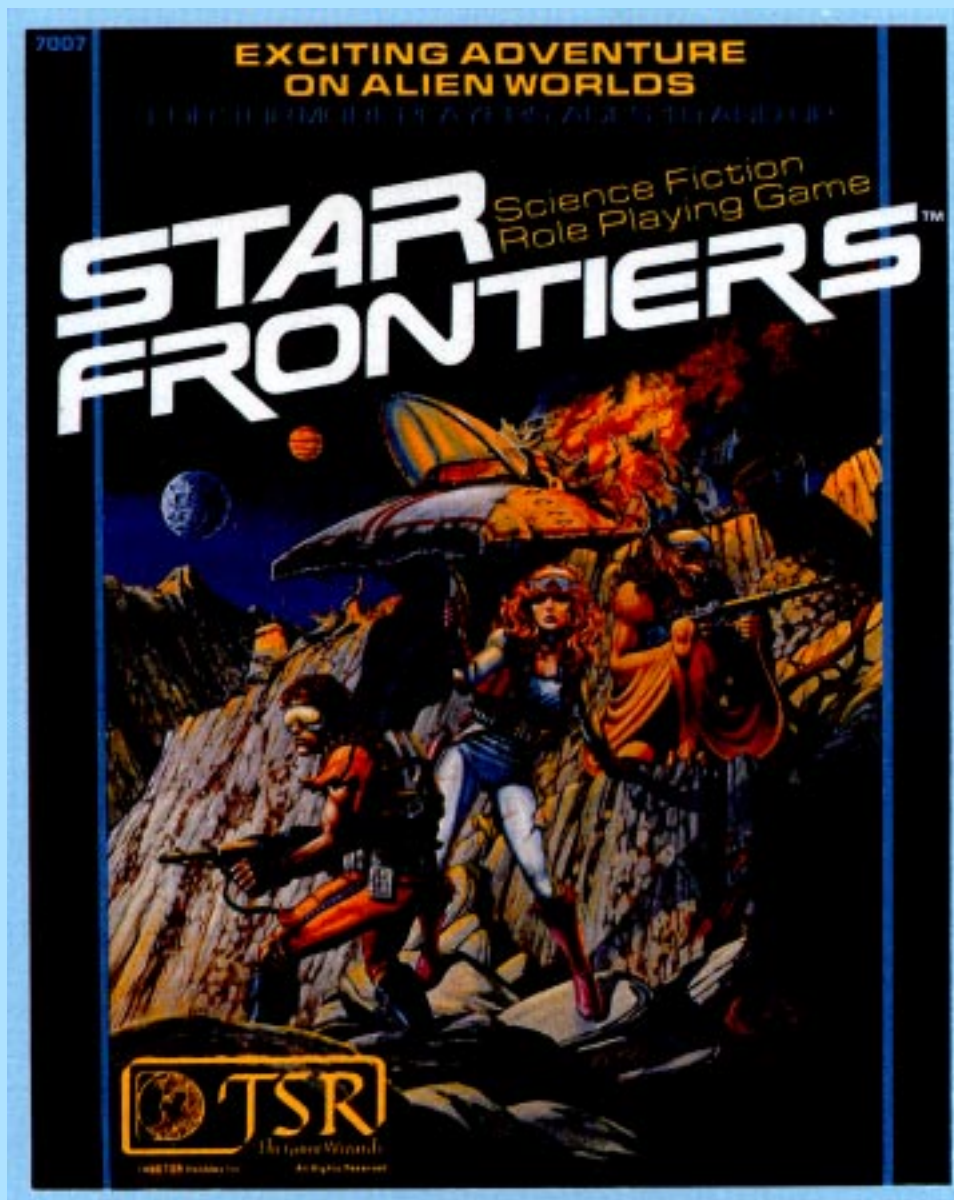
TSR will expand its valuable resources to get the best for conventioners—the best in location, name guests, and new products. All of that serves gamers. TSR will not assist efforts to abridge the events offered to hobbyists nationwide. It will not be a part of efforts aimed at spoiling the most popular game systems. TSR will not assist others to take away our market. It will not aid our detractors.

We believe in competition on an above-the-board basis. We support our audience as loyally as they back us, so we do not desire a ruination of the convention network throughout the nation.

This is likely to be the last thing you will read about the whole matter from TSR. It needed to be brought out in the open so that interested gamers would no longer need to wonder what was going on between TSR and the rest of the industry. Now you know. TSR plans to go on running as many conventions as it possibly can. We will co-sponsor and assist with as many others as our resources permit. We do so in service to the hobby, as a way of expressing our sincere appreciation for years of loyal support from all of you. In my opinion, Origins and its supporters see conventions as a battleground, a place to "stamp out" TSR once and for all.

If Origins is the best convention, the reasoning goes then that sponsors of Origins have the best products, are the best manufacturers, and will become the leaders of the adventure gaming industry. TSR views conventions quite differently. Our view appears to have the most merit. Sometimes Origins has been larger than GEN CON; sometimes, GEN CON shows have been larger than Origins. Both should be service events, however, united to commercial efforts. TSR has outpaced all of the remainder of the industry combined, regardless of the attendance of any given convention in respect to any other.

Now is the time to let everyone know how you feel about the matter. If you view conventions as a place to have fun without an onus of taking sides, then I suggest that you should stay away from both GEN CON shows and Origins entirely, until one or the other disappears. However, if you support the TSR view of conventions — if you believe that we are correct in thinking that conventions should serve the whole gaming community — then I am asking that you demonstrate your support as you have never done in the past. Tell the GAMA and Origins people about it in writing. Support GEN CON conventions by attendance. Let the other side in this dispute know your displeasure with their commercial attitude by staying away from Origins. This year all of the Origins backers stood up vocally for their side. I am asking that all supporters of hobby gaming now make their voice heard. I believe it is a matter of principle, and I am certain that you can make a difference if you so desire. Commercially, there is no question as to who stands where. I ask: "Do you really care about your hobby?" Only you, the gamer, can answer.



Blastoff!

The work
is done —
now comes
the fun

by Steve Winter

The STAR FRONTIERS™ game project was ambitious from the start. The problems that appear when designing three complete and detailed alien cultures, a huge frontier area, futuristic equipment and weapons, and the game rules that make all these elements work together, were impossible to predict and not easy to overcome. But the difficulties were resolved, and the result is a game that lets players enter a truly wide-open space society and explore, wander, fight, trade, or adventure through it in the best science-fiction tradition.

The STAR FRONTIERS set includes:

- A 16-page Basic Game rule book
- A 64-page Expanded Game rule book
- A 32-page introductory module, *Crash on Voltarnus*
- 2 full-color maps, 23" x 35" and 10¾" by 17"
- A sheet of 285 full-color counters

The races

A quartet of intelligent, starfaring races inhabit the STAR FRONTIERS rules. New player characters can be

members of any one of these groups:

Humans (basically just like you and me)

Vrusk (insect-like creatures with 10 limbs)

Yazirians (ape-like humanoids able to glide short distances using lateral membranes)

Dralasites (amorphous creatures that can control and even alter the shape of their bodies)

Characters for the STAR FRONTIERS game are created by a system that generates two characteristics at a time. Similar abilities are paired, so no character will ever have (for instance) a high dexterity score and a low reaction speed. In addition, characters can use experience points they earn during adventures to raise their ability scores, to learn one of 13 special skills, or to improve a skill they already know.

The frontier

After communicating via radio messages for years, these four starfaring races meet in a region of space called the Frontier Sector. This vast region, 1,500 cubic light-years, contains 38 star systems. Only 17 of these systems have been explored and colonized when the game starts.

Free enterprise is the law of the Frontier, and corporations compete with each other and local governments to control the most profitable areas and to open routes to unexplored systems. Player characters are placed in this unexplored territory. They can work as corporate or government agents, or can strike out on their own as free-lance adventurers.

Despite their apparent differences, the four races share one thing: a common enemy that came upon them some time ago. Without warning, a fleet of warships attacked Frontier outposts and isolated colonies, destroying whatever they found wherever they went, fighting to the death or destroying themselves to avoid being captured. Only after several battles was it learned that the marauders were the Sathar, an evil race of worm-like aliens from outside the frontier.

In the face of this onslaught, the four player races formed a loose military alliance to protect their colonies: the United Planetary Federation. The second wave of Sathar attacks was met by UPF warships. The invaders were slowly beaten back, system by system, until they withdrew completely, leaving no clues that would lead the victors back to their home world.

Defeated in space, the Sathar turned to terrorism. Humans, Dralasites, Vrusk, and Yazirians were recruited to sabotage frontier bases and destroy the morale of the colonists. These deadly agents now lurk on almost every known planet, carrying out their master's orders and undermining the efforts of local authorities to build up their worlds.

The adventure

With the frontier as its background, the action in a STAR FRONTIERS game focuses on exploring new worlds, discovering alien secrets or unearthing ancient cultures. The rule book includes detailed guidelines for creating adventures, alien planets and the plants, animals, and intelligent creatures that live on them.

Something the game does not contain is rules for spaceship design or combat. Traveling on commercial starlines is covered in detail, but no rules are given for player-owned ships or spaceship weapons. This (admittedly) very important aspect of science fiction was left out because there simply was not enough room in the rule book for it. We didn't want to insert a weak set of starship rules, or raise the price of the first set by increasing the size of the rule book.

Instead, the starship rules will be published as a separate boxed game. This will include rules for star ship design and construction, combat, character skills related to starships, starship deck plans, rules for fleet combat and boarding ac-

Defeated in space, the Sathar turned to terrorism. . . . deadly agents now lurk on almost every known planet, carrying out their orders and undermining the efforts of local authorities to build up their worlds.

tions, and a complete starship boardgame that can be played with or without the original STAR FRONTIERS set.

The long journey

Design work on the game started in the summer of 1979. Dave Cook and Lawrence Schick, full-time designers for TSR Hobbies, were assigned to the project. Their goal was to create a wide-open science fiction role-playing game with a solid scientific base. TSR wanted a game that would satisfy fans of hard-core science fiction, and still be easy to play. Dave and Lawrence started by designing a character-generation system and simple rules for movement and combat. Then they started playtesting, adding and revising.

The game grew and changed for two years, until it was finally submitted for review in the summer of 1981. During those two years, TSR Hobbies grew tremendously. The company had discovered that its games appealed to a much broader audience than wargamers and fantasy fans alone. D&D® and AD&D™ games, for instance, were selling to peo-

ple who had never played a wargame or a role-playing game before. In order to tap this huge market, TSR decided to restructure the STAR FRONTIERS game so it would appeal to people who had never seen this type of game.

This decision meant most of the game needed to be rewritten and reorganized so persons with no gaming experience could buy it, take it home and play it without learning a lot of rules. The number and types of dice in the game were changed, the maps and counters were added, and many realistic but complex rules were sacrificed for playability. In general, there was an overall softening of the game's "hard core."

Another addition was a separate, introductory-level game written especially for newcomers to role-playing games. By de-emphasizing role playing, it allows new gamers to start playing the sample adventures almost immediately, using simple character creation, movement and combat rules.

In order to meet the game's scheduled release date, this revision work was split up among different members of TSR's product development staff. The project was completed in time for its scheduled release at the GEN CON® XV game convention.

The STAR FRONTIERS game in its final form retains the original concepts developed during the first two years of playtesting, but many of the mechanics of play and specific rules are considerably different from the original versions. Although many TSR employees were sad to say goodbye to the original hard-core version, others predict the revised STAR FRONTIERS game will be very well received.

Because of the space that would have been needed, a complete list of credits was not published with the game. For those who are interested in the game's long and fascinating history, the credits are listed below.

Concepts and original design: Dave Cook, Lawrence Schick

Revision: Mike Gray, Allen Hammack, Harold Johnson, David C. Sutherland III, Steve Winter

Crash on Volturnus: Mark Acres, Tom Moldvay, Doug Niles

Art: Jeff Easley, Larry Elmore, Jim Holmoway, Harry Quinn, Stephen D. Sullivan

Editing: Steve Winter, Troy Denning

Playtesters: Mark Acres, Dave Bullis, Brad Cihla, Dave Cook, Helen Cook, Jeff Dee, Don Dexter, Mike Gray, E. Gary Gygax, Luke Gygax, Allen Hammack, Kevin Hendryx, Jeff Herndon, Chris Holmes, John Eric Holmes, Josie Irvine, Harold Johnson, Dave S. LaForce, Frank Mentzer, Tom Moldvay, Will Niebling, Doug Niles, Erol Otus, Jon Pickens, Michael Price, Paul Reiche III, Bill Renter, Evan Robinson, Lawrence Schick, Donald Snow, Stephen D. Sullivan, Phil Taterczynski, Jim Ward, Bill Willingham.

Character classes to consider

by Gary Gygax

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The barbarian class (issue #63) was, as mentioned, only one of several new classes being considered for inclusion in the expansion volume for the ADVANCED D&D® game system. You, Loyal Readers, have a chance to input into this projected work, and I would be pleased very greatly if you would do so. The classes under consideration are listed below. Let me know which you like best, which least. I will then work up each class fully and present them, in order of preference, in this column. This will be done prior to publication of the new book. If time presses, perhaps the Understanding Editor will allow sufficient column space to run two classes in one article. What follows is a brief explanation of each proposed new class. Again, your comments will be received with pleasure!

CLERIC — Mystic: This sub-class of clerics is concerned more with prediction and detection than are other sorts of clerics. All mystics are of Good alignment, although they can be chaotic, neutral, or lawful within the Good alignment. As with other sorts of clerics, mystics would have seven levels of spells, but most would be of the sort to divine or detect. However, some new spells, and some very powerful upper-level spells, are planned.

FIGHTER — Cavalier: This sub-class of fighter must be of knightly or noble origin, so the class type would be usable only in those campaigns which had social systems of a sort appropriate to this. This class allows any alignment. It differs from other types of fighters mainly in that its members would have more basic weapons, horsemanship, and possible organizational abilities to allow for more henchmen and followers. At its upper levels, the class would also gain additional strength and constitution points due to training and exposure to hardship.

MAGIC-USER — Savant: This sub-class of magic-user specializes in knowledge, understanding, and arcane subjects. Thus, as do mystics, savants possess a fair range of detection spells. Although they know many standard sorts of spells as well, savants have many new magics in the nine levels of spells possible for them to employ. Savants, can use spells common only to clerics and druids, and at higher levels savants can read and employ scrolls of all sorts. Because of the scholarly aspects of this proposed class, elfen and half-elfen savants are envisioned as being able to progress several levels higher than if they were normal magic-users; i.e., 14th or even 16th for elves, 10th or 12th for half-elves. Savants can be of any alignment.

THIEF — Mountebank: This sub-class of thief specializes in deception, sleight of hand, persuasion, and a bit of illusion. These factors, together with speed, are what the mountebank relies upon. However, disguise and theatrics also provide valuable tools of the trade to this class, so that one might never know one has been had by this class.

THIEF — Specialization, Acrobat: A normal thief, after attaining a medial level, can opt to continue as normal or become an acrobat. Although no further skills of the type which considers manual dexterity would be gained, the thief-acrobat would gain skills in leaping, vaulting, tumbling, tightrope walking, etc. Such a thief-type would be the cat-burglar sort. The earlier specialization takes place, the greater the acrobatic skills, as this specialization would have an upper limit of skill.

JESTER — Rob Kuntz, in his currently unpublished module,

The Tower of Zaeen, has included a jester. A recent DRAGON™ Magazine (issue #60) also included the jester as an NPC class. Because I have also considered the jester as an actual class for the game, I have not as yet read either description. Jesters, as I envision them, can be of human, gnome, or halfling race. (Elves could never permit themselves to be so debased; dwarves are far too serious and just plain humorless.) Alignment is as desired by the player. A jester would have a combination of verbal, magical, and acrobatic skills which allow the class to be viable even though there is no great power. Verbal skills would enable the character to influence many creatures toward kindness, humor, forgetfulness, thoughtful consideration, irritation, anger, or even rage. Magical skills would have to do with jokes and tricks — sort of a directed *wand of wonder* with some magic-user spells and illusionist magic tossed in. Acrobatic skills would be mainly

tumbling and juggling, with some magic tossed in there as well. Level titles are: Wag, Punster, Masquer, Harlequin, Clown, Juggler, Buffoon, Fool, Joker, Jester. Powerful at its upper levels, the class will be less than popular with fellow adventurers, I suspect, so that jesters will frequently have enemies and travel alone. . . .

THE GRAND DRUID

A study of the information pertaining to druids will reveal that there must be something above the Great Druid, for each area or land can have its own druid of this sort. Somewhere there is a Grand Druid. This druid has 3,000,001 or more experience points, is 15th level, and is attended by 9 druids of special sort having nothing to do with the hierarchy of any specific area or land. Thus, any character of Druid level may, in fact, journey to seek the Grand Druid and ask to serve him.



The Grand Druid knows 6 spells of each level and is also able to cast up to six spell levels as one or more additional spells. Those who serve him are given three such additional spell levels. Three Archdruids roam the world as messengers and agents of the Grand Druid. These individuals are drawn from his personal attendants who reach the level of Archdruid. Each has four additional spell levels.

PERSONALIZING CHARACTERS

The statistics of one character can be much like those of another, especially so if they are members of the same class. However, name, alignment, deity, background development, secondary skills, height, weight, and equipment all allow for considerable differentiation. More important, as AD&D™ games are for role playing, the individuality the players create, or should create, will make as many differences between characters of the same class as there are between real people. The element of role playing must be stressed. Any player who does not create a special persona for his or her character is not participating in a role-playing game, but rather "roll playing" with dice. But, for whatever it's worth, here are some choices for complexion, hair color, and eye color for characters. Players who have not already made all this up for themselves should use these choices to inspire more active personification of their characters and more attention to role playing!

Complexion: black, dark brown, bronze, brown, coppery brown, golden brown, tan, ivory, dark yellow, yellow, pale yellow, copper, brown-red, olive, ruddy, pink, fair, pale, white, grayish-white, gray.

Skin texture: flawless, fine, smooth, normal, coarse, very coarse, pocked, leathery, seamed.

Hair color: black, blue-black, brown-black, dark gray, gray, pale gray, white, silver, golden blonde, blonde, yellow, pale blonde, honey blonde, blonde streaked (brown or red), red-blonde, copper red, orange-red, red, dark red, auburn, red-brown, light brown, brown, dark brown, salt & pepper (brown/black & gray), grizzled, gray streaked, white streaked.

Eye color: black, dark brown, brown, red-brown, yellow-brown, amber, golden, pale yellow, hazel, green, bright green, blue-green, gray-green, pale gray, gray, dark gray, blue-gray, pale blue, blue, bright blue, dark blue, pale violet, violet, deep violet.

MORE ON BARBARIANS

In the course of putting the Barbarian sub-class of fighter together, one highly important piece of information was omitted — rules concerning barbarians and creatures struck only by magic weapons. I humbly apologize. Here it is:

Although barbarians do not employ magic weapons if they can help it, their natural attack abilities make up for it. Just as can monsters, barbarians are able to hit creatures otherwise harmed only by magic weapons. Thus, at 4th level a barbarian can affect creatures which require a +1 or better weapon to hit

them; at 6th level barbarians can affect creatures which require +2 or better weapons to hit them; at 8th level they attack as if they had a +3 weapon with respect to their ability to affect creatures otherwise hit only by +3 or better weapons; and at 10th level, creatures affected only by +4 or better weapons can be attacked successfully. At 12th level a barbarian can affect a creature harmed normally only by +5 or better weapons. Despite having the ability to strike such creatures, barbarians in no way gain such a bonus "to hit" or inflict additional damage because of the power. (Cf. "Creatures Struck Only By Magic Weapons" in the Monster Manual.) Only barbarian fighter characters have this ability, and it is not possible for any other class or sub-class of characters to possess this power.

LATE NEWS

Most of you are not aware that soon I will retire from the position of "sole authority" regarding the D&D® game system. Frank Mentzer has "volunteered" to assume a new trainee position where he will work directly with me.

That the Good Gentleman is talented need not be said. Those readers who belong to the RPGA™ network already know that and have played his modules. Those unfamiliar with his work will see it soon enough in the additions to the DUNGEONS & DRAGONS® game system. Frank began working with me in July. Sometime in September he should be joined by the renowned French designer, Francois Marcela-Froideval.

When the D&D game project is completed, Frank and Francois will be joining me in putting the final touches on the pair of new volumes for the AD&D™ game system. That work, along with a few modules in both systems, should easily qualify them to speak with complete authority on either. The upshot will be more game material, better work overall, and more information passed along by way of these pages. Please give Mr. Mentzer and M. Marcela-Froideval a hearty welcome!

BEWARE OF IMITATIONS

All of you are well aware of how many "knock-off" products are around. They are obvious because without AD&D campaigns to latch onto, these cheap imitations would be unable to stand alone. I have seen one which contains spells of various sorts, including some over 9th level. DMs are cautioned against use of any non-AD&D game spells of any sort. It is absolutely stupid to include any over 9th level, for the game has nothing which warrants so powerful a dweomer. Certainly, deities are employing magic of a slightly higher level, but that is dealt with in a manner which prevents game imbalance. Do yourself a favor and avoid all such fringe products. In the long run, your players will thank you for it.

Next: Illusionist spells

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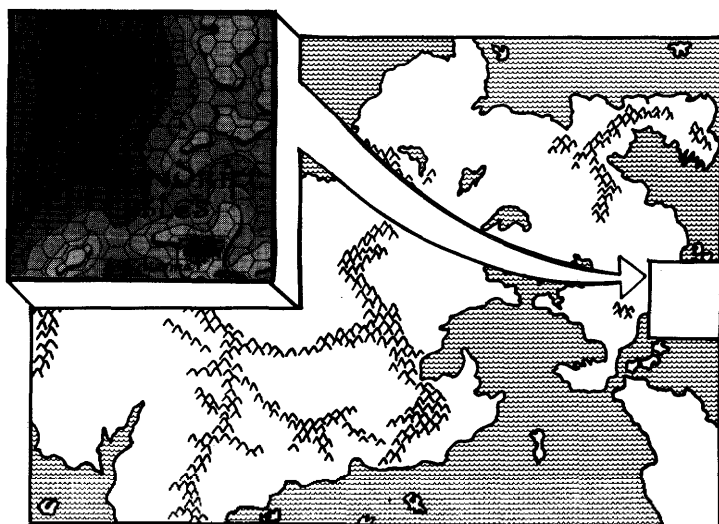
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GREYHAWK'S WORLD

NEWS, NOTES AND VIEWS
OF THE GREYHAWK CAMPAIGN

EVENTS OF THE EASTERN AND SOUTHERN FLANAESS

BY ROB KUNTZ

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A great sage of Keoland once said in connection with the many rival powers in the east: "Behold the sapping of strength, continuous and unabated, checked only by the ferocity of battle, and erstwhile victories. Be aware that these powers never cease turning over the old stone in search of the golden nugget placed there by those who didn't care. Be it known that such odious men as these that thwart men's survival, these are convinced that such nuggets are as plentiful as the languages of Oerth. Be still, people, lest by your movement you attract the attention of the "mad ones," for nuggets may remain buried beneath an old stone, or in combination with others be used to adorn a conqueror's breast as a necklace."

This passage, based upon the political and military upheavals which seemed an unavoidable and recurring theme of those eastern powers, and especially the Great Kingdom, came to light during a time of continued procrastination by many of the major powers, and as quickly as it was once assimilated and then dismissed as unportentious, it has now been re-enlivened by the many leaders of modern thought.

During CY 578 (late Needfest) a proclamation of war was issued against the Great Kingdom and her satellites by the Kingdom of Nyrond, the Prelacy of Almor, and their allies. This, in conjunction with the various military activities already in motion, makes the southern and eastern portions of the Flanaess as busy as the marketplace at Rauxes, and the masterless men gather round as a pack of famished wolves clusters near weakened prey.

Elsewhere, mysterious happenings abound and the portents of war are increased. . . .

Spindrift Sound

A minor naval action was fought here during late summer as the merchants are abundant upon the sea lanes. A war ship

of undisclosed origin is said to have shadowed a group of three Duxchan merchant ships, the *Meles*, *Gloful*, and *Tigress*, which were bound from Ountsy enroute to Sulward with a load of grain and spices. Fortunately, these three vessels carried, divided between them, a company of mercenary foot and an envoy of his Lordship, one Lieutenant Skould, their acting commander.

Before nightfall on that day the pirate ship fell upon the *Meles*, which had lagged behind, being laden with the majority of the grain. A terrific boarding action took place; the captain of the *Meles*, Sir Rawthers, was killed in the fighting. Before the ship could be claimed by the aggressors, the *Gloful* came alongside, and with Skould and many handpicked mercenaries retook the *Meles* while driving the pirates before them. The *Tigress*, which had been positioning herself for ramming, did so. The pirates, hammered and trapped, surrendered.

It was later found that this ship was a hired buccaneer, paid for by certain unnameable noblemen of Rel Astra, and that these nobles had been contributing heavily to the piratical raids which were frequent and so well planned that never previously had information concerning their nature been discovered.

It is known that Rel Astra has had many dealings with the Great Kingdom and its new Constable, the Lord of Mentry, Spidasa. To have this information concerning Rel Astra makes the plot thicker than the Duxchans would like. A naval and land expedition will possibly be launched later next year, with the express purpose of putting down the raids along the Aerdi Sea and in Spindrift Sound. Until then, political pressure and threats are expected to keep buzzing between Sulward and Rel Astra. The Duxchans are demanding recompense, while Rel Astra turns a deaf ear to concentrate on its commitment to the See of Medegia.

Spindrift Isles

Though much removed from the mainland, these isles have been often viewed

and discussed, with mysterious notions continually coming to mind. It is true that some mariners who pass these shores never return, and that those who set out to look for these souls share a similar fate. Recently a story has arisen amongst certain merchants who ply the waters of Spindrift Sound and visit the Isles as well. The story, though received second-hand, is believed to be true:

A certain merchant of Medegia who, having been blown off course for many days while sailing in his schooner, was washed ashore with his most able bodyguard, on land which they claimed later to be Lendore Island. What this merchant and his companion claim to have witnessed and heard told to them is very strange indeed, as was their subsequent return to Pontylver via Sulward on a ship they said was made of glass and powered by the breath of gods not of Oerth.

In fact, they went through much. After having been washed ashore, they were immediately beset upon by a band of kobolds. These kobolds were said to differ from the usual, having grayish eyes and short, stub-like black fur reminiscent of cropped porcupine quills. Thinking that their death was nigh, the men entreated the sea god in repentance for their squandered lifetimes. As if in answer, a man appeared in a cloud of greenish smoke. His presence had an adverse affect upon the kobolds, and they dispersed. This man wasted no time in telling the travelers that he was an extension of the wizard Lendore, and that it was he who had drawn the merchants' ship to the island.

The wizard then led them to a cliffside and, pointing inland, laid bare to them a great spectacle. Off in the distance, near the middle span of the island and stretching some three miles further into the north, was a city — a city of glass. This might not have been overly peculiar to these men, for they had heard and seen many strange and wondrous things in their trafficking, except that this city was suspended in the air, hovering magically at least a half-mile off the ground and

shining with the same greenish, vapor-like hue which embroiled the wizard's demeanor.

The wizard then recounted a tale from ancient times which said that this city would be the last refuge of the inhabitants of this chain of islands once the calamity struck. The aspect of Lendore pointed out that this calamity was near, and was coming in the form of an invasion of these islands by the Lordship of the Isles and their allies, certain merchant clans from Medegia. Both, he said, hoped to exploit the Spindrifts for outward bases and possible wealth that was rumored to exist here.

The wizard then regained his composure, having been engrossed in the story. Looking out upon the Aerdi Sea, he spoke indecipherable words, and with this done summoned a ship of glass to the shores of the island. The two storytellers were then magically transported across the Aerdi back to Medegia via Sulward. With them went a message to the Duxchans and the See of Medegia, Spidasa, as well as to the Sea Barons and the free city of Rel Astra, who all have strong interests in the Spindrifts.

The message states that if any attempt is made to invade the islands, there would occur a most dreadful power struggle. Those "forces" involved would not be limited to the defense of the Spindrifts alone, and, as it was intimated, many of the attackers' homelands would come under a tremendous assault for this breaching of territory and honor.

When the two "messengers" returned to Pontylver they were detained by Spidasa's guards and questioned thoroughly. Though they had seen many wonders, they had seen no army. Everything seemed lifeless except for the kobolds and the apparition of the wizard. Were the Olven folk present? "No!" said these two, but those of grander station knew that the Lords of Lo Reltarma would bless any undertakings for the defense of their islands. The last piece of information regarding this subject is also strange, but not unexpected: The merchant and bodyguard were summoned to Mentrey under heavy guard, and to this day their names and families are not known, only this second-hand account.

Prelacy of Almor

The prelate Anarkin hopes to have his armies up to quality and number so as to be able to deal with the threats that the Great Kingdom and (especially) Herzog Chelor are posing at this time.

Subsequently, the levy pool, which stood at 7,000 months ago, has been steadily increasing so by next year (CY 579) at this time it should have reached a respectable 30,000+. As they stand on paper, Almor's armies are as follows:

Almor's Field Army: (-50% but rising)

Commander: Arch-Cleric Anarkin

Base: Chathort

heavy cavalry	400
medium cavalry	2,000
light cavalry	4,000
armored foot	1,500
pole arm infantry	6,500
light foot	8,000
levies	30,000
archers (mixed)	5,000

In addition to this force, the western nobility has raised sizable regiments based at and around Oldred. These forces are primarily volunteers, with many petty commanders and adventurer-types present. Still awaiting orders, these contingents are willing to be sent anywhere where the fighting is thick, though it is thought that their primary objective will be Scant along Relmor Bay.

Relmor Bay Fleet:

Joint Command: Admiral Auriel Lexis (Nyrondian), Count Stephen Bulhart

Base: Oldred

warships	13
large galleys	8
transports	57
marines	1,000
(Nyrondian)	
light cavalry	700
heavy foot	1,000
light foot	2,500
levies	3,700

Almor will await the coming of the Nyrondian field army near Mithat before it attempts operations on its own, with the hope that the Iron League (and especially Sunndi) can hold out during this interim. When the two armies come within operating distance of each other, the Almorian army's aim will likely be to move to Prymp and down the coast, driving a wedge in Herzog Chelor's back while Nyrond's army moves up with the bulk of heavier forces to establish a smooth operating front, without supply and communication problems.

The Kingdom of Nyrond

In the not-so-distant past, Nyrond has had to take upon her back the monetary burden of her allies (the Iron League and Almor) to supply mercenaries, arms and armor, and foodstuffs to these areas. These supportive measures, which were aimed at creating and maintaining a buffer between Nyrond and the degenerating Great Kingdom, were frowned upon by the nobility of Nyrond, for taxes remained at an all-time high to continue to pay for this support. Now the same nobility which claimed "gouging" on Dunstan's part are convinced of Ivid's attempted takeover everywhere, just when they had assumed that Chelor was cornered and could not launch more than a punitive effort against the Iron League.

Nyrond above all else has a flexible field army and fleet. Through its many sorties and missions adorning its glorious past, it has grown under the leadership of some of the best tacticians this side of Keoland. Now directed by very competent strategists, among them King Dunstan himself, the Nyrondian force is formidable indeed. At the current time, Nyrond's armies are divided into two camps — not counting garrison units and certain mercenary bands which are stationed along the northern and western borders, and those units currently at sea:

Nyrond's armies

Main force:

Commander: King Dunstan

Sub-Commanders: Generals Garzenth and Bellord

Base: Rel Mord (enroute to Mithat)

light cavalry	2,000
medium cavalry	3,000
heavy cavalry	5,000
armored foot	8,000
pole arm infantry	3,000
light foot	1,500
mercenary foot	
(mixed)	1,000
levies	9,000
light archers	3,500

Secondary force:

Commander: Earl Harhing

Base: Innspa (enroute south)

heavy cavalry	2,000
heavy foot	4,000
light foot	3,000
levies	4,500
fight archers	2,000

The primary aim of these two forces appears simple. Dunstan will move south along the coast of Relmor Bay and cross the Harp River, near Chathold, in support of the main Almorian army, which will have started south upon the arrival of Dunstan's advance guard at Mithat. The secondary force will proceed south along the eastern bank of the Harp and engage any force attempting to attack the king's flank or rear. With an Almorian army threatening from Relmor Bay, and another besetting Prymp, King Dunstan should have little or no opposition on his way toward taking the banks of the Greyflood River by next month. With this move comes the threat to Herzog Chelor's rear. Chelor will have to turn about to face Dunstan, thus alleviating the pressure on Sunndi, or be "run through the back."

And to insure complete victory in this undertaking, Dunstan has called upon the aid of both the County and Duchy of Urnst, thus securing a further allotment of well trained elite footmen — in excess of 10,000 — who will be at the Relmord/Woodwych area within three months.



Keep track of quality



by Lenard Lakofka

Artisans do work of varying quality. Some of their work may be exceptional in some way, but the normal AD&D™ melee rules offer no way of showing the effect of this exceptional work. The following is a system to distinguish between the many levels of quality — good and bad — in the manufacture of shields, armor, and weapons.

The majority of weapons, armor and shields bought from artisans will be of good quality. They will sell for the prices listed in the Players Handbook, plus or minus 20%, in most cases. Some few craftsmen, about 20% of them, will be exceptionally good and have a high skill level. Conversely, about 10% (this percentage is lower because work of poor quality will not last, and neither will the craftsman) will produce work of low quality.

Shields

A good shield gives the wearer a benefit of 1 on his or her armor class. As stated in the rules, for example, chain is AC 5 while chain and shield is AC 4. Exceptional shields benefit armor class even more than normal good shields, but not to the extent of another +1 benefit. The best way to represent this extra improvement is to make the blow to hit the shield at a selective minus. This is done by saying that a particular number, when rolled vs. this particular shield, will be reduced by 1. For example, a shield might be exceptional on a roll of 13, so that whenever an opponent rolls a natural 13 the DM will read it as a 12 instead.

This does not take into account a magical bonus on the opponent's weapon or any bonus the wielder might have to hit due to exceptional strength. If such bonuses do apply, they are added in the normal manner. For instance, if the opponent has a strength of 17 he is +1 to hit due to strength. If his weapon is +1, there is a second bonus. If he rolls a natural 13 against the exceptional shield described above, the DM reads it as $12 + 1 + 1 = 14$, instead of the usual $13 + 1 + 1 = 15$. Note that an adjusted 14 or 15 might not even be enough to hit the particular armor class, or the armor class might be hit on only a 10 or 11. Thus, the shield will only apply to 5% of the normal "to hit" probabilities. This particular shield will con-

vert a natural 13 to a 12 — no more and no less. If a natural 14 is rolled, it stays a 14; if a natural 12 is rolled, it stays a 12.

Shields of good quality would then cost more and have a particular property. The standard "large shield" as per the Players Handbook is valued at 15 gp. Below is a table of exceptional shields, each valued at more than 15 gp because of its nature. If a dice roll is made to generate a type of exceptional shield at random, this will indicate the highest-quality shield a particular armorer is able to produce, and one of higher quality cannot ever be made by that particular craftsman.

Good quality shields			
Dice roll	No(s). reduced	Cost (gp)	Extra days to make
01—40	13	18	1
41—60	14	20	1
61—70	15	23	1
71—75	16	27	1
76—78	17	32	2
79—80	18	40	2
81—82	19	50	2
83—84	13-14	60	3
85—86	14-15	70	3
87—88	15-16	80	3
89—90	16-17	90	3
91—92	17-18	100	4
93	18-19	110	5
94	13-15	125	6
95	14-16	140	7
96	15-17	160	8
97	16-18	180	9
98	17-19	200	10
99	16-19	225	11
00	15-19	250	12

Note: The "No(s). reduced" column indicates the "to hit" die roll(s) reduced by 1 when rolled vs. the particular shield; thus, a type "00" shield will diminish by 1 any natural "to hit" die roll in the range of 15 through 19.

The additional rule can be added that only exceptional shields of this sort can be magical. If this is true, only one shield maker in 500 (remember that only 20% can make any type of exceptional shield) can make a shield that eventually could be magicked to +5 enchantment.

Poor-quality shields, or shields that are damaged (if you play some rules that

take into account shield damage) would have the opposite effect: for instance, on a "to hit" roll of 14 the die would be read as 15 instead. As above for high-quality shields, other rolls would be unchanged, so a natural 13 stays a 13 and a natural 15 stays a 15.

A table of poor shields would look like this:

Poor quality shields			
Dice roll	No(s). increased	Cost (gp)	Days less to make
01—40	14	15	0
41—60	15	15	0
61—70	16	15	0
71—80	17	15	0
81—85	18	15	0
86—90	15-16	15	½
91—93	16-17	15	½
94—95	17-18	15	½
96	15-17	15	1
97	16-18	15	1
98—99	15-18	15	1½
00	14-18	15	1½

Note: The "No(s). increased" column indicates which "to hit" rolls are increased by one when rolled against the particular shield; thus, a type "00" poor quality shield causes any "to hit" roll against it in the range of 14 through 18 to be increased by 1. "Days less to make" is taken as a subtraction from the usual number of days an armorer needs to make a normal shield. Note also that the price does not go below 15 gp in any event; poor quality is not less expensive.

Armor

Exceptional armor can be produced in the same way as exceptional shields. I would limit this to metal types, and to make life even easier let's say that only chain and plate can be exceptional. The percentages are different from those for shields: 15% of all armorers make high-quality armor, and just as many make bad armor. The other 70% produce normal armor, chain costing 75 gp and being made in 45 days and plate going for 400 gp with a 90-day construction time. You can rule, using historical precedent, that not all armorers make plate. The chart on the top of the following page takes into account that rule.

Dice roll	Armorer's skills
01—10	poor chain, no plate
11—13	poor plate, no chain
14—15	poor plate and chain
16—50	average chain, no plate
51—55	average chain, poor plate
56—60	average chain and plate
61—70	good chain, no plate
71—80	good plate, no chain
81—85	good chain, poor plate
86—90	good plate, poor chain
91—97	good chain, average plate
98—00	good chain and plate

Mixing good quality chain and shield can get a little complicated. If the shield converts a roll of 15 to 14 and chain converts 18 to 17, then things are straightforward. When the numbers overlap it becomes more difficult: What happens if both chain and shield convert 16 to 15? In a case of exact and complete overlapping, consider half of the rolls at the next higher number as being converted, as well as half of the rolls at the next lower number. Thus, a set of chain and shield that converts 16 to 15 would convert half of the blows that score a natural 15 to 14 and half of the blows that score a natural 17 to 16. The procedure is as follows: Roll the dice; 15 comes up. Roll d%; on 01-50 the 15 becomes 14, and on 51-00 the 15 remains 15.

The overlap is of no additional benefit in cases where it is not an exact and complete overlap, such as when chain and shield both affect more than one "to hit" number but the rolls they affect are not all the same. Consider a set of chain that converts 17 to 16 and 16 to 15, used with a shield that converts 16 to 15 and 15 to 14. If 17 is rolled in such a case it becomes 16; 16 becomes 15; and 15 becomes 14. A natural 18 stays 18 and a natural 14 remains 14.

If an armorer produces other than average chain or plate, use the appropriate table (good chain, poor chain, good plate, or poor plate) from those that follow.

Good quality chain			
Dice roll	No(s). reduced	Cost (gp)	Extra days to make
01—35	16	80	3
36—60	17	90	5
61—80	18	100	8
81—90	19	120	11
91—92	16-17	145	14
93—94	17-18	175	18
95—96	18-19	200	22
97	16-18	250	28
98	17-19	285	32
99	16-19	330	40
00	15-19	400	45

Armor of types 91 to 96 can be enchanted to +2; types 97 and 98 can be enchanted to +3; armor type 99 can be enchanted to +4; and only armor type 00 can be enchanted to +5. Armor types 01 to 90 can be enchanted to +1.

Poor quality chain			
Dice roll	No(s). increased	Cost (gp)	Days less to make
01—30	16	75	0
31—50	17	75	0
51—70	18	75	0
71—80	16-17	70	3
81—90	17-18	70	5
91—94	16-18	65	8
95—97	17-19	50	12
98—99	16-19	40	16
00*	16-19	30	20

* — Type 00 poor quality chain causes 16 to convert to 18, and 17 to convert to 19. All other increases are +1 only.

Poor quality chain can never be magical, not even cursed.

Good quality plate			
Dice roll	No(s). reduced	Cost (gp)	Extra days to make
01-40	16	420	3
41-65	17	440	4
66-75	18	460	5
76-80	19	480	6
81-88	16-17	510	10
89-91	17-18	540	13
91-92	18-19	570	16
93-94	16-18	620	20
95-96	17-19	670	25
97-98	16-19	685	30
99-00	15-19	700	40

Types 01 to 80 can be +1; types 81-92 can be +2; types 93-96 can be +3; types 97-98 can be +4; and types 99-00 can be +5.

Poor quality plate			
Dice roll	No(s). increased	Cost (gp)	Days less to make
01—20	13	400	0
21—40	14	400	0
41—50	15	400	0
51—55	16	400	0
56—60	17	400	0
61—64	18	400	0
65—66	19	400	0
67—75	13-14	380	5
76—80	15-16	360	10
81—85	17-18	340	15
86—90	18-19 ¹	320	20
91—95	13-15 ²	300	25
96—97	16-19 ³	280	30
98—00	13-19 ³	250	45

¹ — Rolls of 18 and 19 both convert to 20.

² — All nos. convert to the roll +2 instead of +1.

³ — All nos. convert to the roll +2, maximum of 20.

All armor and shields of exceptional quality — good or otherwise — must be custom-made. None can be bought "off the rack." One person's armor or shield will not operate for someone else unless he is very near the same size, strength and dexterity.

Plate armor, whether of exceptional quality or not, is never brought off the rack. It must be custom-made, or it will

not fit correctly. Improperly fitting plate can be rolled on the "poor quality plate" table to simulate the binding and tight fit in some location of the suit that would occur.

The care of armor and shields

Armor and shields must be kept in good working condition. They need polishing and cleaning. This is especially true of a suit of armor caught in the rain. If a rain-soaked suit of armor is not cleaned and dried soon thereafter (within 13-24 hours), it will begin to rust and become tight in places. Quality armor (good or bad) will deteriorate one category for each time period (13-24 hours) it is allowed to go unmaintained. Deterioration can be reversed if attended to promptly, but it is permanent if the armor is allowed to slip two notches in quality. Deterioration occurs in steps of from 13 to 24 hours apart.

For example, a set of type 93 good quality chain (converts 18 to 17 and 17 to 16) is worn by a figure who must march through a rainstorm. He does not clean or dry the armor thereafter. Roll d12 and add 12; the result is 7 + 12 = 19 hours. The suit will deteriorate, at least temporarily, to type 91 (converts 17 to 16 and 16 to 15) if it is not cleaned and dried within that 19 hours. If it is still not maintained through another randomly determined time period (we'll say 14 hours this time), it will deteriorate to type 81 (converts 19 to 18). If it is now cleaned and dried, it can never again act as type 93 armor, but can be improved to type 91 at best. Further deterioration from type 81 would take it to type 61, type 36, then type 01. Beyond that point, it would become ordinary chain for 2-5 days, and would then begin to slide down the "poor quality chain" chart.

Thus, armor or shields (the system works the same way for shields) found in a treasure trove must be examined carefully for rust and defects; if left untouched and unpolished, it might deteriorate if it is not already in good working condition. Magic armor will not deteriorate, but it might be discolored by tarnish and light surface rust.

Exceptional quality weapons

I do not pretend to be a weapons expert; however, I feel that some weapon types cannot achieve the same degree of high quality that others can; for instance, a sword can be better crafted than the best cudgel in the world.

The following categories delineate the types of quality that can be achieved:

Group One: Can only be achieved by swords and scimitars. They can be up to +5 in enchantment and of the best quality.

Group Two: As high as maces can go. They can be up to +4 in enchantment and of the next best quality.

Group Three: The highest level of quality for arrows, axes, crossbows,

daggers, hammers, spears, and tridents. They can be up to +3 in enchantment and of good quality.

Group Four: The highest category for crossbow bolts, javelins, and slings. They can be up to +2 in enchantment and of good quality.

Group Five: The upper limit in quality for battle axes, bows, flails, military picks, and morning stars. They can be up to +1 in enchantment and of fair quality.

Group Six: Maximum quality for darts, scepters, halberds, lances, sling bullets, and quarter staffs. Optionally, they can be enchanted up to +1 (even +2) and can be of fair to good quality. They cannot be repaired well and may lose enchantment easily.

Group Seven: Highest quality possible for pole arms not specifically mentioned above. They are very rarely magical and of only poor quality.

Group Eight: The lowest quality category, used for sling stones, clubs, and any makeshift weapon or substitute weapon such as a candlestick, pitchfork, hoe, ax handle, etc. They are never magical and are of dubious quality.

To determine the quality level of a particular artisan, refer to the appropriate table(s) following. The procedure for sword smiths is different from that for other types of weapon makers (primarily because there are so many different kinds of swords), and is listed first.

Sword smiths

All sword smiths can make daggers. Each one will also have the skill to construct one or more of the five main types of swords: short (S), broad (B), long (L), bastard (Ba), and two-handed (T). Roll percentile dice for a particular artisan and refer to the list below to find which type(s) of sword that craftsman can construct:

- 01—10: S only.
- 11—20: B only.
- 21—30: L only.
- 31—33: Ba only.
- 34: T only.
- 35—50: S and B.
- 51—55: S and L.
- 56—65: B and L.
- 66—80: S, B, and L.
- 81—90: B and T.
- 91—96: L and T.
- 97—98: B, L, and Ba.
- 99: L and Ba.
- 00: All types.

A general quality level is assigned to each sword smith by another roll of percentile dice, using the appropriate category from the following list:

Roll of 01-07: Quality Group Eight. The smith's weapons will be poor. On a roll of 1 on d6, a weapon produced by this smith will convert a certain "to hit" number downward, just as with shields

and armor. For such a weapon, roll percentile dice again and consult this list:

- 01—60: 14 becomes 13
- 61—80: 15 becomes 14
- 81—90: 16 becomes 15
- 91—97: 17 becomes 16
- 98—99: 18 becomes 17
- 00: 19 becomes 18

Roll of 08-20: Quality Group Seven. The smith's weapons will be of generally poor quality. One out of eight weapons will be very good or very bad; roll d8, and if a "1" results, roll percentile dice and refer to the following:

- 01—70: Roll again, using list given above for Group Eight weapons.

- 71—00: Roll on Group Six list given hereafter.

Roll of 21-75: All weapons produced by this smith are of acceptable quality (but not exceptional).

Roll of 76-85: One in four weapons made by this smith can be rolled on the list for Group Six.

Roll of 86-93: One in three weapons can be rolled on list for Group Five.

Roll of 94-95: One in two weapons can be rolled on list for Group Four.

Roll of 96-97: Every weapon made by this smith is rolled on list for Group Three.

Roll of 98-99: Every weapon is rolled on list for Group Two.

Roll of 00: Every weapon is rolled on list for Group One.

Weapon specifications by Quality Group

When a result refers to a Quality Group of Six or higher (up to One), use the appropriate list in this section to determine the "to hit" number(s) which are adjusted for that weapon. This section applies for other types of weapons as well as swords.

Group Six:

- 01—30: 13 becomes 14
- 31—55: 14 becomes 15
- 56—74: 15 becomes 16
- 75—90: 16 becomes 17
- 91—97: 17 becomes 18
- 98—00: 18 becomes 19

Group Five:

- 01—90: Roll on Group Six list
- 91—00: 19 becomes 20

Group Four:

- 01—85: Roll on Group Five list
- 86—92: 13/14 becomes 14/15
- 93—96: 14/15 becomes 15/16
- 97: 15/16 becomes 16/17
- 98: 16/17 becomes 17/18
- 99: 17/18 becomes 18/19
- 00: 18/19 becomes 19/20

Group Three:

- 01—70: Roll on Group Four list
- 71—90: 13/14/15 becomes 14/15/16
- 91—96: 14/15/16 becomes 15/16/17
- 97—98: 15/16/17 becomes 16/17/18
- 99: 16/17/18 becomes 17/18/19
- 00: 17/18/19 becomes 18/19/20

Group Two:

- 01—60: Roll on Group Three list

- 61—90: 13-16 becomes 14-17
- 91—96: 14-17 becomes 15-18
- 97—99: 15-18 becomes 16-19
- 00: 16-19 becomes 17-20

Group One:

- 01—60: Roll on Group Two list
- 64—90: 13-17 becomes 14-18
- 91—97: 14-18 becomes 15-19
- 98—00: 15-19 becomes 16-20

How to use these charts: The players enter town and find a sword smith. Roll to determine what type(s) of swords he makes; on a roll of 71, he makes short, broad and long swords. Then roll to find the Quality Group his work belongs to. This is a one-time roll for each sword smith, unless and until two years pass, in which case he might (40% chance) have moved up one Quality Group in the meantime. On a roll of 94, this smith is determined to be able to produce Group Four swords as his best current product. If *Enchant an Item* is available, such a weapon might be magicked up to +2 enchantment. (Optional rules: only the best weapon type in any Group can be multipurpose. Only one of the top three weapon types in any Group can be aligned and considered an "exceptional sword.")

You pay the man to make a long sword. He does this, and then you roll to see what quality of weapon he *actually* produced. On the average, every other sword this smith produces may qualify for Quality Group Four. This is one such

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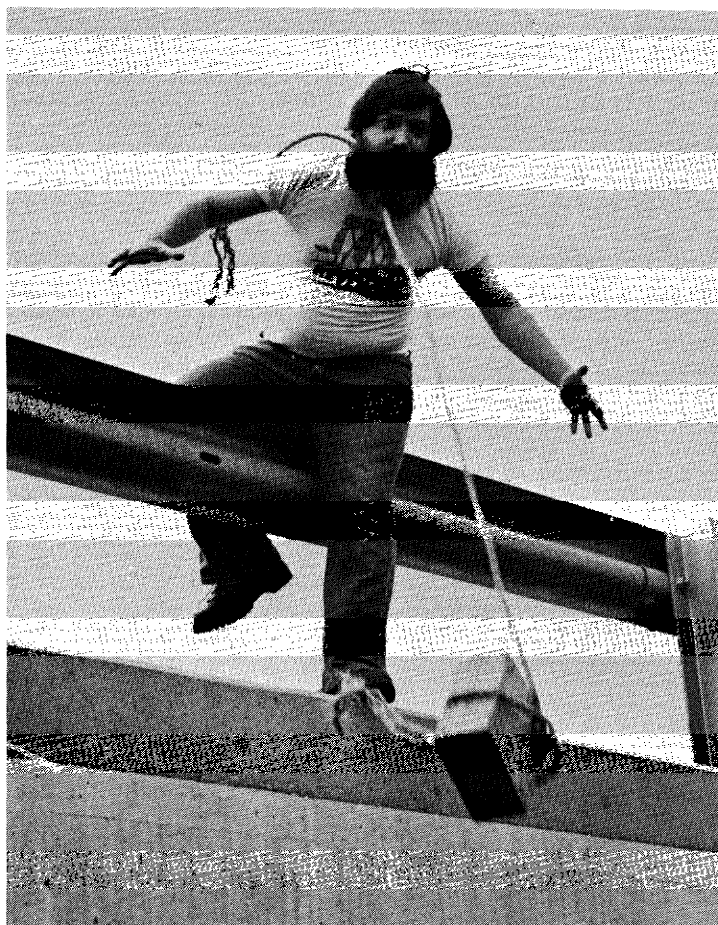
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sword. A roll on the Group Four list comes up a 73. Another roll is taken, this time on the Group Five list. This roll is an 81, which means yet another roll, this time on the Group Six list. This result is a 34, which means the weapon the smith produced will convert any natural 14 to a 15 for the purpose of "to hit" determination. The weapon could be magicked up to +1. It cannot, for example, be magicked to become +1/+2 vs. magic-using and enchanted creatures for two reasons: First, it is not a possible +2 weapon; second, it is not within the top three types of a +1 weapon (17 to 18, 18 to 19, or 19 to 20) and thus cannot be "exceptional" or aligned.

Other weapon types

The Quality Group lists given above are used for other weapon smiths besides swordmakers. First, determine the type(s) of weapon(s) a particular smith can make. Then find the Quality Group list to refer to and roll as given.

There are five main types of weapon smiths besides swordmakers: bowyers, fletchers, crossbow smiths, those who make hafted weapons, and those who make castable pole arms and lances.

Bowyers will be able to make any type of normal bow (not a crossbow), and 30% of all such smiths also make arrows as well.

Fletchers will be able to make any normal type of arrow, and 5% of them also make bows (like a bowyer) as well.

Crossbow smiths can construct light or heavy crossbows, and 80% of them also make bolts for those weapons.

Hafted weapon smiths will have various talents. A few of them are able to construct all types of hafted weapons: axes (A), battle axes (B), maces (M), hammers (H), Morning stars (MS), flails (F), and pole arms (P) not designed for throwing. Determine the talents of a particular smith by rolling percentile dice and referring to this list:

- 01—10: A and B.
- 11—25: M and H.
- 26—40: MS and F.
- 41—50: P only.
- 51—65: M, H, and MS.
- 66—80: M, H, and P.
- 81—95: A, B, M, and H.
- 96—00: All types.

Castable pole arm smiths and lance smiths also have varying talents, with only 10% of all such artisans able to construct all four types: spears (S), javelins (J), lances (L), or other pole arms (P):

- 01—40: S only.
- 41—65: S and J.
- 66—70: L only.
- 71—90: S, J, and L.
- 91—00: All types.

Quality Group determination

All weapon types except for swords are included on one of the columns in the following table. To determine the

Quality Group into which a particular smith's work falls, roll percentile dice and cross-index the dice result with the weapon type in question. A different roll is made for each weapon type; thus, a smith might produce relatively high-quality spears while at the same time making the worst javelins in the country.

Columns on the chart are keyed as follows:

- A = daggers
- B = maces
- C = arrows, axes, crossbows, hammers, spears, tridents
- D = crossbow bolts, javelins, slings
- E = battle axes, bows, flails, military picks, morning stars
- F = darts, halberds, lances, sling bullets, quarter staves

Quality Group chart

Dice roll	A	B	C	D	E	F
01—04	8	8	8	8	8	8
05—12	7	7	7	7	7	7
13—20	6	6	6	6	6	7
21—50	5	5	5	6	6	7
51—70	4	4	5	6	6	7
71—85	3	3	4	5	6	6
86—95	3	3	3	5	5	6
96—00	3	2	3	4	5	6

Estimating quality

Once the Quality Group is known on a weapon-by-weapon-available basis, the lists for each group will indicate how well the weapon actually turns out. The quality of the final product can be told correctly by the smith 60% of the time. The other 40% of the time he will think it is one step above or below what it actually is.

Thus, if a sword smith who is capable of producing Group One weapons looks at his final work, he can come very close to its exact quality determination. As an example, say it rolls up (beginning on the Group One list) as follows: 54 (move to Group Two list); 67 (move to Group Three list); 98 (he produced a weapon that converts 15 to 16, 16 to 17, and 17 to 18 — what is called a type 97 weapon on the Group Three list). When the smith examines the weapon, he will estimate it as being a type 91 (20% of the time), type 97 (60% of the time) or type 99 (20% of the time). Naturally, the smith is not obligated to disclose his appraisal.

Is the price right?

Weapon making is an art that always tries for a certain level of excellence but may not achieve it; by contrast, an armorer knows what he will end up with and knows what to charge — exactly — for the final product. Starting with the prices given in the Players Handbook, here is a list of multipliers for the weapons, depending on the appraisal of the weaponsmith, that would constitute a fair price for a certain weapon. As illustrations of how to use this list, consider the sword examples used earlier. The

first one (Group 6, type 31 long sword) is fairly priced at (2.5 x 15 gp) = 37.5 gp. The second one (Group 3, type 97 long sword) is worth (20 x 15) = 300 gp.

Group and type	Price multiplier
8 poor	0.75
8 average	full price
7 poor	0.90
7 average	full price
7 good	1.5
6 type 01	2.0
6 type 31	2.5
6 type 56	3.0
6 type 75	3.5
6 type 91	4.0
6 type 98	4.5
5 type 91	5.0
4 type 86	6.0
4 type 93	7.0
4 type 97	8.0
4 type 98	9.0
4 type 99	10.0
4 type 00	12.0
3 type 71	14.0
3 type 91	17.0
3 type 97	20.0
3 type 99	24.0
3 type 00	28.0
2 type 61	34.0
2 type 91	40.0
2 type 97	47.0
2 type 00	55.0
1 type 61	70.0
1 type 91	85.0
1 type 98	100.0

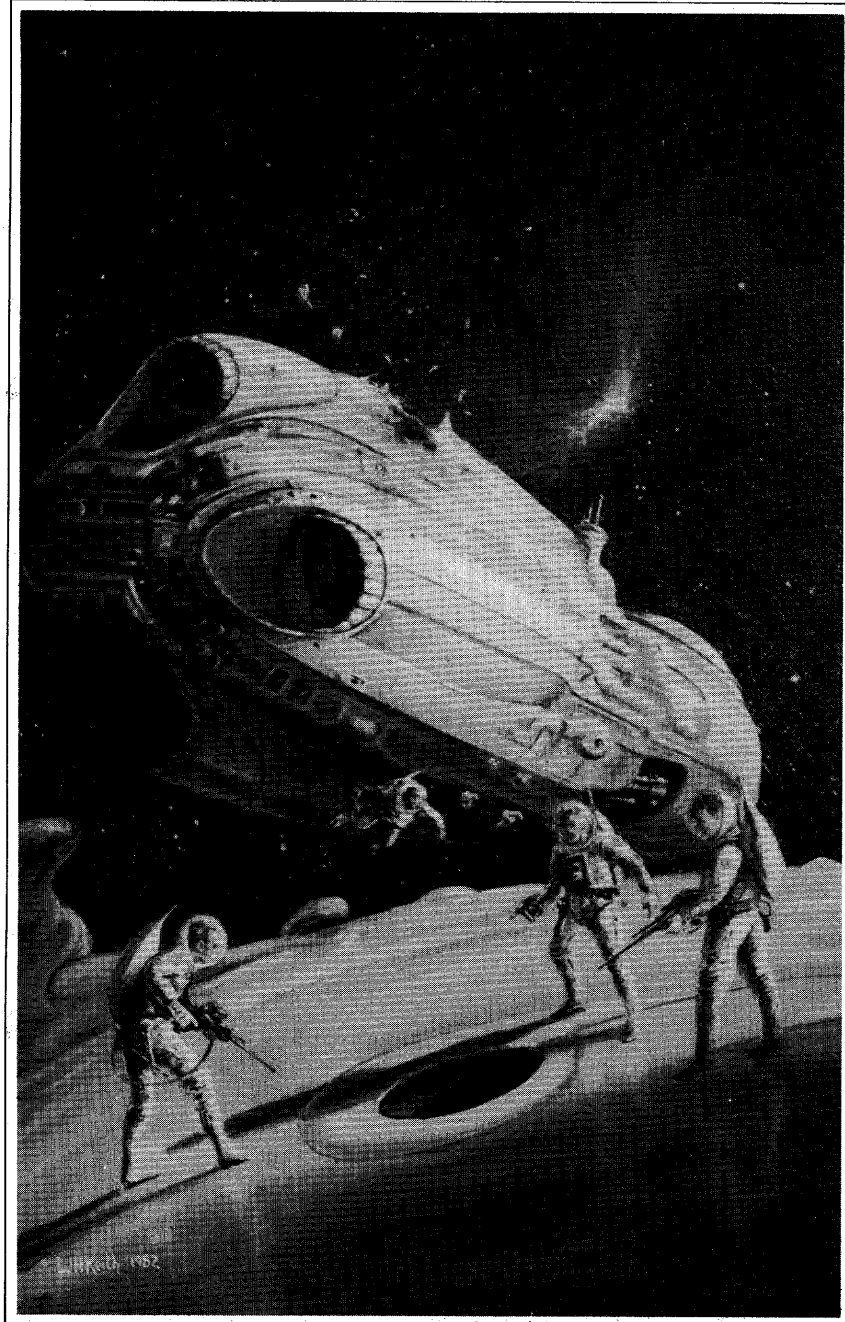


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When players first outfit their AD&D™ characters, choice of weapons is a major concern. However, since most starting characters can only afford a few weapons at most, determining proficiency presents little problem. The player can often simply designate the few weapons the character possesses as those in which the character is proficient. The proficiency rules in the Players Handbook are not too restrictive for a character's early career.

But later, when purchases, theft, and treasure acquisition add to the character's equipment, the question of how to deal with weapon proficiency is likely to arise.

This article presents one possible system for the DM who wishes to regulate character weapon usage. It is assumed that characters, especially fighters, will wish to acquire new weapon skills, and

that this requires training and practice, just as magic-users must study to learn new spells.

Weapon skills are divided, for learning purposes, into four skill categories. Three of the categories consist of groups of weapons which require similar skills to use effectively, while the fourth consists of weapons requiring special tactical skills. The skill categories are subdivided into groups, each encompassing one or more specific skills. The categories of weapon skill are: melee weapons, hurled weapons, projectile weapons, and special weapons.

Melee weapons

Melee weapons are defined as all weapons which can only be employed if the wielder keeps a continual hold on the weapon. They are basically extensions of the user's arms, providing increased

BY CHRISTOPHER M. TOWNSEND

length, either for longer reach or greater leverage, and higher destructive potential through greater mass or increased penetrating power. Melee-weapon skills divide into three groups: blade weapons, bludgeon weapons, and pole weapons.

Blade weapons have an edged blade, usually wielded as a cutting or slashing instrument, but sometimes used as a short piercing or stabbing implement. The blade usually comprises most of the weapon's length, the handle being relatively short. Although larger blade weapons have substantial mass, and thus considerable impact power, it is the use of a sharp edge to increase penetration which sets this group apart from others. The specific skills within the blade-weapon group are these:

1. Knives — Any weapon with an edged blade less than 20 inches in length falls into this group, including edged knives (used for slashing) and daggers (usually a stabbing weapon).

2. Short Swords — Included in this group are all blade weapons with lengths of 21 to 40 inches, such as the short sword, scimitar, cutlass, and falchion.

3. Long Swords — This group consists of blade weapons with lengths over 40 inches that are still able to be wielded with one hand/arm. Among these are the broad sword, long sword, and bastard sword (used one-handed).

4. Two-Handed Swords — Although the size of these weapons is the same as the previous group, their usage is sufficiently different to merit their classification as a separate skill. The two-handed sword and bastard sword (used two-handed) fall into this category.

Bludgeon weapons are the perhaps the simplest of weapons in concept: essentially, nothing more than extensions of the fist. Their effectiveness derives from the increased force of impact provided by both greater leverage and higher mass than possible with a natural blow with the fist. Unlike blade weapons, the handle of a bludgeon weapon, which provides leverage, represents most of the weapon length. Mass is provided by the head, which may be in any of a variety of configurations. Some bludgeons use edged heads to increase penetration, but the weapon group remains oriented towards impact force. The skills within this group are these:

1. Small Axes — These weapons focus the force of a blow onto a sharp edge on the weapon head. The head is, therefore, directional, although the axe may be one-or two-edged. Included in this skill are the hand axe, hatchet, and any one-handed axe of less than 30 inches in length.

2. Large Axes — Essentially similar to

the preceding class, but more than 30 inches in length. Examples are the battleaxe, great axe, and bardiche.

3. Hammers — The force of swinging these weapons is focused onto a specific unedged portion of the weapon head. Therefore, like axes, these have a directional head. The hammer, lucern hammer, and pick fall into this skill group.

4. Flails — These weapons have heads attached to the handle by a flexible connection, usually a chain. Thus, the wielder must calculate not only the path of the handle, but the trajectory the movement of the handle will impart to the head of the weapon. Some flails have several heads; others, such as the grain flail, have long handles and must be wielded two-handed.

5. Clubs — The simplest of bludgeons, these have a handle and a rigidly attached, omnidirectional head. Within this group are the mace, staff, club, and morning star.

Pole weapons differ from other melee weapons in that they are thrust rather than swung at an opponent. They use length to provide greater reach, rather than for increased leverage as with blades and bludgeons, and gain their penetrative power by piercing rather than cutting or slashing. In theory, an unshod staff can be used this way, but without a piercing head it will have little

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penetration, and so almost invariably a pole weapon will have a pointed head. Within this group are the following specific skills:

1. Short Pole Arms — This type includes any piercing pole weapon under 8 feet in length, such as a spear, javelin, or trident.

2. Long Pole Arms — Identical to short pole arms, excepting a length of 8 feet or more, this category covers pikes, glaives, and lances.

3. Composite Pole Arms — These weapons have a more complex head than those listed above. While retaining some piercing capability, they can be used as swung impact weapons, similar to certain extremely long bludgeons. Halberds, bills, and the like fall into this category.

Hurled weapons

This group is comprised of weapons designed to do damage when thrown at an opponent. Some of them can also be used as melee (hand-held) weapons, but the use of a device as a melee weapon is a separate skill from using the same device as a hurled weapon. Certain accessories, such as the spear thrower, can be used to extend the range and power of weapons cast, but do not alter the essential act of throwing, and so do not qualify as a separate skill. Hurling weapons skills

are divided into two types:

Tumbling weapons rotate end over end when hurled: They usually require careful balancing and range estimation so the head or edge, rather than the handle, will strike the target. Within this group are the following specific skills:

1. Throwing Knives — Any weapon meeting the qualifications for melee blade weapons listed under knives may be thrown. However, to avoid the non-proficiency penalty, the knife or dagger must be specially balanced and would therefore be relatively expensive.

2. Throwing Axes — The weapons defined as small axes under melee bludgeon weapons may all be hurled.

3. Hammers — Weapons listed in the hammer skill in the melee bludgeon group may be hurled if the weapon length does not exceed 30 inches. If the DM desires, clubs (such as the mace) which meet the same length limitation may be included in this skill.

Streamlined weapons do not change orientation relative to the target once thrown, or else the orientation does not affect the result. Most have a pointed head to increase their penetrating power. In general, they have greater effective range than tumbling weapons.

1. Darts — This skill is self-explanatory; it covers thrown darts of all sizes.

2. Throwing Spears — The weapons classified as short pole arms within the melee weapon category may be thrown. These include javelins, spears, and the like.

3. Spinning Weapons — These weapons are basically circular and revolve rapidly when thrown. The discus is the classic example.

No skill group is provided for grenade-type hurled weapons; it is assumed that any character has the wherewithal to throw a rock or a bottle with some accuracy over short distances. If the DM feels it necessary to include such objects as weapons in which proficiency must be gained, they could be added to the streamlined weapons group.

Missile weapons

Weapons in this class project a missile towards a target by means of some mechanical device. While the missiles usually resemble small hurled weapons, the use of a device, rather than the caster's arm, as the projector sets this class apart. Specific skills in this category are as follows:

1. Self Bows — The short bow, long bow, horse bow, and composite bow are all in the group of self bows. While all these are used similarly in combat, the construction and care of individual weapon types may differ, so the DM may

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wish to add such factors as maintenance skill and weapon failure.

2. Crossbows — These are bows which (unlike self bows), once drawn — either by man or machine — remain cocked and ready without further effort on the part of the man or machine. The path of the projectile to be released is aimed down the body of the weapon itself, and the missile is generally released by means of a mechanical trigger. Light and heavy crossbows of all descriptions are included in this group.

3. Slings — These are elastic tethers used to accelerate missiles by centrifugal force, to then be projected toward the target when the tether is released. Some slings are mounted on staff-like handles for additional range and power, and these are also in this group.

Special skills

Special skills do not cover the use of any particular weapons, but rather the ability of a weapon wielder to operate effectively in unusual situations. Skill with some appropriate weapon is therefore assumed in the skills of this category.

Formation skill is represented in the functioning of a body of combatants together in a coordinated manner. This group of skills is one of the most difficult to adjudicate; considerable discretion is required on the part of the DM. Forma-

tions skills can be divided into two skill types, as follows:

1. Linear Formations — These are made up of one or more lines of combatants all facing in one direction. Several lines can be arranged in ranks one behind the other, although for game purposes no more than three ranks should be permitted to fight simultaneously.

2. Block Formations — In this type of formation fighting, the cooperating combatants face in different directions, so a block formation can engage opponents attacking from several sides. Squares and triangles are commonly used block formations.

Formation fighting usually involves large numbers of combatants, and so might rarely if ever come up in actual play. The DM must judge whether an action undertaken by a group of characters requires proficiency in this skill. Two fighters standing back-to-back fending off attacks would require very little coordination, but if these same fighters wish to rapidly switch positions, some skill in formation fighting might be necessary. Additionally, since formation fighting requires concerted action by several individuals, the DM must assure that some advance planning takes place. The fact that three characters all have skill in formation fighting does not mean they can instantly spring into a rotating triangle upon the leader's command. The players

must at least discuss the formation, settle on signals for communication in the heat of battle, and should probably set time aside for practicing the formation.

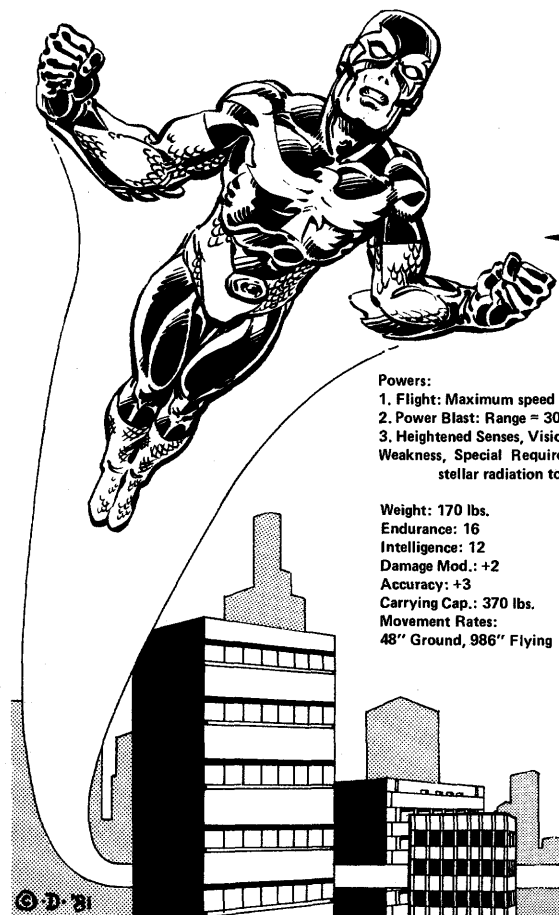
Mounted skill is a separate special skill for the simple reason that using a weapon with both feet firmly planted on the ground is quite different from using that same weapon while astride a charging mount. Even possessing skill with a weapon normally used on horseback, such as a horseman's mace or a heavy lance, does not mean the wielder has the skill to actually use it from the saddle. The two skills in this group are these:

1. Shock Fighting — Also called charge fighting, this skill covers the use of a pole arm, usually a lance or spear, while on a charging mount. The rider holds the weapon rather rigidly, with virtually all of the thrusting motion being imparted by the charge of the horse. Sometimes a spear can also be used overhand, in a manner similar to thrusting when on foot. The DM should consider the situation and judge whether an intended action requires this skill.

2. Melee Fighting — Once a horse and rider complete a charge, the rider uses this skill in combat. The use of blade and bludgeon melee weapons, in much the same way as when the wielder is on foot, is customary in such circumstances.

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difficult, requiring long training to attain real mastery, that the consequences for the untrained character who attempts it should be severe. In addition to the usual non-proficiency penalty, the DM should allow a possibility that the character will lose his balance, drop a weapon, or even fall from his mount. A character might also handle his horse improperly in combat, wrenching the mount to a new path so quickly that it rears or stumbles.

Missile specialty defines an increased ability to use a missile weapon accurately in difficult situations. The four separate skills in this group are these:

1. Ranged Shooting — This is simply the ability to shoot with increased accuracy at long range. It affects archery from self bows only, since crossbow bolts and sling missiles lose accuracy rapidly with increasing range. The "to hit" die modifications of a missile-weapon wielder with this skill are reduced to -1 at medium range and -4 at long range.

2. Long Ranged Shooting — A further extension of ranged shooting, this skill applies only to long or large composite bows and requires prior acquisition of ranged shooting skill as described above. The "to hit" die modifications of a missile-weapon wielder with this skill are reduced to 0 at medium range and -2 at long range.

3. Indirect Shooting — A character

with this skill is proficient in shooting at a target when an obstacle or obstacles block the direct line of sight.

This should not be construed to mean that the shooter's view of the target is completely blocked, as might be the case with modern artillery. Rather, the shooter arcs his missiles over intervening terrain or bodies at his target. Even with this skill, there should be negative die modifications attached to the attempt to account for the size of the target, the degree to which the archer's vision is obscured, and the height of the arc required. Possessing this skill exempts the archer from the additional negative effects of non-proficiency.

More even than formation fighting, this skill will usually apply only to mass combat situations. The DM must be reasonable in application; a six-foot-tall crossbowman standing a pace behind his halfling cohort can shoot over the halfling's head without this skill. If either the archer or the target is elevated so that direct-line shooting is possible, any obstructions below the line of sight are irrelevant.

4. Mounted Shooting — Shooting from horseback is included in this class, as it requires a somewhat different technique than mounted fighting. Only small bows such as the short bow, the small composite bow, and the light crossbow can be used with effectiveness from a mount.

Acquiring weapon proficiency

"Newborn" characters begin with some weapon skills, the maximum number depending on the character's class. Although it is assumed that the character had to undergo training to qualify for his or her chosen class or classes, for game playing purposes there is no specific learning process for acquiring proficiency in these initial weapons, and the character can choose proficiency with weapons he does not yet possess. A character could acquire a weapon without acquiring proficiency in it, although there would usually be little point in buying or trading for such an item.

In this variant system for weapon-proficiency determination, a player need not immediately specify all the initial weapon proficiencies to which his or her character are entitled; a fighter might pick only three weapons of proficiency at the start of his or her adventuring career and hold one choice in reserve until a new weapon is acquired. However, any weapon skills not chosen during the initial character generation must be acquired in the same manner new skills are learned as characters become eligible to rise in experience levels. The difference is that the character may enter the learning process at any time if a choice has been withheld, without having to wait to attain a higher level.

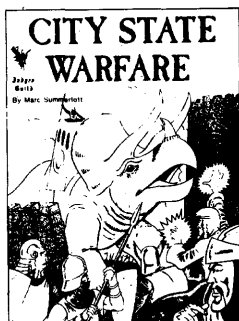
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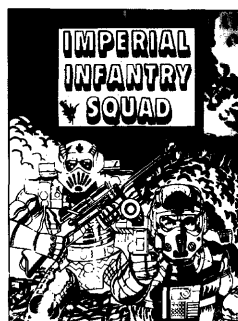


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proficiency with a new weapon, he must enter a training period. During this time, the character can not undertake any other strenuous or time-consuming activity, especially adventuring. The length of game time needed to become proficient with a weapon (and any additional requirements) varies with the similarity between the new weapon and weapons with which the character is already proficient.

If a character wishes to become proficient with a certain weapon and he or she is already proficient with another weapon of the same skill, the character must train for two weeks of game time—one week if a tutor is available. For example, a character proficient with a long sword may acquire proficiency with a broad sword in one or two weeks, since both weapons are in the long swords skill.

If a character wishes to become proficient with a weapon which is not in the same skill as any weapon already known, but which is in the same group as a previously held skill, the character must train for four weeks (two weeks with a tutor). For example, the character described above now wants to learn to use a dagger, which falls under this situation since that weapon is not in the long sword skill, but is within the blade melee weapons group.

If a character wishes to learn a weapon

in a different group from all previously held skills, but in the same category, the training period is six weeks, and a tutor is mandatory. In this situation, our hard-working fighter can pick up proficiency with a mace, not a blade melee weapon but still in the melee weapons category.

To learn a skill which is in a different category from all previously held skills requires eight weeks of training, and again a tutor is mandatory. The studious fighter in our example gets tired of bashing heads and could learn to shoot a crossbow, from the missile weapons category, by spending the requisite time and paying the tutor's fee.

Proficiency in the special skills category is handled differently. Only members of the fighter class or one of its sub-classes may ever acquire a special skill. A character may choose only one special skill among his or her initial proficiency choices, and thereafter may only acquire one additional special skill with every third experience level gained, starting at third level; i.e. one at third level, another at sixth, another at ninth, and so forth. However, special skills acquired after the initial weapon skills are chosen do not count against the number of allowed weapons; they are allowed over and above the limits on proficiency as spelled out in the Players Handbook.

Acquiring a special skill from the same group as a previously held special skill

requires eight weeks of training. Learning a special skill in a new group requires twelve weeks of training, and in both cases a tutor is mandatory.

Weapons of the same skill type — not the same skill group — are generally very similar in their method of usage. To account for this, a character may use a weapon with which he is not proficient, but which is of the same skill type as one with which he is proficient, at a penalty "to hit" of 1 less than the normal non-proficiency penalty. For example, our fighter, possessing all the weapon skills previously attributed to him, would be able to use a bastard sword one-handed at a penalty of -1 rather than -2, since he is proficient with a long sword already.

Training always requires appropriate equipment, including the possession or availability of an example of the weapon to be learned. Special skills may require additional equipment; it is obviously difficult to train in 'mounted fighting without a mount. A tutor, if employed, must be at least equal to the student in fighting ability and must, of course, be proficient in the skill to be taught. A reasonable fee (determined by the DM) must be paid to the tutor. The DM should be especially careful to assure that reasonable recompense is offered when both the student and tutor are player characters.

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by Gary Gygax

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We're on a roll now, Gentle Readers. Although the new creatures featured here are not as powerful as the Planetars and Solars of last issue, the Baku and Phoenix are no mean protagonists for Good. Taken as a group, these champions of weal and right will certainly balance any possible tendency towards Evil

brought about by the inclusion of so many monsters from the Lower Outer Planes without inclusion of their opposite numbers from above. Next time we'll deal with some of the more mundane monsters, of the sort usually encountered by adventurers in the dank passageways of a foreboding dungeon.

Baku

FREQUENCY: *Rare (Very rare)*
NO. APPEARING: 1 (2-5)
ARMOR CLASS: -2
MOVE: 21"
HIT DICE: 12 + 12
% IN LAIR: Nil
TREASURE TYPE: Nil (see below)
NO. OF ATTACKS: 3
DAMAGE/ATTACK: 3-18/2-12/2-12
SPECIAL ATTACKS: See below
SPECIAL DEFENSES: See below
MAGIC RESISTANCE: 20%
INTELLIGENCE: *Exceptional - Genius*
ALIGNMENT: *Neutral good*
SIZE: L (9' tall at shoulder)
PSIONIC ABILITY: 180 + 2-24
Attack/Defense Modes: BE/FGI
LEVEL/X.P. VALUE: IX / 4,900 + 18 / h.p.

A baku is seldom seen in the wild, for most move invisibly in the communities of man. On the Prime Material plane, Baku prefer dwelling in semi-tropical forests, and there groups will sometimes be encountered. Baku hate evil and will subordinate their usual timid and peace-loving nature to combat malicious monsters. In this aspect, they secretly dwell amongst and serve the interests of humankind. Their true home is the Upper Outer Planes of Neutral Good.

Despite its size and bulk, a baku can move rapidly. It attacks by means of a goring butt and two stomping attacks with the forelegs, the latter possible only

against opponents of man-size or under 6 feet in height (if four-legged, etc.). A baku can use simple devices, such as weapons or wands, in its short, prehensile trunk, so one will often have some magic weapon or device when attacking.

Baku have the power to become *invisible* at will and to remain thus until some action breaks the *dweomer*. Baku can become ethereal and travel in this mode. They can also travel astrally.

Baku possess the following psionic powers: *Animal Telepathy* (12th level of mastery), *Body Control* (6th), *Body Equilibrium*, *Cell Adjustment* (12th; as fighter), *Detection of Good/Evil* (12th), *Reduction* (12th), and *Shape Alteration*.

The trumpeting roar of a baku causes all evil-natured creatures within a 4" radius to take 1-8 points of damage and make a saving throw vs. *paralyzation* or flee in panic as if affected by a *fear* spell from a 12th level magic-user. Baku can roar thus but once every four melee rounds.

Description: Baku have elephant-like heads with a trunk of only 4' or so in length. A pair of upward-thrusting tusks jut from the nearer portion of the lower jaw, curving slightly backward. The forelegs are stout and rhinoceros-like, while the rear legs are rather leonine. The body is draconian, terminating in a short tail. The back is scaled in horny platelets.



Phoenix

FREQUENCY: *Very rare*

NO. APPEARING: 1 (1-4)

ARMOR CLASS: -3

MOVE: 6"/39"

HIT DICE: 20

% IN LAIR: *Nil*

TREASURE TYPE: *See below*

NO. OF ATTACKS: 1 or 2

DAMAGE/ATTACK: 2-12 or 1-8/1-8

SPECIAL ATTACKS: *See below*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: 50%

INTELLIGENCE: *Genius*

ALIGNMENT: *Neutral good*

SIZE: M

PSIONIC ABILITY: *See below*

Attack/Defense Modes: *See below*
LEVEL/X.P. VALUE: X/ 12,800+ 30/ h.p.

The phoenix, so rarely seen on the Prime Material plane, is native to the Upper Outer Planes of Elysium. Of course, the phoenix is quite capable of dwelling in nearly any climate or even the void, since cold, heat, and like conditions do not harm the creature. However, a phoenix prefers beauty and sylvan peace, so it will typically be found only in such places on the Prime Material Plane. Unfortunately, the feathers of the phoenix command an average of 50 g.p. each; its gem-like beak, talons, and eyes will go for a hundred times that, and its body is prized by alchemists seeking to make certain potions. Thus, an already rare creature is rarer still.

A phoenix in flight attacks with both of its diamond-hard talons. When on the ground it has but a single attack with its long, sharp beak. However, being both intelligent and magical, a phoenix usual-

ly opts for more effective measures of attack and defense.

The piercing whistle of a phoenix enables it to act first in melee, since opponents within a 30' radius are so affected by the sound as to give the phoenix a +3 advantage on its initiative die. With this advantage, the creature can use any of the following spell-like powers, one at a time, one per melee round, at 20th level:

Affect normal fires, Audible glamer, Blink, Blindness, Blur, Call woodland beings (1/day), Control temperature, 10' r., Continual light, Color spray (3/day), Dancing lights, Duo-dimension (1/day), Find the path (1/day), Find traps, Fire charm, Fire quench (1/day), Fire seeds (1/day; see paragraph below regarding defense), Fire shield, Fire storm (1/day; see below), Heat metal (3/day), improved invisibility, Incendiary cloud (1/week; see below), Misdirection, Neutralize poison (1/day), Polymorph self (3/day), Produce fire, Pyrotechnics, Reincarnate (1/day), Remove curse, Remove fear (10' r.), Snake charm, Veil (1/day), and Wall of fire (1/day).

Additionally, the dance of a phoenix acts as a double-strength *exorcise* (40th level) spell and is effective against all but the greatest of evil magics— such as that of an artifact or relic. The phoenix needs only to spread its wings and voice a call to *dispel illusion* or *dispel magic*.

A phoenix automatically *detects evil, detects charms, and detects magic*. It radiates a 10' radius *protection from evil*. The creature can become *ethereal* and travel astrally or ethereally. It can be hit only by +3 or better weapons.

The phoenix can never be surprised. it

has infravision to 120' and double normal ultravision. A touch of its wing is equal to a *cure light wounds* spell, with two touches possible for any given individual per day from the same phoenix. Similarly, a touch of the bird's comb gives an effect equal to *cure disease*.

When hard pressed, the phoenix is able to cause spilled droplets of its own blood to act as *fire seeds* of the holly berry type, one being created for every five points of damage taken by the creature. In extremis, the phoenix creates a combination *fire storm* (of 2" high x 5" wide x 8" deep) and *incendiary cloud*, even if it has already used these powers previously. The result is a twice normal strength (40th level) effect with respect to both spell-like powers — which terminates the adult phoenix and leaves a gem-like egg behind. From this egg a new phoenix bird will arise in 20 days.

In addition to their own language, phoenix can speak with all avians. They otherwise communicate by limited telepathy or by means of empathy and tel-empathy of a limited sort.

The phoenix can neither attack nor be attacked by psionic means. The creatures possess the following disciplines:

Cell Adjustment (as cleric; 1/day, 20th level of mastery), *Energy Control* (3/day), *Molecular Agitation* (3/day, 20th level), *Probability Travel* (1/week, 10th level).

Description: A phoenix appears similar to a peacock, although it is far larger and its beak is longer in proportion. The plumage includes bright violet, scarlet, crimson and flame orange areas. Beak and claws are of blue violet. Eyes are a deep, glowing ruby color.



The feathers of the phoenix command an average of 50 g.p. each; its gem-like beak, talons, and eyes will go for a hundred times that, and its body is prized by alchemists seeking to make certain potions. Thus, an already rare creature is rarer still. . . .

THE MISSING DRAGONS

**Filling in
the tints
of the
color wheel**



by
**Richard
Alan
Lloyd**

In the section on dragons in the AD&D™ Monster Manual, there are colors not mentioned that could be those of additional evil dragons. Consider the “color wheel” of primary and secondary pigments known to all painters:

The three primary colors are red, blue, and yellow. Pairs of these colors can be combined to form the three secondary colors, purple (red + blue), green (blue + yellow), and orange (yellow + red). Excluding black and white dragons (the former a mixture of every pigment, the latter the absence of any pigment), only three types of dragons whose scales have pigments of the color wheel are

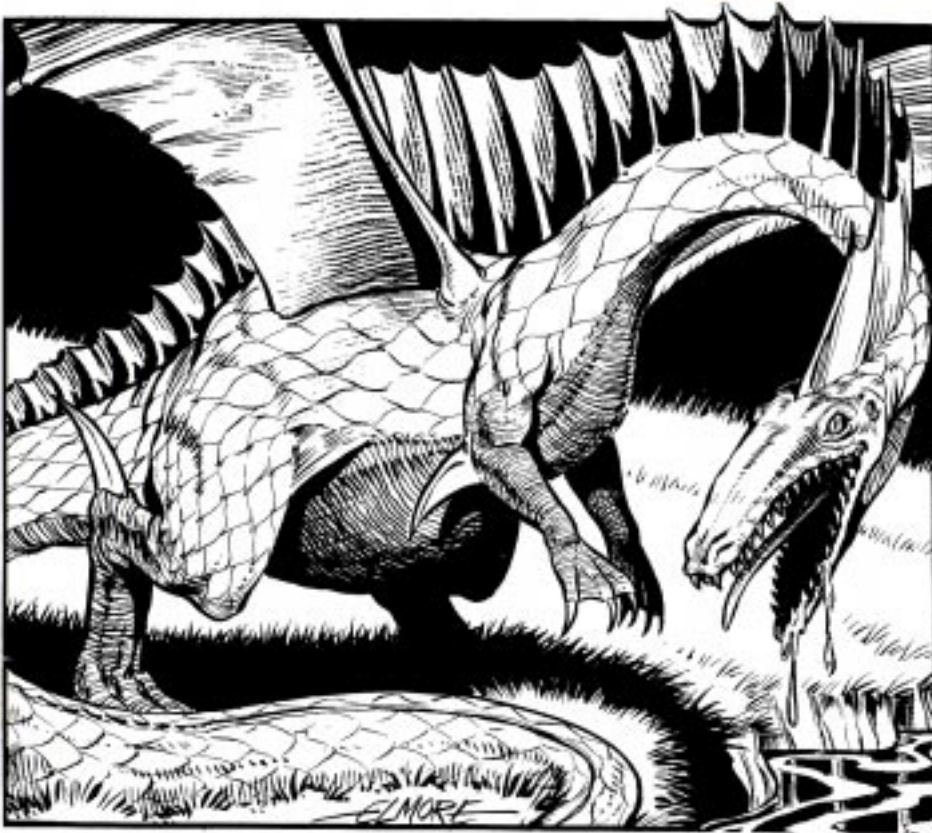
mentioned in the Monster Manual: red, blue, and green. They, and the three missing colors (purple, orange, and yellow) together form the main part of the chromatic dragon overspecies.

The origin of dragons is a subject in which can be found conflicting statements. According to the Monster Manual, Tiamat “spawns all of evil dragon-kind.” Yet, dragons can be found in mated pairs of the same color, with young and eggs. Therefore, it seems that dragons can come from two sources: from Tiamat, or from others of their kind.

Why not a third source? In the ancient past, the secondary-color dragons could

have been the product of matings between two different primary-color dragons. Most of these matings would likely be the result of wizards’ experiments since dragons, being intelligent, would probably see only their own red, blue, or yellow species as beautiful or handsome. Nearly all such matings would produce no eggs, or unhatchable eggs, due to genetic problems. However, certain pairings together with sorcerous potions and spells would result in crossbreeds that were not only viable but able to breed true with each other, thus starting the secondary-pigment branches of the dragon overspecies.

YELLOW DRAGON



According to the color-wheel theory, the green dragon's parents many generations ago were blue and yellow dragons. The blue dragon is well documented; despite being rare, it is abundant enough to have been seen by villagers and adventurers alike. Yellow dragons, however, are very rare (or perhaps nonexistent) on the continent where most AD&D adventures take place; few, if any, have ever been seen.

Since no yellow dragon has been captured locally for study, the characteristics of yellow dragons have been deduced by sages asking, "If a green dragon is the product of a blue and a yellow dragon, then what kind of dragon, mated with a blue one, could produce a green dragon?" A green dragon has the same armor class as a blue, so the yellow's AC would be the same or only slightly better. A yellow dragon would be much smaller than a blue, however, since a green dragon is a full six feet shorter than the blue parent.

In a similar deductive fashion, the intelligence, magic-using capability, and

other attributes of the yellow dragon have been narrowed down to a set of likely statistics:

Yellow Dragon

FREQUENCY: *Very rare*

NO. APPEARING: 1-5

ARMOR CLASS: 1

MOVE: 9"/24"

HIT DICE: 6-8

% IN LAIR: 30%

TREASURE TYPE: *H*

NO. OF ATTACKS: 3

DAMAGE/ATTACK: 1-6/1-6/2-16

SPECIAL ATTACKS: *Breath weapon and possible magic use*

SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Average*

ALIGNMENT: *Lawful evil*

SIZE: *L (30' long)*

PSIONIC ABILITY: *Nil*

Attack/Defense Modes: *Nil*

CHANCE OF:

Speaking: 30%

Magic Use: 10%

Sleeping: 50%

Yellow dragons tend to lair in seashore cave complexes or narrow gorges, or (less often) near high-salinity pools in inland salt flats created by long-dried oceans. Their coloring blends in with the yellows and whites of sun-bleached, salt-encrusted rock and sand.

A yellow dragon will either attack with its claw/claw/bite routine or by its breath weapon — a cone of sodium chloride (salt) crystals 7" long and 2" wide at its base. The salt particles — byproducts of the creature's diet — spray over anyone in its area of effect.

If a victim makes a saving throw vs. breath weapon, this means the victim was in the act of turning aside and/or trying to cover his or her face, so the victim only suffers blindness for a number of melee rounds equal to the hit dice of the dragon. Due to the caustic nature of salt in the eyes, any victim with a constitution of 10 or less must also save vs. poison or faint with pain for 3 or 4 (one-half the hit dice of the dragon, rounded up) melee rounds. For each two points of damage that such a victim has previously taken, the faint is prolonged for one additional round.

Yellow dragons are intelligent enough to keep track of who has been blinded, and will choose to go after still-sighted members of the party, returning in several melee rounds to try to finish off blinded ones before they recover.

Failing to save vs. breath weapon means the victim was struck by the salt cone while unprepared and, in addition to the above effects, is also coughing and choking on salt in the nose, mouth, and lungs (or gills, if an amphibious or aquatic NPC is involved). A victim so afflicted will fall unconscious from lack of air in 1-3 melee rounds and will die in another 3-5 rounds thereafter. The choking person is helpless, but a comrade can perform artificial respiration, forcing out enough salt in one round's time to prevent death. It will take another 3 or 4 (one-half the hit dice of the dragon, rounded up) rounds to clear the salt completely. The victim may still be blinded after this time until his or her eyes are cleansed of salt by tears and/or water. Spells such as *Transmute rock to mud* will not affect the salt since it is a crystal, not a stone. The salt is neither a curse nor a disease; therefore, spells countering such afflictions are of no use. Ordinary water or any other harmless fluid will dissolve the salt in 2 or 3 (one-third the hit dice of the dragon, rounded up) melee rounds.

Yellow dragons able to use magic gain a 1st-level spell at each of the first four age brackets, and gain a 2nd-level spell at each of the remaining four age brackets, in the same manner as green dragons, with the spells selected randomly. Yellow dragons save at +2 vs. metallic poisons such as sodium or arsenic and vs. chlorine or other poisonous gases.

ORANGE DRAGON

Mating a yellow dragon with a red produces an orange dragon. Orange dragons are also very rare (or perhaps non-existent) on the continent where most AD&D adventures occur. The armor class, size, and many other qualities of an orange dragon would be a hybrid of the attributes of the red and the yellow:

Orange Dragon

FREQUENCY: *Very rare*

NO. APPEARING: 1-4

ARMOR CLASS: 0

MOVE: 9"/24"

HIT DICE: 7-9

% IN LAIR: 45%

TREASURE TYPE: H, S

NO. OF ATTACKS: 3

DAMAGE/ATTACK: 2-7/2-7/2-23

SPECIAL ATTACKS: *Breath weapon and possible magic use*

SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Very to high*

ALIGNMENT: *Neutral evil*

SIZE: L (39' long)

PSIONIC ABILITY: *Nil*

Attack/Defense Modes: *Nil*

CHANCE OF:

Speaking: 50%

Magic Use: 25%

Sleeping: 35%

Orange dragons lair in swamp, river, or lake areas, frequently living in caves that either open near water or perhaps

have an underground stream running through them. They tend to keep to the shadows, since their brilliant coloration would make hiding in normal vegetation very difficult, and often begin their day's hunting at dusk.

An orange dragon will either attack with its claw/claw/bite routine (bite is 3d8-1) or with its breath weapon, liquid sodium which is expelled in a stream $\frac{1}{2}$ " wide and 6" long in a straight-line direction from the dragon's head, in the manner of black dragons. The dull silver-colored stream of sodium oxidizes rapidly when exposed to air; the oily saliva of the dragon serves to prevent premature ignition in the mouth of the dragon. The sodium itself is stored in the digestive tract in a nearly solid state, and is not liquefied until powerful gastric and esophageal contractions bring it up to the mouth.

Victims hit by the sodium stream are drenched, and as the saliva runs off and the sodium is exposed to the air, a victim will be engulfed in napalm-like flame, doing damage equal to the hit points of the dragon. This damage is halved if the victim makes a saving throw vs. breath weapon. The sodium will ignite in 1-3 (10 minus the hit dice of the dragon) melee rounds after covering the target.

Sodium explodes when it comes in contact with water, so if well-meaning friends of the victim try to wash the substance off, the resulting blast will do

damage to everyone in a $1\frac{1}{2}$ " radius equal to the points the target alone would have lost in fire damage. The only practical way to prevent a victim from catching fire is to drench him or her in oil to prevent the sodium from contacting the air. All clothing and armor must then be removed and cleaned of sodium while the objects are still oil-covered, which takes 7, 8, or 9 (hit dice of dragon) turns. There is, of course, an element of risk in the pouring of oil, should the sodium ignite just as the oil hits the victim.

A favorite attack mode of orange dragons is to expel sodium into a river or lake directly adjacent to a camped party (or a boatload) of adventurers. An average-sized adult dragon would spit a stream of sodium "worth" 40 points fire damage into the water, and the explosion would cause this much damage to everyone within a $1\frac{1}{2}$ " radius—probably leaving most party members hurt, and overturning or destroying boats.

An orange dragon able to speak and employ spells gains a 1st-level spell at each of the first three age brackets, a 2nd-level spell at each of the fourth and fifth ages, and a 3rd-level spell at each of the last three ages. An ancient orange dragon would therefore know three 1st-level, two 2nd-level, and three 3rd-level spells, selected randomly. Orange dragons save vs. metallic poisons such as sodium or arsenic at +4 and vs. fire (regular and magical) at +2.



PURPLE DRAGON

The third very rarely seen dragon type is the purple. Two well documented dragons, the red and the blue, may mate to produce a purple dragon. This is the strongest of the three missing dragon types, since its parents are the largest and most intelligent evil dragons.

Purple Dragon

FREQUENCY: *Very rare*
 NO. APPEARING: 1-4
 ARMOR CLASS: 1
 MOVE: 9"/24"
 HIT DICE: 8-10
 % IN LAIR: 55%
 TREASURE TYPE: H, T
 NO. OF ATTACKS: 3
 DAMAGE/ATTACK: 2-7/2-7/5-27
 SPECIAL ATTACKS: *Breath weapon*
 and possible magic use
 SPECIAL DEFENSES: *Nil*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *High*
 ALIGNMENT: *Neutral evil*
 SIZE: L (45' long)
 PSIONIC ABILITY: *Nil*
 Attack/Defense Modes: *Nil*
 CHANCE OF:
 Speaking: 65%
 Magic Use: 35%
 Sleeping: 25%

Purple dragons can lair in almost any climate, but a lair will always be a deep complex of underground caves, free from any natural light sources. The breath weapon of a purple dragon is at its most startling in utter darkness.

A purple dragon will either attack with its claw/claw/bite routine (bite is 2d12 + 3) or by its breath weapon, generating a bolt of energy in a straight line 1/10" wide and 10" long, similar to that of a blue dragon, but narrower. The bolt is a high-energy lance, a merging of the lightning and fire from the dragon's blue and red parents. Victims take damage equal to the dragon's hit points from being fully struck; victims who make a save vs. breath weapon are only struck a glancing blow and take half damage. Both the victim and anyone else standing in a 120° arc in front of the dragon's head are struck blind for 8-10 (hit dice of dragon) melee rounds due to the eye-searing brightness of the beam. The blindness is of half duration outside in daylight, and of three-quarters duration (round fractions up in both cases) in a torch-lit room underground.

Magic-using purple dragons gain a 1st-level spell at each of the first three stages of growth; a 2nd-level spell at the fourth and fifth stages; a 3rd-level spell at the sixth and seventh stages; and a 4th-level spell at the final stage. A magic-using ancient purple dragon would know random spells consisting of three 1st-level, two 2nd-level, two 3rd-level, and one 4th-level incantation. Purple dragons take half damage from lightning and fire attacks (regular and magical).



General information

To augment the attack-effectiveness table on page 30 of the Monster Manual, attacking a yellow, orange or purple dragon is subject to these penalties and bonuses:

Dragon's Breath	Attack by:				
	A	E	F	W	El
Salt	+1	—	—	+1	—
Sodium	—	-1	—	—	—
Energy	—	+1	-1	—	-1

A = Air; E = Earth; F = Fire;
 W = Water; El = Electricity.

While the frequencies of the missing dragons are all listed as *very rare*, this could simply imply that dungeon adventurers are staying close to home. On an-

other continent or atop a nearly inaccessible plateau, the frequency of each should be *rare*, so that conventional encounter tables for dragons can be used.

Descriptions of these three dragons now complete the evil dragon overspecies. A sage can easily trace the biology of the most distinctive dragon characteristic, the breath weapon. The fire of the red dragon breaks apart the sodium chloride (salt) of the yellow dragon, giving sodium as a breath weapon for the orange dragon. The electricity-generating effect of the blue dragon breaks the sodium chloride of the yellow dragon apart to form the chlorine breath of the green dragon. And the weapons of the red and blue combine to yield the energy lance of the purple dragon.

ROLE PLAYING GAME ASSOCIATION™

BULLETIN

The ONLY Official
DUNGEONS & DRAGONS™ Club

Here are some of my most basic guidelines for dungeon design, and how they have been applied to the "R" series of AD&D™ modules, produced by the RPGA™ Network.

The first two modules are organized, logically run complexes. Have you ever played in an AD&D dungeon that had monsters lurking at every turn, with traps on every door and tricks galore? Have you ever, in turn, wondered what would happen if all the creatures came out to meet each other? PANDEMONIUM! Usually, half the dungeon would be empty before the characters arrived, and the other half would be locked in mortal combat.

I've been examining the possibilities (and loopholes!) presented by the AD&D™ game rules system for over 5 years. There is a literally fantastic amount of fun therein, and you don't need new monsters, spells, or variants to get it. By combining the elements presented in the published rules in various (hopefully) clever and challenging ways, thousands of exciting adventures can be created.

Both module R-1 "To The Aid of Falx" and R-2 "The Investigation Of Hydel" can stand, undisturbed by nasty Paladins and things, for years of game time. Each houses a variety of creatures, but all coexist within a stable, logical framework.

Each "R" module was used as a tournament, but they're not all dungeon complexes. Two are wilderness adventures; many are hybrids, combining outdoor (or interplanar) travel with dungeoneering. ALL are designed for maximum playability and enjoyment; I don't like AD&D "speed races". Most have what I call a "low incidence of lethality" — in other words, you can't get your character killed easily — but some, especially those used as Final Rounds, are quite difficult, requiring a cooperative blend of all the players' intelligences (as well as all the characters' abilities) to decipher subtle clues and avoid tempting but disastrous "opportunities."

Module R-1 "To The Aid Of Falx" was the Final round at the 1981 GEN CON® South convention's AD&D Open tournament. It was used later that year at the GEN CON East I game convention, once again as a Final round; in this case, the opening rounds were Parts I and II of Module R-2 "The Investigation of Hydel."

Most AD&D modules have maps in light blue ink. The main reason for this is to prevent photocopying. It IS illegal for

anyone to make a photocopy of any part of any printed AD&D module, but some people still do it. (It also takes money away from those of us who work hard to make a living designing adventures for YOU, thereby discouraging us and resulting in less modules... think about that!) But modern photocopying machines seem to be able to copy anything, so we didn't worry about that with RPGA modules. The maps are done nicely in two colors on white paper, and you can READ them.

Some tournament adventures seem too rigid, too programmed, and often similar to a race against the other teams. This is often because they're designed to be SCORED. The scoring is usually based on treasure found, actions deemed "best" by the designer, and occasionally on accuracy of character play.

With the invention of the RPGA Network Tournament System, the tournament scenario designer has been freed to create the most entertaining, exciting adventures imaginable. ANY adventure can be used with this type of system, as it is based on the votes of the players AND Dungeon Master (considering quality of role playing, knowledge of game rules, and cooperation between players — not necessarily between characters).

So I've had it easy, so to speak; I've just had to worry about creating a good fantasy adventure, or a detailed exploration into one or two aspects of the AD&D game system, instead of figuring out fair and comprehensive scoring systems. Each of my modules can be used in either campaign or tournament play, and will hopefully challenge and entertain players and DMs alike.

Since the burden of evaluating the players and scoring the team is removed from the DM's shoulders, that position becomes far more enjoyable. The players, freed from the pressure of completing the adventure for points, may concentrate on their characters as carefully as if they were playing at home. Result: RPGA Network games have been the setting for some of the best role playing in the history of the hobby!

You doubt it? You are cordially invited to watch any Final round of any RPGA tournament; they're open to the public.

Here's a quick synopsis of the "R" series. R-1 is 16 pages, \$3.50; the rest are each 32 pages and \$4.50 each (prices may change without notice, and are valid to RPGA members ONLY in any case). Each includes the original tournament

characters, and most are designed for character levels 5-9.

R-1 "To The Aid Of Falx": This is a compact one-evening adventure in which the characters must recover 5 potions of Silver Dragon Control being held by the bad guys. Be careful not to set off the alarms!

R-2 "The Investigation of Hydel": The first folks to play in "Hydel" were Gary Gyax, Brian Blume, and Jim Ward. THEY were judging ME, actually; this was the 1980 Masters Competition, which I was lucky enough to win by a nose; the dungeon deserves part of the credit. It's tricky, 3 levels deep — and again, try not to trigger the alarms.

R-3 "The Egg of the Phoenix": This epic two-part tale involves caves, a huge Pit, a deadly Black Forest, and climaxes with an interplanar adventure, all to recover a stolen Artifact. Notes are included for expansion into a series of campaign adventures.

R-4 "Doc's Island": This sequel to R-3, using the same characters (minus one casualty), was the GEN CON® XIV final. It will require the best efforts of good players to complete successfully; beware! It's MY idea of how difficult it should be to get a Holy Sword...

R-5 "The Great Bugbear Hunt": Pure wilderness, not too tough. The party's out to recover a stolen spell book, and finds trouble in the Bugbear Hills.

R-6 "The Eye of the Bog": A difficult multi-dimensional puzzler from Eric Shook, this involves higher level characters (one's a Bard) in search of — themselves!

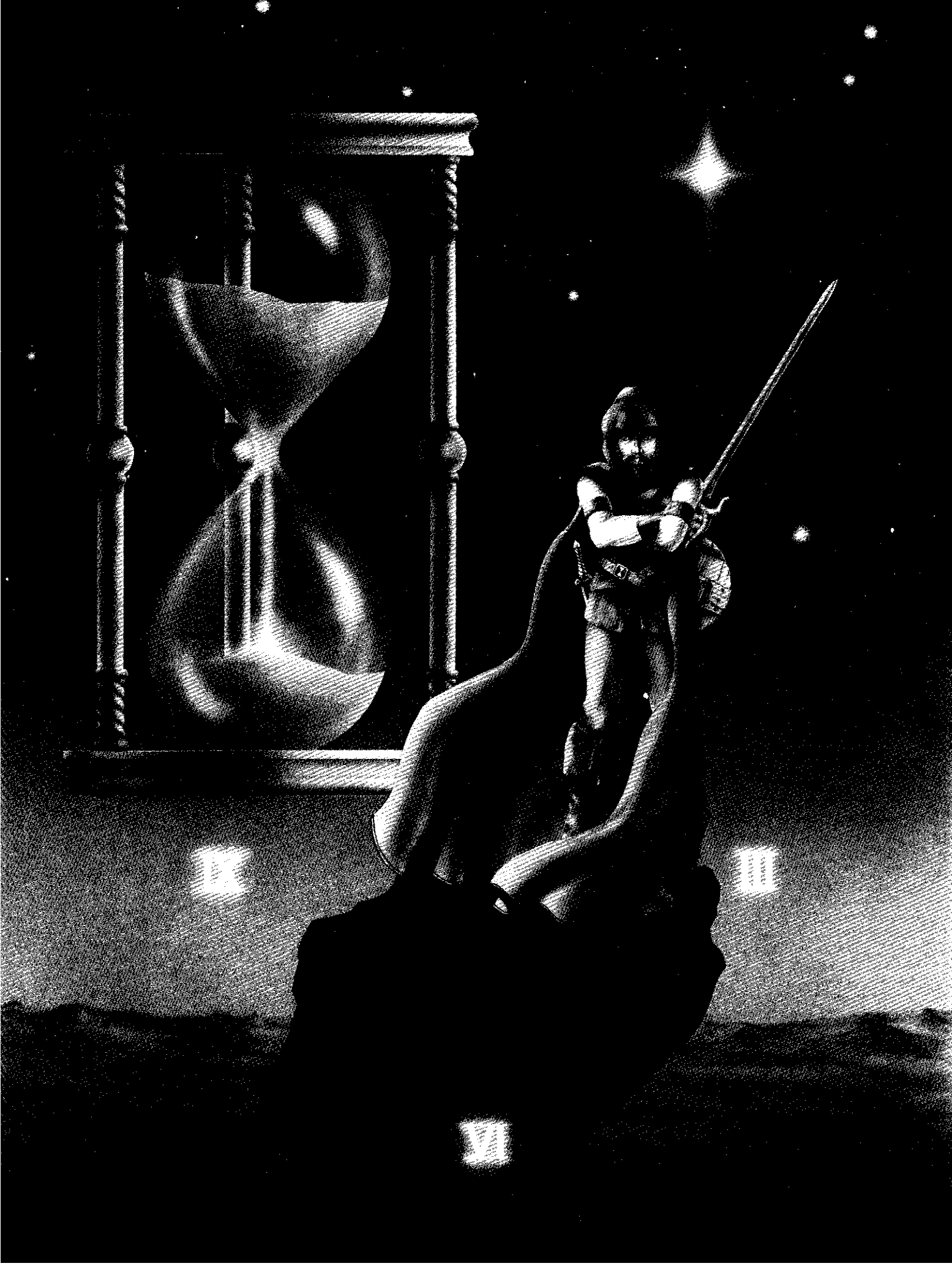
R-7,8,9,10: This mammoth four-part series spans the entire 1982 GEN CON® East and GEN CON® convention tournaments. R-8 and R-10 are the Final rounds. It's all called **The 'Dwarven' Quest for the Rod of Seven Parts**; the characters are 5 dwarves and a human mage. This strange crew is caught up in a transcontinental series of journeys, and faces some of the most grueling tasks I've ever created.

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The POLYHEDRON
PO BOX 509 Lake Geneva, WI 53147

DRAGON 37



TIMELORDS

An NPC class for the future, present & past

by
Lewis
Pulsipher

Timelords are the elite military order of a mutated human race. Most members of this race do not differ from normal humans (except that very few are able to cast spells), but a few have mutated enough to be able, with proper training, to manipulate time. An annual competition among 16-year-olds of at least 15 intelligence determines which young men and women will enter the Order of Timelords. They become Time initiates after two years of intensive training and stimulation of the gland which enables Timelords to alter time. Only members of the mutated race possess this gland, so Timelords are exclusively non-player characters.

Timelords attack and save using the thief tables. Timelords can use any weapon, just as a fighter, but gain weapon proficiency as a thief. Timelords may use any magic item usable by all classes, plus all rings, potions, and any item which affects time (such as a *Staff of Withering*). A Timelord may not wear metal armor while using his powers, because any large mass of metal near his skin prevents him from calling on his choral energy. Timelords may use wooden shields at any time, and metal shields subject to the above stipulation. Timelords' hit dice are 6-sided.

As a Timelord advances in experience levels, he experiments and gains powers. His choral energy also increases, as shown in the accompanying table. Each use of a time-altering power costs one choral energy point per power level of the ability being employed; the power level also indicates the minimum experience level of Timelord able to use the power. Timelords do not need to memorize powers.

An unwilling target of a Timelord power is allowed a saving throw vs. wands. The time manipulations are not spells and consequently are unaffected by anti-magic spells or devices, though a *Ring of Protection*, for example, would affect the saving throw.

TIMELORDS

Exp. points	Exp. level	6-sided dice for hit	Level title	Choral energy
0 — 2,000	1	1	Timeinitiate	1
2,001 — 4,000	2	2	Timeleader	3
4,001 — 8,000	3	3	Timechief	6
8,001 — 16,000	4	4	Timecommander	10
16,001 — 32,000	5	5	Timemaster	15
32,001 — 50,000	6	6	Timelord	21
50,001 — 100,000	7	7	Timephilosopher	28
100,001 — 250,000	8	8	Chronos	36
250,001 — 400,000	9	9	Chronos, 2nd	45
400,001 — 550,000	10	10	Chronos, 3rd	55
550,001 — 700,000	11	10+1	Chronos, 4th	66

150,000 experience points per level for each additional level beyond the 11th.

Timelords gain 1 h.p. per level, and additional choral energy points equal to the new level number, for each level after the 11th.

Choral powers

Level One (usable by any Timelords)

Hasten Individual — Range 6" (self possible), duration 11-30 (d20 + 10) melee & rounds. Recipient moves 50% faster, including the gain of three attacks per two rounds if this or a better ability is not already possessed. This effect does not age the recipient.

Slow Individual — Range 6", duration three turns. One creature of size S or M may be affected. Victim moves at half speed and attacks every other melee round.

Move Self Forward in Time — The Timelord disappears, then

reappears some number of rounds later in the same place. He may use other powers while in "limbo," or change weapons, but he must return in the same place. Whatever he is carrying, even another person, goes along with him. He must specify how many rounds forward he will move when he goes; the maximum is two rounds per experience level of the Timelord. (A favorite Timelord tactic is to move forward in time so as to reappear while the hapless adventurers are "looking for treasure," thinking the Timelord has teleported away.)

Move Object Forward in Time — Range 6", maximum duration one turn per level of the Timelord. A non-living object not near any living thing — for example, not someone's armor — moves forward in time. Maximum volume is one cubic foot per level of the Timelord.

See Past of a Place — The Timelord can see a period of time from the past of the place he occupies — a room, for example, but not an entire dungeon at once. The length of this period of viewing is 10% of the maximum distance into the past the Timelord is able to reach, which is 5 days per level. For instance, a third-level Timelord can see as far as 15 days into the past and can view a time period of 1½ days duration, starting anywhere from 1½ days to 15 days prior to the present time. The Timelord may choose to view the past at an accelerated rate, up to 24 times normal speed (at which rate a day's events would be shown in an hour of actual time). At the DM's discretion, the Timelord may fail to notice details — or perhaps even important facts — depending on how rapidly the scenes of past events are racing through his view.

See Past of a Person — This is similar to *See Past of a Place*, but a Timelord must touch the person or being in question. That person or being need not be alive at the time.

Suspend Animation — This is similar to the psionic discipline of the same name. The Timelord may suspend himself for a maximum of one week per experience level.

Level Three (usable by Timelords of 3rd level or higher)

Hasten Group — This is similar to *Hasten Individual*, but from 2-16 creatures may be affected, any or all within a range of 1".

Speed Individual — Range 6" (self possible), duration 10-30 (d20 + 10) rounds. Recipient moves 100% faster, including the gain of two attacks per melee round if such an ability is not already possessed. When the duration expires, the recipient is exhausted for an identical length of time, but (as with the *Hasten* powers) is not aged.

Slow Monster — This is similar to *Slow Individual*, but affects a creature of any size.

Slow Group — This is similar to *Slow Individual* except that 2-12 creatures of size S or M are affected.

Move Own Group Forward in Time — A maximum of one creature per experience level of the Timelord, if within a 10-foot radius of him, may be moved forward in time. The maximum interval is two rounds per level of Timelord. Only those willing to go may be affected.

See Possible Future of a Place — The Timelord can see a possible future of the place he occupies — a room, for example, but not a castle or a country. The maximum "distance" he may see into the future is a number of days equal to his experience level minus two. The maximum period of time he may view is 1/12 of his maximum "distance," and this viewing may be accelerated as with *See Past*. The DM must select some fairly likely (or not-so-unlikely) event to show to the Timelord. Since the future is a matter of probability, not certainty, it is not necessary for this event to take place when its time comes.

Age Non-living Matter — Any matter or substance which is not presently alive can be aged by use of this power. The weight limit is 10 pounds per level of the Timelord, and the maximum amount of aging is 10 years per level of the Timelord. The Timelord must be within 1" of the object of the power. For example, a magic-user's robes (including all the material components stored therein) might be aged to destruction.

Move Single Enemy Forward in Time — Range 1", maximum interval one round per Timelord level. The victim reappears at

the appointed time, unaware of what has happened to him.

Level Five (usable by Timelords of 5th level or higher)

Speed Group — This is similar to *Speed Individual*, but 2-16 beings of size S or M can be affected.

Slow Group of Monsters — This is similar to *Slow Monster*, but 2-16 beings of any size can be affected.

Move Enemy Group Forward in Time — Range 1". All enemies within 10 feet of the target point are affected. The maximum number which may be affected is equal to the Timelord's level (and remember that all get saving throws); the maximum interval forward is one round per level of the Timelord.

See Possible Future of a Person — This is similar to *See Possible Future of a Place*, but the Timelord must touch the person (who must be alive) and the maximum interval forward is a number of days equal to the Timelord's level minus four.

Age Non-human Living Matter — Range 1". The Timelord can age any creature which is not vulnerable to a *Charm Person* spell, with a maximum aging of 2½ years per level of the Timelord. Victims are matured physically but not mentally by such aging.

Level Seven (usable by Timelords of 7th level or higher)

Move Spell Forward in Time — The Timelord may move a spell cast by someone in his party, and which has a physical manifestation (such as a *wall of stone* or a *fireball*) that he has seen before. The spell gets a saving throw as though it were a magic-user of the spell's level. The maximum interval a spell can be sent forward is one round per level of Timelord, divided by the level of the spell (round down to the nearest round).

Partial Time Stop — This works like the ninth-level magic-user spell *Time Stop*, but only one creature is affected and a saving throw is allowed.

Age Humanoid — Range 1". This power ages anyone subject to a *Charm Person* spell, up to a maximum of 2½ years per level of the Timelord level. This effect may be counteracted by a longevity potion.

Alter Past — Range 2". The Timelord is able to attempt to alter some action which occurred in the immediately preceding round. Usually this will amount to someone rolling a saving throw again, or re-rolling an attack or damage die. The DM must ensure that this is a limited power. When the power is used in an attempt to adversely affect an opponent, that character or creature is allowed a saving throw.

Temporal Stasis — Range 1". This has the same effect as the ninth-level magic-user spell of the same name.

Level Eight (usable by Timelords of 8th level or higher)

Time Stop — This is similar to the magic-user spell of the same name, but a saving throw is allowed.

Supera — Range 1". By aging the target at a fantastic rate, this power has the same effect as a *disintegrate* spell. However, it can be reversed by another Timelord.

Level Ten (usable by Timelords of 10th level or higher)

Time Stop Group — This has the effect of the magic-user *Time Stop* spell, but a save is allowed. All affected creatures must be within 1" of the Timelord, and the maximum number which may be affected is equal to the Timelord's level.

Reversible powers

Only the four aging powers (*Age Non-living Matter*, *Age Non-human Living Matter*, *Age Human*, and *Supera*) can be reversed by a Timelord. The experience level needed to perform the reversed form is one higher than that needed for the non-reversed form. Reversal can affect only a Timelord-caused change so that, for example, the reverse of *Age Human* cannot counteract the effect of a *Staff of Withering*.

Timelords have been conceived primarily as "monsters," not as a non-player aid to adventurers, though on occasion they might prove helpful. Timelords should not be very powerful, but they can be puzzling and surprising to an adventuring party.

MONSTERS of the MIDWAY



MONSTERS of the MIDWAY

DESCRIPTION OF COMPONENTS

MONSTERS OF THE MIDWAY consists of the following components: A playing field measuring 20 hexes by 14 hexes, with end zones on both ends 2 hexes in width; a cardboard sheet containing 240 player counters, 5 football counters, 2 ball-marker counters, and several blank counters; a scoreboard with a down indicator and a display to record the number of plays remaining in the game; a draft chart; and the rules booklet you are reading.

The Counters: Each player counter contains a picture and the name of the player, plus a letter designating that player's size and a number indicating that player's movement factor. Equal numbers of counters are printed in contrasting colors so players on one team can be distinguished from those on the other.

THE DRAFT

Before a game can begin, each coach (human player) must draft a team using the draft chart which accompanies these rules. (Of course, teams which were previously created can be used.) Each monster type has a point value indicating the "cost" of acquiring one creature of that type. Every team must contain 10 players — no more, no less — and must be built using no more than 210 points.

GENERAL RULES

1. Unless otherwise specified in any rules which follow this one, all basic rules of football apply to MONSTERS OF THE MIDWAY.

2. The team in possession of the ball has four downs (plays from scrimmage) in which to score a touchdown or a field goal. Under no circumstances may a team obtain a first down while it is on offense.

3. Each team must have six players on the field for every play. Offensive formations must include three players who start on the line of scrimmage (one of them being the one who snaps the ball to begin a play from scrimmage) and three players in the backfield (one of whom must receive the snap). Any player in the offensive backfield can receive a snap, run with the ball, attempt a forward pass, or hand off the ball to another member of the offense. A lateral (essentially a forward pass in a sideways or backward direction) is treated as a forward pass for game purposes.

Defensive formations can be of any configuration desired by the coach, with no restrictions on how many players must be on the line or in the backfield.

4. The duration of a game is 25 plays, including kickoffs, punts, and field goal

attempts but not including point-after-touchdown attempts.

5. Each hex on the field represents a distance of 5 yards; the end zones are 10 yards deep, and the midfield line is 50 yards from each goal line. "Hash marks" are two hexes in from both sides of the field; if a ball carrier is tackled in either of the two hex-rows at the edge of the field, the ball is spotted on the hex just inside the hash mark on that side of the field.

MOVEMENT

Each play of the game consists of one or more movement phases. A player's movement factor represents the maximum number of hexes that counter can be moved during one phase.

No player can move into an occupied hex unless that player is attempting to block, tackle, or intercept/defend against a forward pass. Once a player enters an occupied hex to attempt one of these maneuvers, movement for that counter during that phase is ended.

At the start of a play from scrimmage (any play except a kickoff or a point-after-touchdown attempt), all offensive players must take a -2 penalty to their normal movement factors (down to a minimum of 1). This applies only to the offensive movement phase immediately following the snap of the ball.

There is no cost in movement factors for a player who throws a forward pass, or for a player who either gives or receives a handoff.

STARTING THE GAME

After both coaches have drafted players to fill out their rosters, a coin toss is conducted to determine which coach gets to choose first from among the options available at the start of the game. The winner of the coin toss can either choose to receive the kickoff, or can pick which end zone his or her team will defend. Note that the team defending the north end zone will have the wind at its back for the duration of the game. The wind advantage gives that team an increased range on all kicks (kickoffs, punts, field goal attempts) of one hex more than normal.

THE KICKOFF

On any kickoff, the ball is placed directly behind the kicking team's 40-yard line. The kicking team must position one player (the kicker) directly behind the ball. The other players on both teams can be placed anywhere their coaches desire, as long as all members of the receiving team are on the side of the 50-yard line nearest that team's goal line.

On the first movement phase of the kicking team (just after the ball is kicked),

all players on that team receive an addition of +2 to their normal movement factors, because they are able to get a running start.

With two exceptions, all kickoffs travel 12 hexes. In addition, a direction modifier is applied after the 12-hex distance is counted off. The path of the kickoff is determined by the kicking team coach, and the 12-hex distance must be counted in a continuous line that never moves laterally or backward. The ball is placed in the hex at the end of this path, and the kicking team coach then rolls d6. The ball is moved to the hex indicated by this roll, which will be one of the six hexes adjacent to the end of the 12-hex path. (See diagram on field.)

If a halfling is the kicker, the kicking team coach has the option of adding a maximum of 2 hexes distance to the kick, before the direction modifier is applied.

If the kickoff travels into the end zone, the receiving team must receive or recover the ball before declaring a touchback. If the kickoff ends up beyond the end zone, an automatic touchback is declared and the receiving team takes possession of the ball on its 20-yard line. If the kickoff lands out of bounds on either side of the field, the kicking team is penalized one hex (five yards) and must kick over.

A kickoff can be received (caught on the fly) by a member of the receiving team that moves into the hex containing the ball during the receiving team's first movement phase following the kick. A successful reception is determined as for a pass reception attempt (see charts and tables). On a regular kickoff, there will be no defenders (members of the kicking team) in the hex; on an onside kick, a defender may well be present. If a successful reception is not made by the first member of the receiving team eligible to make such an attempt, the ball is considered a fumble that must be recovered (see charts and tables).

Onside kick: An onside kick may be attempted on any kickoff. The ball will initially travel a number of hexes equal to a roll of d6, with no direction modifier applied after the kick itself (as with a regular kickoff). If the ball does not cross midfield, it cannot be recovered by the kicking team. Any number of players from either team may move into the hex containing the ball. Any and all members of the receiving team who are eligible to recover the kick can attempt to do so before any kicking team members (if eligible) can try to recover it.

If neither team recovers the kick after one phase of movement and recovery attempts, the kicking team coach rolls d6 and applies a direction modifier, thereby

determining a new hex where the ball is now located. If the result of a direction roll carries a short kick past midfield, the kicking team then becomes eligible to recover the ball. If the direction roll takes the ball back toward the kicking team's goal line and across midfield in that direction, the kicking team can still recover the ball since it had originally traveled the required 10 yards.

The kicking team coach can apply the distance modifier for a halfling kicker on an onside kick as well as a regular kick-off. The coach must declare whether the halfling's modifier will be used, and if so whether it will be one hex or two, before the die roll is taken to find the distance of the kick.

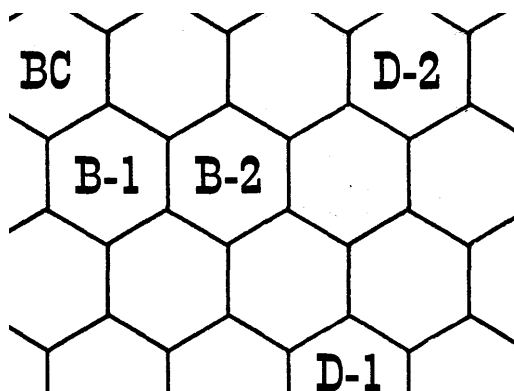
When an onside kick has been taken and neither team has recovered the ball, members of either team can attempt to block opponents, to prevent them from having a chance at recovering the kick, instead of making recovery attempts. This blocking maneuver cannot be used by either team on a regular kickoff.

Regular kickoff sequence:

1. Move ball 12 hexes (plus modifier for halfling kicker, if applicable); then roll d6 direction modifier to determine where kick lands.
2. Move kicking team counters (+2 to movement factor in first phase after kickoff only).
3. Move receiving team counters, If any members of the receiving team are able to move into the hex containing the ball, roll to see if a reception is made. If a reception attempt fails, roll d6 for direction modifier to determine new location of fumbled kickoff.
4. Move kicking team counters and attempt to recover loose ball (if applicable) or tackle kick receiver (if possible).
5. Move receiving team counters, attempting to either recover the kick, block for the ball carrier, or advance the ball upfield.
6. Continue alternating movement phases until a ball carrier is determined and a ball carrier either scores or is tackled.

Onside kickoff sequence:

1. Kicking team declares halfling modifier to be used (if applicable); then roll d6 to determine distance of kick and move ball the required number of hexes toward the receiving team's goal line.
2. Move kicking team counters. If the ball has landed beyond midfield, kicking team members may attempt to recover the kick.
3. Move receiving team counters and attempt to recover the kick.
4. If neither team recovers the kick after one movement/recovery phase, roll d6 for direction modifier to determine the new location of the ball.
5. If the ball is recovered, that action ends the movement/recovery phase of



If this is the start of an offensive movement phase, the coach could send blockers B-1 and B-2 against defenders D-1 and D-2, hoping to at least neutralize each of them. Another strategy would be to send B-1 and B-2 to block in the hex occupied by D-1, while sending the ball carrier (BC) a way from the direction of D-2. Then, if either of the blocks against D-1 succeeds, BC has plenty of running room and D-2 will probably be too far away to catch him.

the recovering team. The team without the ball can then move and attempt to tackle the ball carrier.

6. Continue alternating movement/recovery phases until a ball carrier is determined and that ball carrier either scores or is tackled.

BLOCKING AND TACKLING

Blocking and tackling are both related to size. Each monster type is defined as size S (small), M (man-size), L (larger than man-size), or G (giant). The Size Modifier chart (see charts and tables) lists adjustments to be made to the blocking or tackling die roll depending on the size of each combatant.

All blocks are attempted at the end of the offensive movement phase. Regardless of a blocker's movement factor, only one block can be attempted by any blocker in a single phase.

To attempt a block, an offensive player must move into a hex occupied by a defensive player. The offensive team coach then rolls d6 and applies the Size Modifier (if any) to the result, referring to the "Blocking and tackling results" chart to find the outcome of the attempt. Two blockers (but not three or more) can occupy the same hex if there is a defensive player also present in that hex. If a defender is being blocked by two players, the offensive coach decides the order in which blocks will be attempted. Only one block must be made; the coach can call off the second attempt if the first one succeeds or if he decides not to make the second attempt.

A result of "Blocker injured for game" means that counter must be removed from the field immediately and cannot be used for the rest of the game. An injured blocker can (and should) be replaced by a substitute that comes in at the start of the next play — not the next movement phase.

A result of "Blocker injured for next play" means that counter must be removed for the remainder of the current play and all of the next play. The injured blocker can be replaced at the start of the next play by a substitute and can re-enter the game one play later.

A result of "Blocker defeated" means the defensive player is not affected by

the blocking attempt and can function as usual on the following defensive movement phase.

A result of "Neutralize" means the defensive player has been partially immobilized, and cannot move for the following movement phase but can attempt a tackle in an adjacent hex.

A result of "Successful block" means the defensive player can neither move nor attempt a tackle for the following movement phase.

Results of "Defender injured" are treated the same as for "Blocker injured."

On any rushing play or on a pass play after the receiver has caught the ball and started to run with it, defensive players can attempt to tackle the ball carrier from an adjacent hex. Tackles can also be attempted by defenders in the same hex as the ball carrier. No hex can be occupied by more than one would-be tackler unless it is the hex containing the ball carrier.

Unlike blocks, tackles do not have to take place at the end of a movement phase. A defensive player may attempt a tackle once and only once during each set of offensive and defensive movement phases. A tackling attempt can be made by a defender during an offensive movement phase any time the ball carrier moves into a hex adjacent to the defender. A tackling attempt can also be made at the end of a defensive movement phase by any would-be tackler that is adjacent to the ball carrier and did not try to tackle that ball carrier in the preceding offensive movement phase. Exception: If the ball was handed off from the previous ball carrier to a new one during the preceding offensive movement phase after a defender attempted a tackle, that defender may try to tackle the new ball carrier at the end of the current defensive movement phase.

If more than one would-be tackler is in the hex containing the ball carrier, or if multiple tacklers are in different hexes adjacent to the ball carrier, the defensive coach decides in which order the tackles are attempted. The coach may elect to call off any possible remaining tackle attempts at any time.

On any tackling attempt, the defensive

coach rolls d6 and applies the Size Modifier and then reads the result from the chart.

A result of "Ball carrier injured for game" or "Ball carrier injured for next play" is treated the same as for injuries received in blocking.

A result of "Ball carrier tackled" means the offensive player is stopped at that point and the play is over.

A result of "Ball carrier slowed" means the tackler has made contact, causing the ball carrier to lose 1 or 2 (depending on the result) from its movement factor for the next offensive movement phase.

A result of "Miss" means the tackler did not succeed; the ball carrier can proceed as if no tackle had been attempted.

Results of "Tackler injured for next play" and "Tackler injured for game" are treated the same as other injury results.

PLAYS FROM SCRIMMAGE

On any play from scrimmage, the offense has four basic play choices: a rushing play, a forward pass, a punt, or a field goal attempt. The sequence described below is followed before each play from scrimmage is run:

1. Offense sets up in formation (three players on line, three in backfield).

2. Defense sets up in formation.

3. Offense may shift formation or send one player in motion. This player can move laterally or away from the line of scrimmage up to the limit of its movement factor.

4. Defense may adjust, moving any or all players up to the limit of their movement factors but not crossing the line of scrimmage.

5. Offense snaps ball to begin play. There cannot be more than two open hexes between the center and the receiver of the snap, and the direction of the snap must always be away from the line of scrimmage. Snaps are always considered "complete" and cannot be fumbled, regardless of how many hexes they travel.

Rushing plays

The player who receives the snap can try to advance the ball by rushing. At any place on the field during a rushing play, the ball carrier can hand off to a teammate occupying an adjacent hex, at no movement cost to either player. The handoff can occur when either or both of the players involved have not begun their movement for that phase, or when either or both of them have begun but not completed their movement for that phase. Two players can be moved simultaneously only if they are brought to adjacent hexes and a handoff takes place immediately thereafter.

Following a reception by either team on a passing play, the ball carrier may hand off to a teammate just as if the play was a rushing play. Handoffs cannot be fumbled.

Passing plays

By their nature, forward passes are more complicated than rushing plays. The procedure for a passing play is as follows:

1. A ball carrier can only throw a forward pass at the start of an offensive movement phase, and only if that player type is permitted to throw passes. A pass can be thrown immediately after a player receives the snap from center. Throwing a pass is done at no cost in movement factors. The ball can travel a number of hexes equal to or less than the monster's Range rating, in any direction desired by the offensive coach.

2. The offensive coach places the ball in the hex designated as the target area of the pass.

3. Offensive team conducts all movement desired, with players attempting to either block an opponent (if a pass had not just been thrown), move into position to catch the pass, or obstruct the path of a defensive player that might try to intercept the pass. If an offensive player occupies the same hex as the ball at the end of its movement, that player may attempt a reception after all movement for both teams in the phase has been completed. Only one intended receiver can occupy a hex at one time. Only linemen (players who line up on the line of scrimmage) can be receivers. If any player in the offensive backfield crosses the line of scrimmage before a pass is thrown, the play must be a rushing play; a pass can no longer be thrown on that play.

4. Defensive team conducts all movement desired, with one or more players perhaps moving into position to attempt an interception or a tackle. If a defensive player occupies the same hex as the ball, that player can attempt an interception (if the ball is loose) or a tackle (if a reception has been previously made by the offense).

5. Continue alternating movement phases until one of the following events occurs: (a) The pass falls incomplete; (b) The offense makes a reception and scores or is tackled; or (c) The defense makes an interception and scores or is tackled.

- 5a. A pass is incomplete, and the play is over, if no player reaches the hex containing the ball in the movement phase immediately following the throwing of the pass. A pass is also incomplete when any eligible offensive receiver attempts a reception and fails, as long as the ball is not immediately intercepted. One teammate may occupy the same hex as the intended receiver, but only one reception attempt may be made by the offense on any pass play. This is the only case when two teammates can occupy the same hex at the same time, if they are not both blockers.

- 5b. A pass is complete when the intended receiver makes a catch. Any and

all defensive players in the same hex as the receiver immediately after the catch is made can attempt to tackle the receiver. If the receiver has a blocker in the same hex and at least two defensive players are also present in the hex, the offensive coach designates which defensive player the blocker is taking on. That defender cannot attempt a tackle if the block is successfully executed, but any other defender(s) present can try to tackle the receiver, ignoring the presence of the occupied blocker. If no defender is present in the same hex when a catch is made, the play from scrimmage continues with alternating offensive and defensive movement phases, until a touchdown or a tackle occurs. A tackle cannot be attempted from an adjacent hex against a receiver that has just caught the ball.

- 5c. A pass can be intercepted if at least one defender is in the same hex as the intended receiver and the ball, and the offensive player fails to make a reception. The defender(s) can then roll for a reception, taking multiple attempts in any order desired by the defensive coach. If any defender makes the catch, the ball is intercepted and may be advanced toward the opposing team's goal line, with the former defensive team now becoming the offensive team and continuing the play by taking a movement phase immediately following the interception. If more than one defender was in the hex with the ball just before an interception, the ball carrier must be moved to a different hex than the blocker(s) at the first opportunity, since a ball carrier cannot occupy the same hex as any of its blockers. The play continues until the ball carrier scores a touchdown or is tackled.

General rules on pass plays: If they are beyond the line of scrimmage, offensive players may not attempt blocks during the movement phase after the ball is thrown.

A pass may not be thrown if the ball carrier has advanced beyond the line of scrimmage.

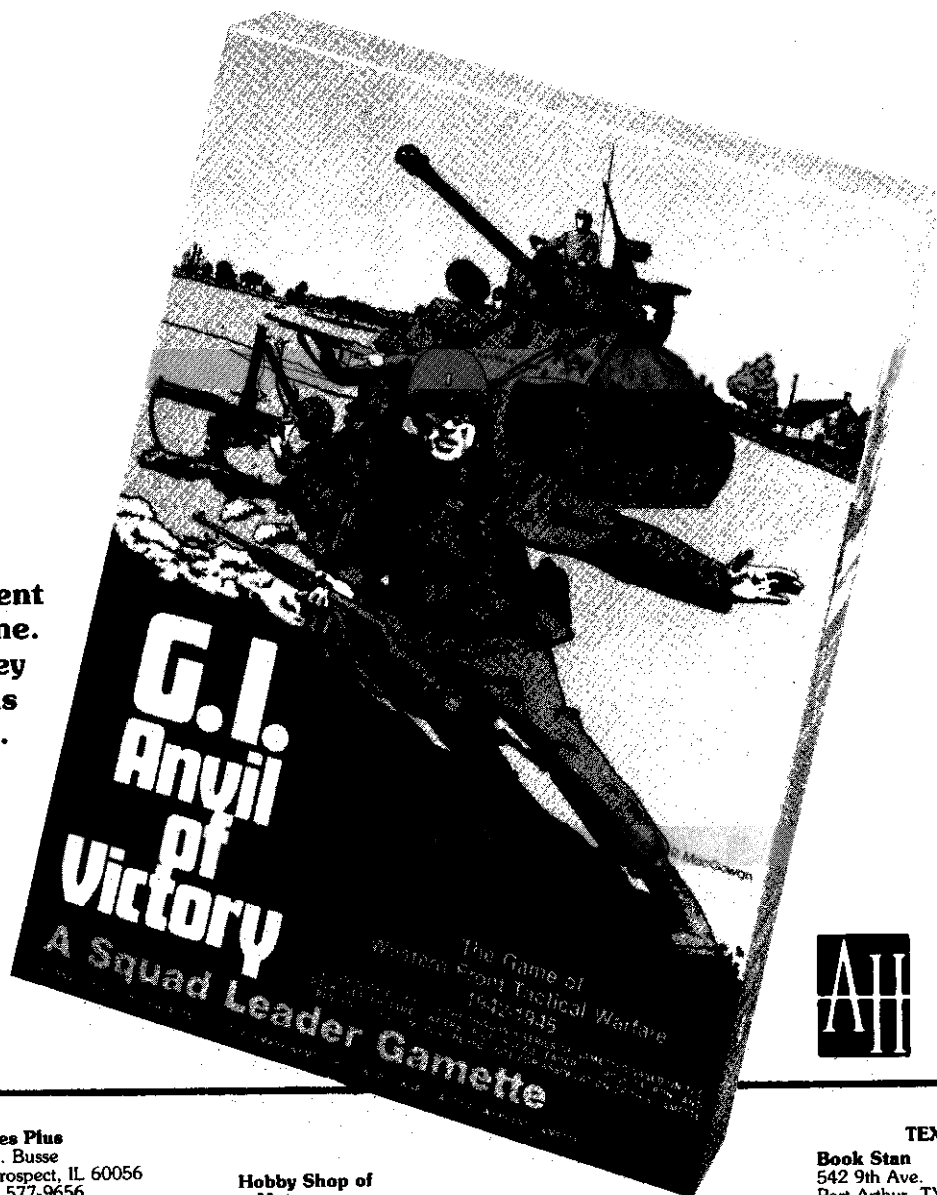
A pass may be thrown in any direction, including laterally or backward. However, a lateral or backward pass must result in a reception or be treated as a fumble; an "incomplete" lateral or backward pass does not end a play.

SCORING

A touchdown is scored when an offensive or defensive player enters the opponent's end zone while carrying the ball, or when (as with a pass into the end zone or a fumble recovery in the end zone) a player gets possession of the ball while in the end zone. It is worth six points.

A point after touchdown is scored by kicking the ball through the goal-post uprights after a touchdown. Any player on the team that just scored a touchdown can attempt an extra-point kick. The point is automatic for a halfling

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South

G

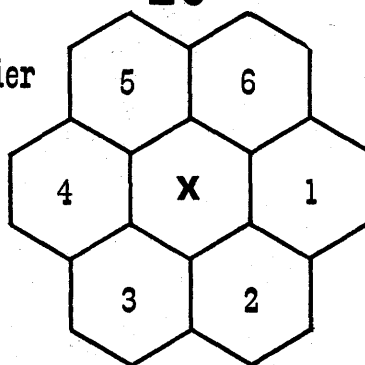
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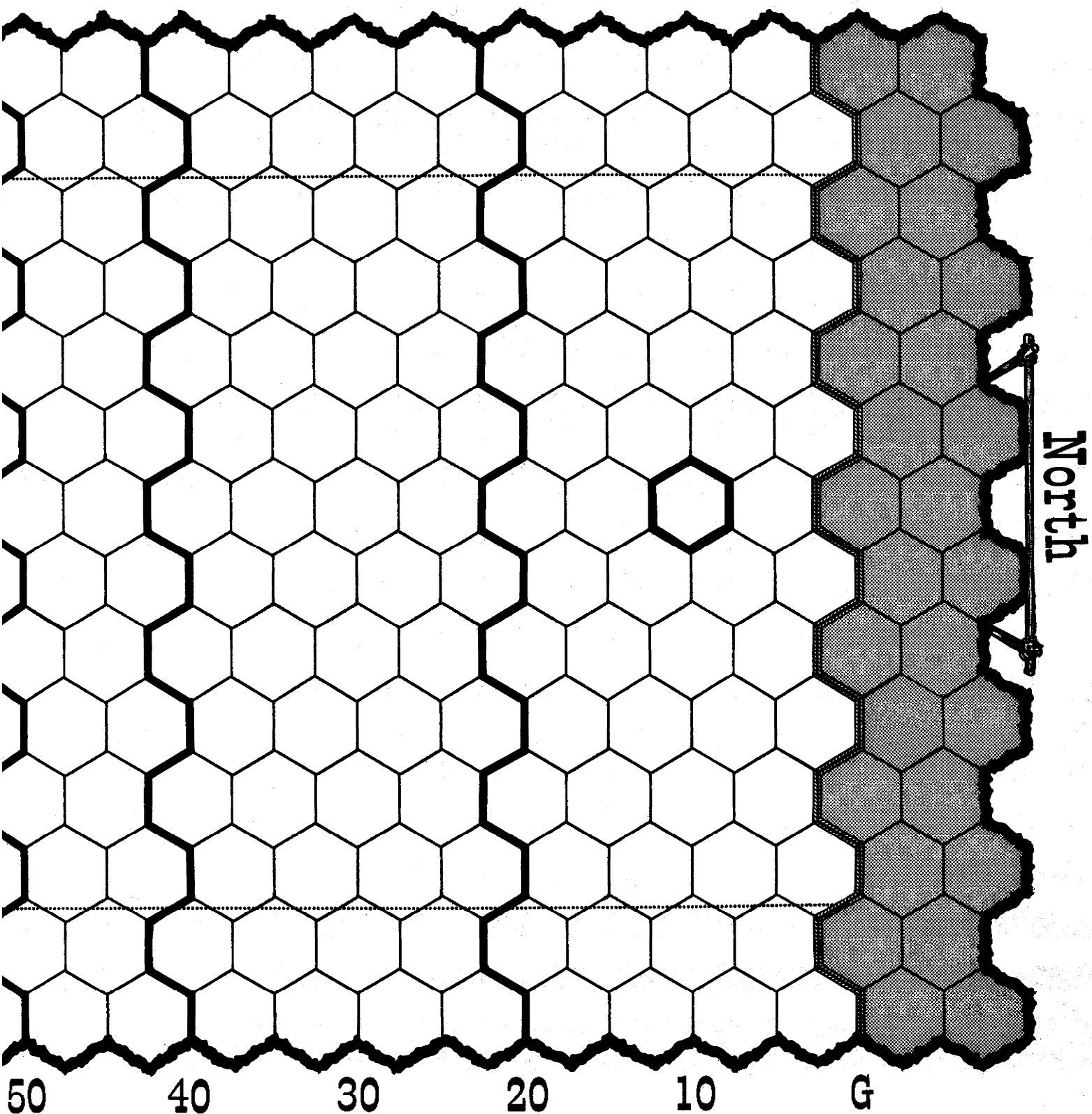
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Direction modifier
(roll d6)





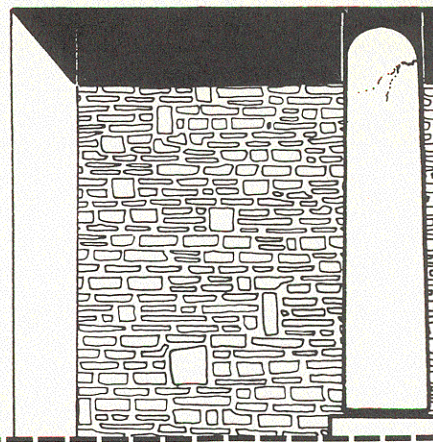
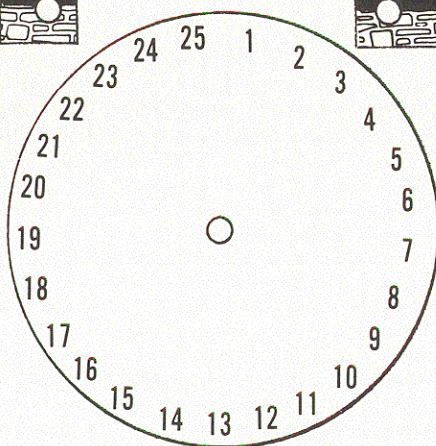
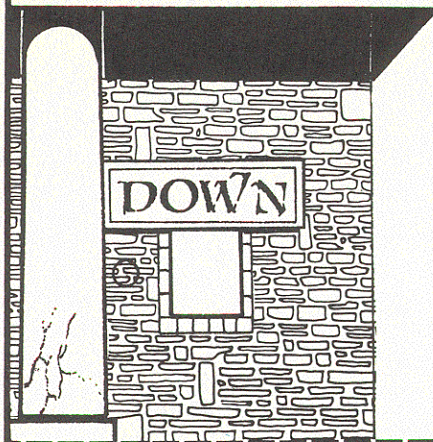
← Wind direction

MONSTERS of the MIDWAY

HOME

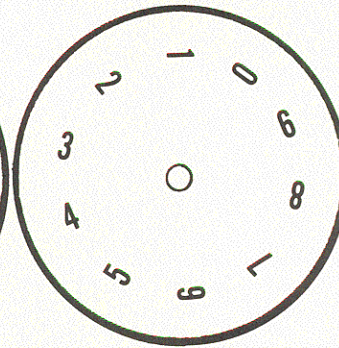
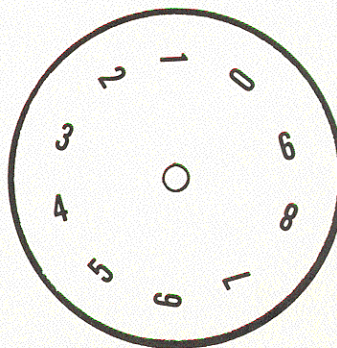
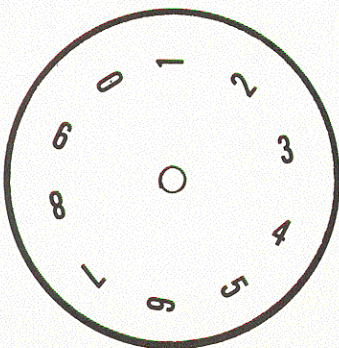
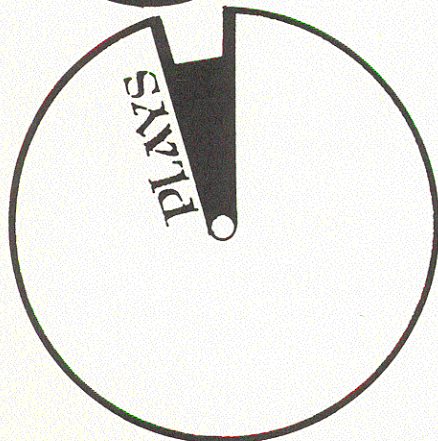
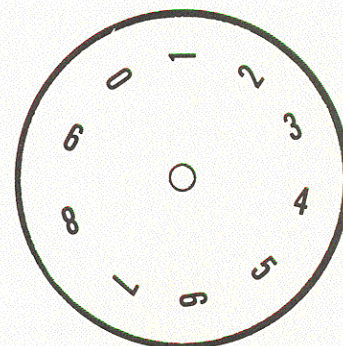
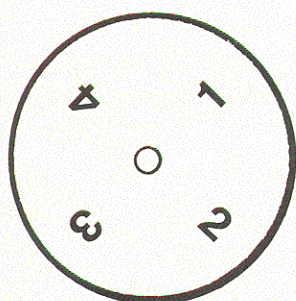


VISITORS



How to assemble the scoreboard:

1. Cut out the seven pieces on this page using a scissors or a very sharp knife. Also cut out the rectangles where the Home and Visitor scores will show through, the rectangle where the number of the down will appear, and the small circles on the face of the scoreboard and in the centers of the discs.
2. Fold each flap back along the dotted lines to make a stand for the scoreboard. Tape or glue the smallest flap to the bottom edge of the back of the scoreboard.
3. Use paper fasteners to attach the discs to the scoreboard in their proper places. Attach the "Plays" disc to the front, and fasten the others to the back so that the numbers will show through the windows.

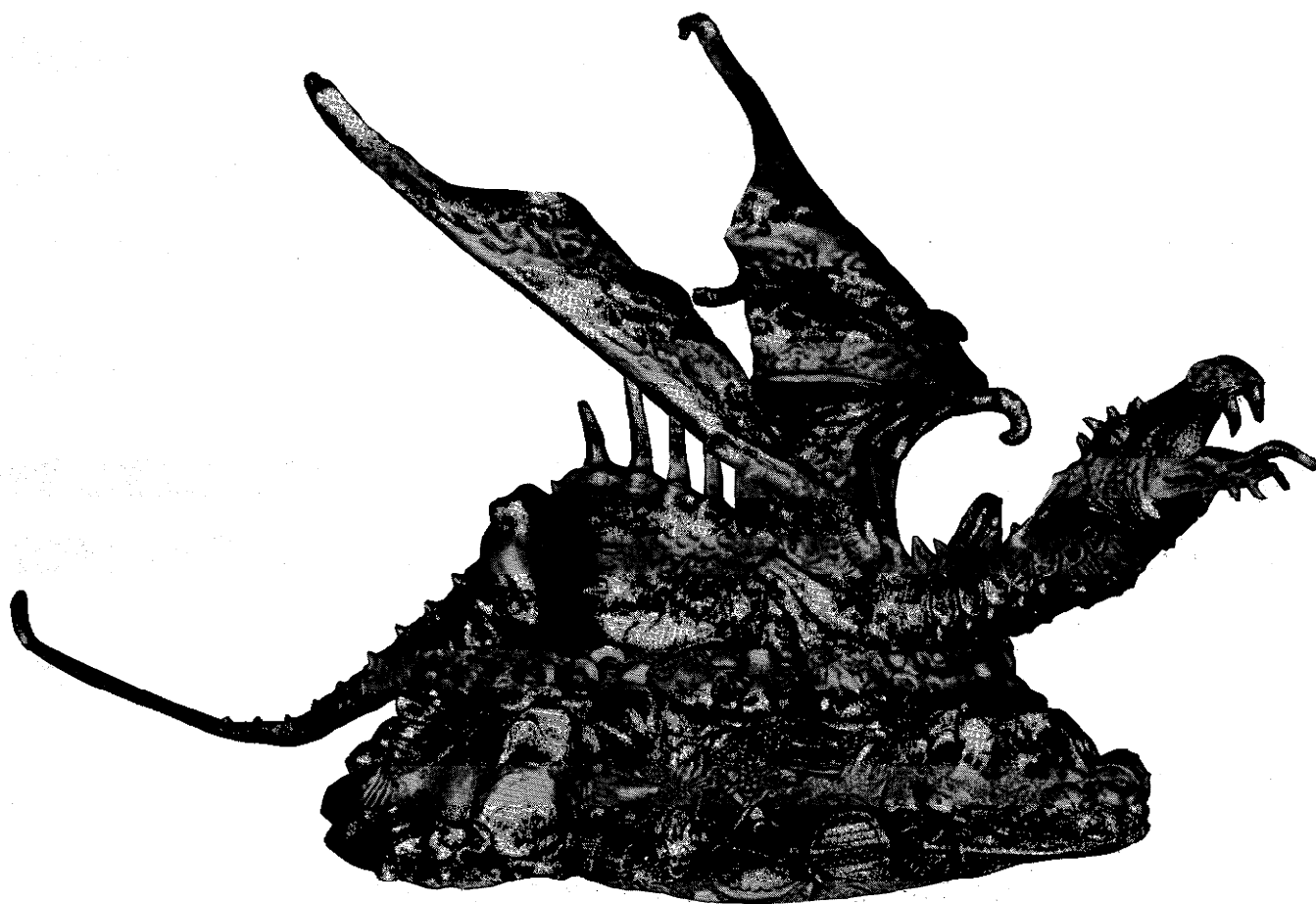


S 3  Brownie	S 3  Brownie	S 3  Brownie	S 3  Brownie	S 3  Brownie	L 2  Bugbear	L 2  Bugbear	L 2  Bugbear	L 2  Bugbear	L 2  Bugbear	L 5  Centaur	L 5  Centaur	L 5  Centaur	L 5  Centaur	
S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	
G 3  Ettin	G 3  Ettin	G 3  Ettin	G 3  Ettin	G 3  Ettin	G 3  Ettin	G 4  Cloud Gt.	G 4  Cloud Gt.	G 4  Cloud Gt.	G 4  Cloud Gt.	G 3  Stone Gt.	G 3  Stone Gt.	G 3  Stone Gt.	G 3  Stone Gt.	G 3  Stone Gt.
G 4  Storm Gt.	G 4  Storm Gt.	G 4  Storm Gt.	G 4  Storm Gt.	L 2  Gnoll	L 2  Gnoll	L 2  Gnoll	L 2  Gnoll	L 2  Gnoll	S 1  Gnome	S 1  Gnome	S 1  Gnome	S 1  Gnome	S 1  Gnome	S 1  Gnome
S 1  Goblin	S 1  Goblin	S 1  Goblin	S 1  Goblin	S 1  Goblin	S 1  Goblin	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	M 2  Hobgoblin	M 2  Hobgoblin
M 2  Hobgoblin	M 2  Hobgoblin	M 2  Hobgoblin	S 1  Kobold	S 1  Kobold	S 1  Kobold	S 1  Kobold	S 1  Kobold	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun
L 2  Werebear	L 2  Werebear	L 2  Werebear	L 2  Werebear	L 2  Werebear	L 2  Werebear	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man
L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	M 2  Orc	M 2  Orc	M 2  Orc	M 2  Orc	M 2  Orc	M 5  Satyr	M 5  Satyr	M 5  Satyr	M 5  Satyr
G 6  Titan	L 3  Treant	L 3  Treant	L 3  Treant	L 3  Treant	L 3  Treant				L 3  Treant	L 3  Treant	L 3  Treant	L 3  Treant	L 3  Treant	G 6  Titan
S 3  Brownie	S 3  Brownie	S 3  Brownie	S 3  Brownie	S 3  Brownie	L 2  Bugbear	L 2  Bugbear	L 2  Bugbear	L 2  Bugbear	L 2  Bugbear	L 5  Centaur	L 5  Centaur	L 5  Centaur	L 5  Centaur	
S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	S 1  Dwarf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	M 3  Elf	
G 3  Ettin	G 3  Ettin	G 3  Ettin	G 3  Ettin	G 3  Ettin	G 3  Ettin	G 4  Cloud Gt.	G 4  Cloud Gt.	G 4  Cloud Gt.	G 4  Cloud Gt.	G 3  Stone Gt.	G 3  Stone Gt.	G 3  Stone Gt.	G 3  Stone Gt.	G 3  Stone Gt.
G 4  Storm Gt.	G 4  Storm Gt.	G 4  Storm Gt.	G 4  Storm Gt.	L 2  Gnoll	L 2  Gnoll	L 2  Gnoll	L 2  Gnoll	L 2  Gnoll	S 1  Gnome	S 1  Gnome	S 1  Gnome	S 1  Gnome	S 1  Gnome	S 1  Gnome
S 1  Goblin	S 1  Goblin	S 1  Goblin	S 1  Goblin	S 1  Goblin	S 1  Goblin	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	S 2  Halfling	M 2  Hobgoblin	M 2  Hobgoblin
M 2  Hobgoblin	M 2  Hobgoblin	M 2  Hobgoblin	S 1  Kobold	S 1  Kobold	S 1  Kobold	S 1  Kobold	S 1  Kobold	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun	S 4  Lep'chaun
L 2  Werebear	L 2  Werebear	L 2  Werebear	L 2  Werebear	L 2  Werebear	L 2  Werebear	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man	M 3  Man
L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	L 3  Minotaur	M 2  Orc	M 2  Orc	M 2  Orc	M 2  Orc	M 2  Orc	M 5  Satyr	M 5  Satyr	M 5  Satyr	M 5  Satyr
								X	X					

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kicker; otherwise, a result of 1-5 on a roll of d6 indicates success. The team that was just scored upon can try to block any kick which would otherwise be successful, as long as that team has at least one uninjured size L or size G player available. The defensive coach designates an eligible player as the would-be blocker, and rolls d6; on a result of 6, the block succeeds. After a blocked kick, the offensive coach rolls d6; a result of 6 means the blocker was stunned and cannot play on the ensuing kickoff.

A two-point conversion is set up like a play from scrimmage, with the ball spotted on the dark-outlined hex nearest the opponent's end zone. The team that just scored a touchdown can try to score two more points by advancing the ball into the end zone. Any recovery of the ball by the defense, such as a fumble recovery or an interception, stops play immediately. In all other respects, this play is run exactly as a play from scrimmage. Neither type of point-after-touchdown attempt counts as a play, for purposes of determining the length of the game.

A field goal can be attempted on any play when the ball is within range of the opponent's goal posts (see charts and tables). A field goal attempt must be announced as such by the coach of the kicking team. The kick is taken from one hex behind the line of scrimmage, and the goal posts are located at the rear of the end zone. With a regular play from scrimmage, the kicking team must place three players on the line of scrimmage. The kicker is set up in the hex directly behind the spot where the ball will be snapped to. There must be a holder positioned on the hex the ball will be snapped to; the snap can be to any one of the three hexes behind the ball. Once both formations are set up and the ball is snapped, the kicking team coach rolls on the "Field goal success" chart to determine the outcome of the attempt.

If the kick is good, the defending team can roll to block the kick, providing an eligible blocker (size L or G) is in the formation. The chance for a successful block, and the chance of an injury to the blocker, are the same as for a point after touchdown.

If the block fails, the kicking team is awarded three points. If the block succeeds, the coach of the blocking team rolls d6 and applies the result as a direction modifier, starting from the hex the ball was kicked from. The loose ball can be recovered (as a fumble) and advanced by the recovering player. If the kicking team recovers the fumble and does not score a touchdown on this play, the blocking team is awarded possession of the ball at the spot where the ball carrier was tackled.

A defensive player can score a safety (two points) by tackling the ball carrier in the offensive team's end zone. The team scored upon then must kick off or punt

the ball to the opponents, starting from its own 20-yard line (instead of the 40, as with a regular kickoff).

PUNTING

A punt, unlike a field goal, does not need to be announced ahead of the play. As with all other plays from scrimmage, the offensive team must have three players on the line of scrimmage at the start of the play.

The ball must be snapped back to the punter, who cannot be more than four hexes behind the ball. The punter cannot move or kick the ball during his team's initial movement phase, but it can be the first action the team performs in its next movement phase. A player is not eligible to punt after having moved from his original position.

If a defensive player moves into the hex containing the punter before the ball has been kicked, the punt is blocked. The same procedure as for a blocked field goal is followed regarding ball location and recovery—except that the punter cannot recover a loose ball in the first phase following the successful block.

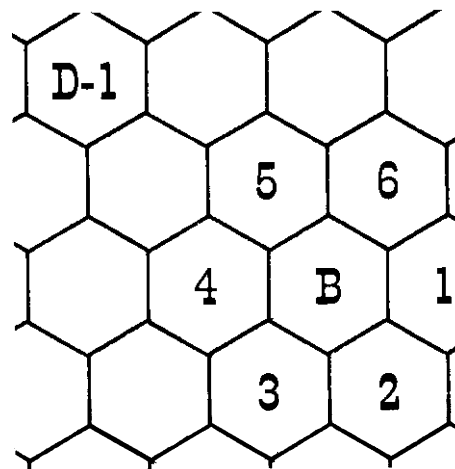
If a punt attempt is not blocked, the punting team coach must indicate the path the ball will follow when kicked (toward a sideline, straight downfield, or something in between). One of the blank counters can be used to illustrate the line along which the punt will travel. The kicking team coach then rolls 2d6 to determine how many hexes (2-12) the ball will travel along that line during the current movement phase.

After the ball is punted, any offensive team members who have not already moved in the current phase may do so. The defensive team then has an opportunity to start converging on the spot where it looks like the ball is coming down. In the next offensive movement phase, the punting coach rolls d6 and adds the result (1-6) to the path followed after the first (2d6) result, then applies a direction modifier to determine the hex where the punt comes down.

If possible, a receiving team player may move into the hex where the ball will land and attempt a reception. A punt reception is executed the same as a pass reception. If a player fails an attempted reception, a fumble has occurred and the direction modifier is used from the point where the punt came down, in order to determine the new location of the ball.

The receiver may choose to let the punt hit the ground instead of trying to catch the ball. If this is the case, the kicking team coach rolls d6. This result is the number of movement phases (beginning with the current one) in which direction modifiers will be applied if no player recovered the loose ball in the previous phase. Example: The punt comes down without a reception being attempted. The kicking team coach rolls "3" on d6,

It's a punt: The offensive coach has just designated B as the last hex on the path traveled by the kick. He will now roll d6 for a direction modifier to determine exactly what hex the ball falls in to. If the direction modifier is anything but a 1 or 2 and defender D-1 has a movement factor of at least 3, he can move into the hex with the ball and try to catch it.



meaning that he will apply direction modifiers on three successive movement phases (to simulate the ball bouncing from place to place) if the ball is not recovered in the meantime. He takes the first direction-modifier roll immediately, and each succeeding one (up to the limit) at the start of each succeeding offensive movement phase.

If the receiving team recovers a loose ball after a punt hits the ground, the recovering player can attempt to advance the ball. If the punting team recovers a loose ball, the play is stopped and the receiving team is awarded a first down at that spot on the field.

FUMBLES AND FUMBLE RECOVERY

A fumble occurs on any attempted reception of a kickoff, a punt, or a lateral if the reception fails. A fumble does not occur if the reception of a forward pass fails; the pass is simply incomplete. A fumble cannot occur on a rushing play, or as the result of a tackle on a ball carrier. When a fumble takes place, the coach of the team that did not fumble applies a direction modifier to determine the location of the ball for purposes of attempting a recovery.

If two opposing players enter or occupy a hex in order to attempt a fumble recovery, the offensive player will roll first for possession if the ball is located on the offensive team's side of the line of scrimmage. The defense will roll first if the fumbled ball is located on the defensive side of the line of scrimmage. The only exception to this rule, as noted under "Punting," is that a punter cannot attempt a "fumble recovery" on a blocked punt in the movement phase immediately after the block occurs.

Blocking and tackling results

Blocking attempt	Modified d6 roll	Tackling attempt	Size modifiers
Blocker injured for game	-2	Ball carrier injured for game	
Blocker injured for next play	-1	Ball carrier injured for next play	
Blocker defeated	0	Ball carrier tackled	
Blocker defeated	1	Ball carrier tackled	
Blocker defeated	2	Ball carrier tackled	
Neutralize	3	Ball carrier tackled	
Neutralize	4	Ball carrier slowed (-2)	
Neutralize	5	Ball carrier slowed (-1)	
Successful block	6	Miss	
Successful block	7	Miss	
Defender injured for next play	8	Tackler injured for next play	
Defender injured for game	9	Tackler injured for game	

	Defense
	S M L G
Offense S	0 -1 -2 -3
M	+1 0 -1 -2
L	+2 +1 0 -1
G	+3 +2 +1 0

Fumble Recovery Table

Players in hex	Recovery on d6 roll of:
1	1-5
2	1-4
3	1-3
4	1-2
5+	1

Field goal success

Distance of kick	d6 roll to make
3-4 hexes	1-5
5-6 hexes	1-4
7-8 hexes	1-3
9-10 hexes	1-2
11-12 hexes	1

(Halfling kickers add +1 to d6 result)

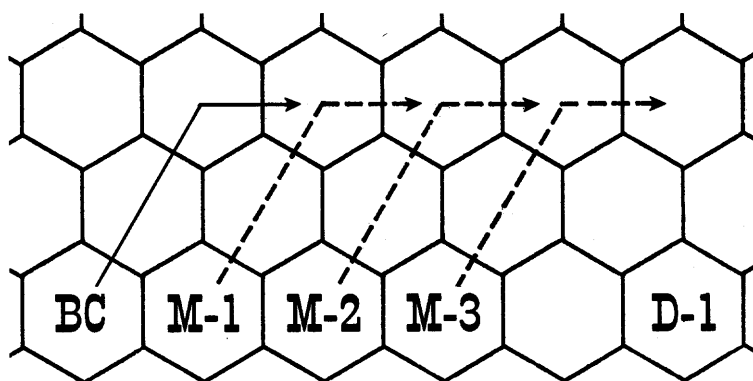
Pass reception (or interception)

Opponents in hex	d6 roll for success
0	1-4
1	1-3
2	1-2
3	1

(Adjust d6 result by amount of player's receiving modifier, if any)

MONSTERS OF THE MIDWAY Draft Chart

QB Rec.							QB Rec.						
Pts.	Player type	Mv	Sz	range	mod.	Magic	Pts.	Player type	Mv	Sz	range	mod.	Magic
5	Brownie	3	S	3	+3	Mirror image	10	Hobgoblin	2	M	10	—	none
10	Bugbear	2	L	0	—	none	5	Kobold	1	S	3	+1	none
40	Centaur	5	L	8	—	none	10	Leprechaun	4	S	3	+2	Invisibility, 1 per game
10	Dwarf	1	S	6	+1	none	20	Lycanthrope (Werebear)	3	M	10	—	none
20	Elf	3	M	8	-1	none	4		4	L	2	+3	none
20	Ettin	3	G	0	+3	none	20	Man	3	M	10	-1	none
40	Giant, Cloud	4	G	30	+2	none	20	Minotaur	3	L	0	—	none
30	Giant, Stone	3	G	30	—	none	10	Orc	2	M	10	—	none
40	Giant, Storm	4	G	30	+2	Lightning bolt, 1 per game	40	Satyr					none
10	Gnoll	2	L	0	—	none	140	Titan	6	G	30	—	Mirror image
10	Gnome	1	S	6	+1	Change self, 1 per game							Change self: Invisibility, each 1 /game
5	Goblin	1	S	5	—	none	20	Treant	3	L	6	+3	none
10	Halfling	2	S	5	—	none							



The defensive coach knows there are three mirror images on the field, but he doesn't know where the real ball carrier (BC) is. If the offensive coach moves BC in the indicated direction, all three images (M-1, M-2, and M-3) must follow the same route from where they are located. In this case, no mirror image will run into a defender (and have to be removed). But this path takes both M-2 and M-3 into easy (two hexes away) tackling range for defender D-1. If D-1 tries to tackle one of them, he'll find out it isn't there. If D-1 guesses right and is able to move four hexes to get to the spot occupied by BC, he can end the play by making a successful tackle.

MAGIC

Certain player types have magic abilities (which may or may not correspond to abilities the same monsters have in the AD&D rules). Whenever a magic ability is used, it must be put into play at the beginning of the player's movement phase; in other words, a player cannot take normal movement and then employ a magic ability in the same phase. However, a player can use a magic ability and then move later in the same phase.

MIRROR IMAGE: This spell will last for four movement phases after it is cast or until the actual caster is contacted physically by another player. At the start of the caster's movement phase, the coach of that player rolls d6 and divides the result by two (round up) to yield a number from 1-3. This is the number of mirror images created by the spell. After the number is determined, the coach of the casting player selects this number of blank counters, including one blank with an "X" on the underside that will represent the actual player. All of the blank counters are placed on the field. Each of the images must be adjacent to at least one other blank counter, and all of the images must "mirror" the movement of the caster. (Exception: If an image positioned between the caster and another image is taken out of the play, the remaining counters need not be moved adjacent to each other, but the image(s) remaining must still mirror the caster's movement for as long as the play lasts. If a defensive player occupies the hex between two non-adjacent blank counters, the defensive coach can decide which counter will be revealed on a tackling attempt.) If a mirror image is forced to run out of bounds, that counter is removed from play, but the action can continue as long as the counter representing the caster does not leave the field. If an opposing player comes into contact (in the same hex) with a mirror-image counter or is in an adjacent hex (as on an attempt to tackle), the blank counter is turned over to see if the actual caster has been contacted. If so, an attempt to block or tackle that player is made as usual. If not, the blank counter is simply removed from play, and the opposing player that made contact cannot perform any more action until the next

movement phase. Should a mirror-image counter come into contact with an opposing player by virtue of mirroring the caster's moves, that counter is removed from the field, and in this case the opposing player can still make a blocking or tackling attempt in that movement phase. A mirror-image counter cannot carry the ball, receive a pass, recover a fumble, block, or tackle. This spell cannot be cast before the ball is snapped.

LIGHTNING BOLT: This spell must be cast at the beginning of the caster's movement phase and the results are immediate. The bolt will never miss and can be directed at either the ball or a player. If directed at the ball, the lightning bolt makes the ball dead — literally. The play is nullified but counts as a play, just as if an incomplete pass had occurred. If the bolt is directed at a player, the target player will fall to the ground stunned and must leave the game for the remainder of the current play and all of the next play. A lightning bolt cannot cause a fumble and cannot bring about a change of possession unless the casting of the bolt causes a play to end, and a change of possession would have occurred at that point anyway.

CHANGE SELF: This spell lasts for up to two movement phases. It allows the caster to change into any of the following creatures, complete with that creature's abilities: bugbear, gnoll, goblin, hobgoblin, orc, or kobold. Abilities include size and movement factor, plus any special abilities (see following section) possessed by that creature type. The change can be cancelled at any time prior to the expiration of the spell if so desired, as long as the cancellation takes place at the start of the caster's movement phase.

INVISIBILITY: This spell lasts for one movement phase. At the start of the caster's movement phase, when the spell is cast, a blank counter is placed in the hex where the player went invisible. An invisible player cannot be blocked or tackled, but can perform as a blocker or tackler if the opportunity presents itself. At the beginning of the movement phase following the casting of the magic, the player reappears on any unoccupied hex within range of the player's last visible position. If the player reappears in a hex

adjacent to an opposing player, the opponent can attempt to block or tackle that player before the newly visible player is able to move.

LYCANTHROPY: A lycanthrope (werebear) can change form at will, as many times as desired during a game but always at the beginning of that player's action in a movement phase. In human form, the player is a normal man; in were form, the player is larger (but slower) and would perform better as a blocker or tackler than a human would.

SPECIAL ABILITIES

Certain player types have special (non-magical) abilities. Dwarves and gnomes are able to block size G players as if they themselves were giants, with no penalty for their small size. Elves are treated as size S creatures when a block or a tackle is attempted against them. Goblins and kobolds are treated as size M creatures when a block or tackle is attempted against them. Minotaurs are treated as size G creatures when used as blockers.

A hobgoblin will always cover or chase any elf on the opposing team, regardless of what the original formations looked like. (If there is more than one elf on the opposing team, the hobgoblin will go after the closer one.)

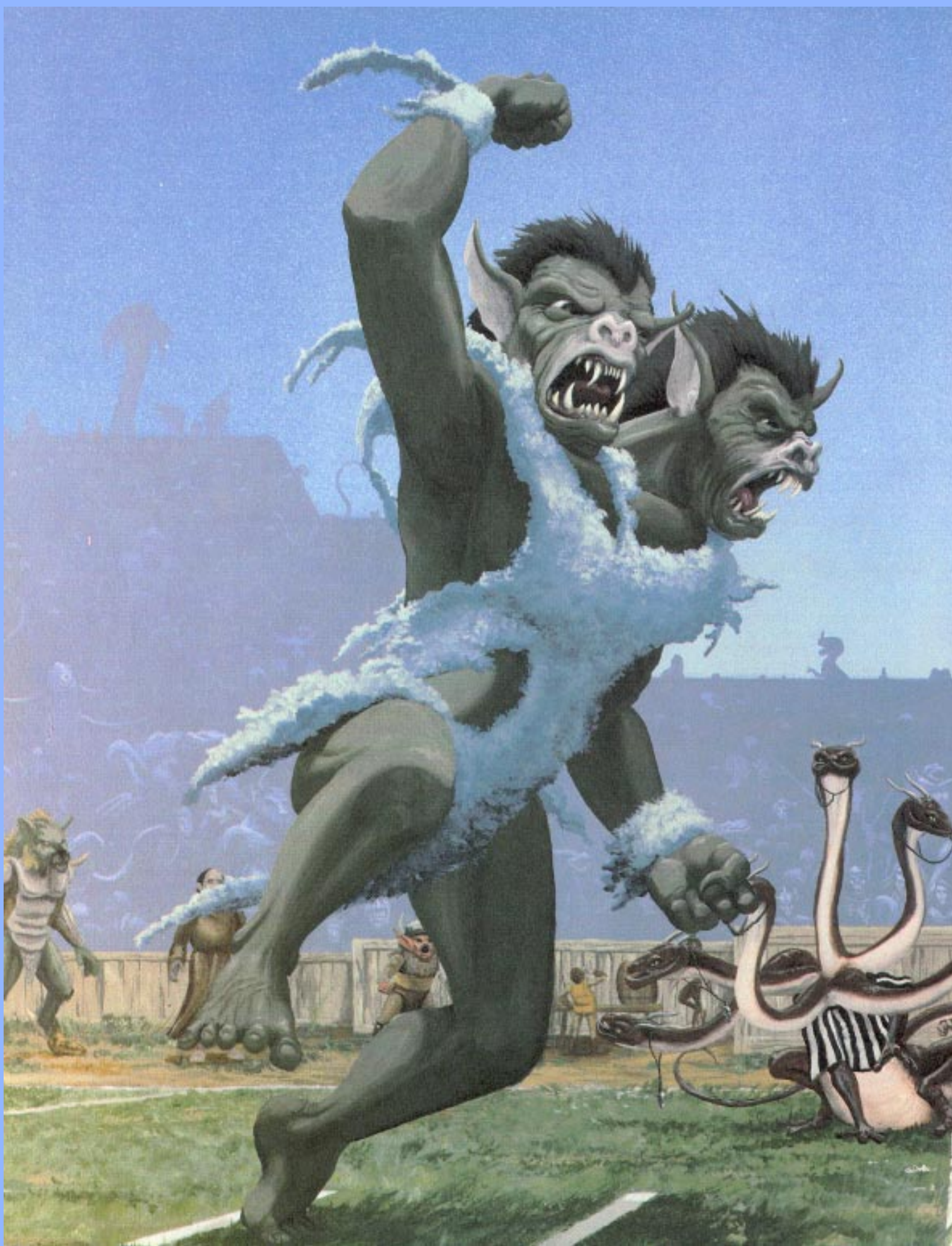
Kobolds and orcs cannot be knocked out of the game because of injury; treat a result of "Injured for game" as "Injured for one play."

Treants are treated as size G creatures when a block is attempted against them, and are treated as size G with an extra modifier of -1 to the die roll when a tackle is attempted against them.

Ettins are ferocious but stupid: Any time an ettin starts a movement phase adjacent to a teammate, the coach of the ettin's team rolls d6. A result of "6" indicates that the ettin will make a block or tackle attempt against his teammate. If this attempt succeeds, the teammate can take no further action in the current movement phase.

CREDITS

Design and development: Gali Sanchez
Development and editing: Kim Mohan
Playtesting: Doug Niles, Roger Raupp, Gali Sanchez
Based on an idea by Brian Spigett



Tuatha De Danaan

A revised Celtic mythos

by Robin Emrys Atkinson

In its heyday, the Celtic sphere of influence covered all of the British Isles and a sizable portion of Europe, spanning the continent from Gaul to Asia Minor. Though the tribes were never a unified and centrally governed nation, they were connected by trade routes and relations; and there is evidence that many traditions and beliefs were shared, as well as many goods and manufacturing techniques.

While certain deities and practices were universal to the Celts, it must be remembered that these were a warlike people, expanding their territory by invasion and subjugation. Because of this, they were constantly exposed to new and different ideas and ideologies, which were usually more or less incorporated

into their own beliefs. It has even been suggested that Druidism, the official religion of the Celts in Britain and Gaul, was not of Celtic origin but had been adopted by the Celtic invaders of Britain from the preceding population.

The point of this article is not to be a scholarly monograph on comparative Celtic religions, which can be pretty dull even for students of the subject, but rather to recommend corrections to the use of the Celtic mythos within the framework of the D&D® and AD&D™ games, based on the fact that each area of the Celtic world held different traditions and pantheons. In specific, it will deal with the Tuatha De Danann and the non-Tuathan figures presented in the DEITIES & DEMIGODS™ Cyclopedica.



Most of the figures presented in the DEITIES & DEMIGODS book as the Celtic pantheon are actually members of a group called the Tuatha De Danann, and are exclusive to the Gaelic Celts of Ireland and Scotland. While there are similar figures in other Celtic pantheons, and certain figures such as Nuada, Brigit and Lugh also appear in place names and inscriptions on the European continent, Ireland is the only place where the Tuatha De Danann appear as a distinct group. It is possible that the authors of the DEITIES & DEMIGODS book have attempted to blend similar figures from several Celtic pantheons into one all-encompassing Celtic pantheon in order to promote ease of play and to save space; an in-depth examination of the various Celtic branches could have easily filled half the volume!

The translation of Tuatha De Danann is "People (or "Children") of the Goddess Danann." (For the sake of simplicity, it is generally accepted that when one speaks of "the Tuatha," one is referring to the Tuatha De Danann.) This terminology would be roughly comparable, for instance, to calling the Norse gods and goddesses "the People of the God Odin."

The early Christian monks in Ireland set out to prove that the Irish people were part of the Christian fold by tracing their line of descent from Adam and Eve through a son of Noah. Unfortunately for present-day scholars, these monks were also the first to write down the legends of the Tuatha. The original Gaelic creation myths were lost, so we do not know where the Tuatha came from before their

arrival in Ireland. We do know, however, that they ". . . came in dark clouds through the air and alighted on a mountain. . . ." A late account of this invasion explains to us that Ireland was at the time occupied by a race called the Fir Bolg (Men of the Spear?), who were beaten by the Tuatha at the First Battle of Mag Tuired. The account continues to describe the Tuatha as ". . . the most handsome and delightful company, the fairest of form, the most distinguished in their equipment and apparel, and most skillful in their music and playing, the most gifted in mind and temperament that ever came to Ireland. The Tuatha was the company that was bravest and inspired the most horror and fear and dread, for the Tuatha excelled all the peoples of the world in their proficiency in every art."

Danann

ARMOR CLASS: -4

MOVE: 12"

HIT POINTS: 400

NO. OF ATTACKS: See below

DAMAGE/ATTACK: See below

SPECIAL ATTACKS: See below

SPECIAL DEFENSES: See below

MAGIC RESISTANCE: 80%

SIZE: M (6' tall)

ALIGNMENT: Neutral

WORSHIPPER'S ALIGN: Neutral

SYMBOL: Wreath of mistletoe

PLANE: Concordant Opposition

CLERIC/DRUID: 20th level druid

FIGHTER: Nil

MAGIC-USER/ILLUSIONIST: 30th level
magic-user

THIEF/ASSASSIN: Nil

MONK/BARD: 75th level bard

PSIONIC ABILITY: II

S: 19 I: 25 W: 25 D: 20

C: 25 CH: 24

Danann appears as a mature woman. Her motherly aspect makes her sympathetic to all living things, especially



young things such as saplings, young animals or children. There is a 5% chance that she will attack any creature attempting to destroy such things. She is the Goddess of Magic, and can cause trees, stones and sods of earth to fight for her by turning them into armed fighters. (Use Random Encounter tables for human fighters.) As a last resort, she can also summon the Wild Hunt, which will appear in the evening of the day she summons it. She carries a Staff of Power and wears a Torc of the Gods.

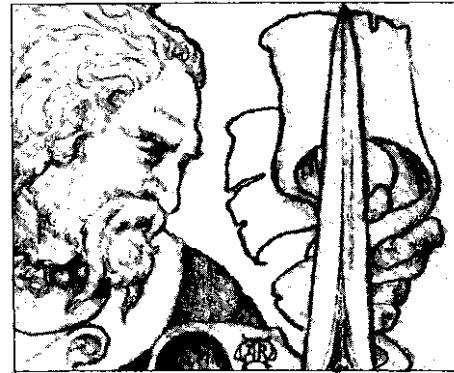
Danann is a watered-down version of the Celtic Mother Goddess, the all-pow-

erful Earth Mother of the ancient matriarchal religion. It was held that all life came from her and returned to her at death, to then be reborn in a new form.

A cursory examination of the legends of the Tuatha De Danann would not reveal Danann's power and position in the hierarchy, again due to the efforts of the early Irish Christian monks, who minimized all mention of her as part of an active campaign to stamp out the Earth Goddess' religion. It is only through familiarity with other Celtic sources concerning worship of the goddess that we can infer Danann's true role as supreme deity of this pantheon. The inference is not difficult to make when we take the rather obvious clue given in the name of the pantheon itself, "Children of the Goddess Danann," but the inference might not occur to anyone who was not already familiar with the goddess through examination of Welsh, English and Breton sources.

It would be roughly analogous to call Danann the "Queen" and Nuada the "Prime Minister" in the hierarchy, with the individual Tuatha taking roles as departmental ministers and secretaries.

"The Three Leaders of the Tuatha" are pictured below and described on the facing page: Dagda (left), Nuada (center); and Ogma (right).



Dagda

The Dagda (also simply "Dagda") is the father-figure in Tuathan mythology, and so it is understandable that he was described as a king in the DEITIES & DEMIGODS book. Perhaps he once was, and the kingship changed hands in the unrecorded past; but the stories are explicit that by the time the Tuatha came to Ireland their king was Nuada, and from then on, Dagda never becomes king.

"The Dagda" is interpreted to mean "The Good God," an interpretation which is supported by modern philologists. He is the God of Druidism and Magic, and by himself can wield the powers of all of the Tuatha's druids and magicians.

The statistics for Dagda given in the DDG book are fine for the most part,

though I recommend he be considered a 25th level druid and a 25th level magic-user. I also recommend doing away with the twelve ethereal "clones," since they seem to be based on an incorrect etymology which translates Dagda as "Dozen King." Instead, I give him the ability to absorb power such that if he is magically attacked by clerics and/or magic-users, he will gain as many levels in these categories as half the total number of levels of all the attackers combined, for the duration of the combat, though the attackers themselves will suffer no corresponding loss of power. Likewise, if a group of spellcasters is fighting *with* him, they may lend him power equal to the total of their combined levels, but then they may not take an active part in the battle.

Dagda's staff can kill and resurrect as

described in the book. Dagda's cauldron will magically produce enough food and drink to satisfy any size group of people or animals. Dagda's sentient harp, in addition to the qualities assigned to it in the DDG book, will fly to his hand upon command if it is within the sound of his voice. It will also play the three magical strains of Laughter, Sorrow and Sleep, which cause all within hearing to be filled with joy, prostrated with grief, or fall into a deep sleep from which they cannot be awakened. Each of these effects lasts for eight hours (no saving throw). The harp will not sound for any but the Dagda's hands, and there is a 90% chance that it will inflict 8-84 points of damage to any character who tries to play it, except for a bard of at least 20th level. It cannot be broken, nor can its strings be cut.

Nuada

Nuada was king of the Tuatha De Dannan when they landed in Ireland and met the Fir Bolg at the First Battle of Mag Tuired. It was during this battle that his arm was severed, to be later replaced with a silver arm by Dian Cecht the Physician, giving him the name Nuada Airgetlam (Nuada of the Silver Arm).

Eventually, contention arose between the Tuathan Lords and their wives over the fact that Nuada was no longer "unblemished," and according to tradition could therefore no longer be king. In time, the women prevailed, and the kingship was given to Bres, the son of a Tuathan Lady and a Fomorian Prince.

Both of these last points seem strange in light of the fact that the Fomorians are repeatedly referred to in other stories as a race of one-eyed giants and the deadly enemies of the Tuatha. We can suppose that the marriage was political, intended to promote peace between the two races, but making a king of Bres seems to be taking the effort too far.

As could be expected, Bres proceeded to strip the Tuatha of their goods, money, land and finally their dignity, for the benefit of the Fomorian kings. Eventually he was the victim of a scathing satire

by the Tuathan bard Cairbre, and because of the magical power inherent in bardic satire, his fortune turned and began to decline. When Miach, the son of Dian Cecht, restored Nuada's arm to flesh and blood, Bres was finally driven out and Nuada was reinstated as King of the Tuatha.

The statistics for Nuada which should be changed are given below. Others can be used as they are found in the DDG book.

MOVE: 12"
NO. OF ATTACKS: 2
DAMAGE/ATTACK: 3-30 (+14)
SPECIAL ATTACKS: *See below*
WORSHIPPER'S ALIGN: *Neutral*
CLERIC/DRUID: 7th level druid
FIGHTER: 16th level ranger
MAGIC-USER/ILLUSIONIST: 5th level
in each
THIEF/ASSASSIN: Nil
MONK/BARD: 7th level bard
S: 23 I: 23 W: 23 D: 23
C: 20 CH: 25

While Nuada is an excellent fighter, he is not specifically the God of War. His main attributes are his great popularity among the Tuatha and his superlative efficiency as a king. The loss of his arm was a great blow to all of the Tuatha, and

taking the kingship from him was not due to cold-heartedness on anyone's part; it was simply dictated by longstanding tradition.

Because of his kingly bearing, Nuada's Awe power causes a desire to swear fealty to him, regardless of alignment (DM's discretion for alignment shifting and associated problems). Nuada has a sword, made for him by Goibniu the Smith, which always hits and does 3-30 points of damage (plus strength bonus). His silver fist strikes as a +4 mace and does 2-20 points of damage (plus strength bonus).

Since Nuada is not the God of War, his statistics related specifically to combat abilities have been lowered. His levels as a druid and a bard have been lowered from those given in the DDG book, because he is not known for any great skill in these areas. Skill as an assassin is not indicated in legend, nor does it seem to be appropriate to his character. He has some minor skills as a magic-user and an illusionist because the Tuatha in general are described as being highly skilled magicians. His wisdom is increased to a level which seems more appropriate for the king of a pantheon and his charisma is increased to accurately reflect the high regard and popularity he is said to have enjoyed.

Ogma

MOVE: 15"
HIT POINTS: 390
NO. OF ATTACKS: 3
DAMAGE/ATTACK: 3-36 (+14)
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
SYMBOL: *Open scroll behind sword*
FIGHTER: 20th level ranger

Ogma was Dagda's brother, and when these two are considered along with

Nuada, the trio was called "The Three Leaders of the Tuatha."

It was actually Ogma who was the Tuatha's champion; he was a consummate warrior, skilled with any weapon and in any fighting style, and he fought all challenges of single combat made to the Tuatha. To make his description correspond with this information, he has been given many of the attributes that had been assigned to, Nuada in the DEITIES & DEMIGODS book.

Ogma is also the Lord of Language, and gave mortal druids the alphabet

which was thereupon named "Ogham" in his honor.

Ogma appears as a large man about 40 years of age, in excellent physical condition. The percentage chances for his rewarding of talented poets are appropriate as given in the DDG book, and very astute, as is the paragraph in this section on secret names.

Ogma uses a sword made for him by Goibniu that strikes for 3-36 points of damage (plus his strength bonus). The weapon enables him to fight up to three foes simultaneously.

Dian Cecht

Renowned for his great healing skills and compassion, Dian Cecht was after all a Tuathan, and would not heal his people's enemies if they were wounded in battle against the Tuatha. There is also the story which tells of how, in a fit of jealousy, he murdered his son Miach after being outdone in the matter of Nuada's arm. For these reasons, his alignment should be lawful good instead of neutral (as given in the DDG book).

Goibniu

During the Second Battle of Mag Tuired, which the Tuatha fought against the deposed Bres and his Fomorian allies, Goibniu was able to instantly replace any Tuathan weapon broken in combat. DM's should use their own judgement on percentage chances that a broken weapon will be so replaced by Goibniu, according to how important the battle is to the Tuatha or the cause of true neutrality. Like that for his brother Dian Cecht, this entry in the DDG book was handled very well.



*Dian Cecht the healer (top)
and his son Cian (bottom).*

Manannan Mac Lir

The Isle of Man (Inis Manann) was named for this powerful god, whose name translates as "Sea Son of Wave." He lives on the island of Emain Ablach (Emain of the Apple Trees), also called the Land of Promise, where particularly noble and heroic Gaels go at death to await rebirth on Earth. Here Manannan plays host to the dead and to visiting gods and demigods.

Manannan does not swim, but pilots the magic ship "Oceansweeper," which moves in any direction regardless of wind and current, and does not need sails or oars. While he is God of the Sea, he is not limited to that environment, and wanders freely on land. Here he will seek out certain people who have something he wants, and in exchange for that will

Cian

Cian, another of Dian Cecht's sons, plays a secondary part in all but one story. While he is given no special sphere of influence, the tale (described below) suggests that Cian could comfortably be made Patron of Fighter-Thieves.

Assigned to guard a magic cow belonging to Goibniu, Cian is tricked into leaving his charge by the Fomorian king Balor, who has shapeshifted to the form of a young boy, and who promptly steals the cow. Upon discovering the deception, Cian chases Balor to the shore. After a brief tug-of-war, Cian regains the cow, but Balor escapes with the cow's magic halter. This halter was said to contain the Luck of the World, and wherever the halter was, the cow would follow it. Cian swears to Goibniu that he will retrieve the stolen halter from Balor's keep, which is on an island far out in the sea.

At the shore, Cian meets an old boatman, who offers to take him to Balor's island in exchange for half of whatever Cian brings back from there. Cian agrees to the bargain, and the two embark on the voyage. The old man gives Cian a ring, which he explains will magically open any lock he touches. In gratitude, Cian offers the old man his rich cloak. The old man exchanges cloaks with Cian, and tells Cian that the cloak he now has will render him invisible. As promised, Cian is able to enter Balor's keep undetected.

While searching the keep, Cian meets Ethniu, Balor's daughter. These legends being what they are, Cian is said to have stayed on the island for almost a year, and Ethniu eventually bore a son by him.

Finally, Cian and Ethniu devise and execute a plan to steal the halter. As they

offer his aid in whatever problem or crisis those people may have. He is concerned for the welfare of the Gaelic people, and will occasionally bring Gaelic kings to his island to teach them wisdom and justice, and to give them magic items which will help them in their rulership.

Manannan's aspect as a teacher is further indicated in that it was he who raised and trained the great Tuathan god-hero, Lugh. As a teacher, and more specifically as Lugh's teacher, Manannan should have skill in classes which he was not given in the DDG book: 20th level in both cleric and druid, 23rd level each as M-U and illusionist, 18th level as a thief and 20th level as a bard. For the same reason, his wisdom score should be raised to 24, to match his intelligence. Also recommended is a change in his alignment, from chaotic neutral to neutral good, due to his concern and active involvement for the overall good of the mortals in his dominion.

are fleeing to the shore, they are overtaken by Balor and several of his soldiers. In a terrific battle, Cian slays nine of the Fomorians, but Ethniu is struck down by a spear and dies at his feet.

Cian slips away under the magic cloak, having retained the halter and the child, and again meets the old boatman at the shore. He reminds Cian of their bargain and demands the child, but promises to raise him as if he were his own son. When Cian disembarks on his own shore, the old man reveals that he is Manannan Mac Lir, and the battered old boat suddenly becomes Oceansweeper. Cian hands over the boy, now gladly. Incidentally, the boy's name was Lugh.

For Cian, the following statistics are recommended:

ARMOR CLASS: 0
MOVE: 12"
HIT POINTS: 250
NO. OF ATTACKS: 2
DAMAGE/ATTACK: *By weapon type*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: 10%
SIZE: M (6' tall)
ALIGNMENT: *Neutral good*
WORSHIPPER'S ALIGN: *Neutral good
fighter-thieves*
SYMBOL: *Man in a billowing cloak*
PLANE: *Concordant Opposition*
FIGHTER: *18th level fighter*
THIEF/ASSASSIN: *18th level thief*
MONK/BARD: *10th level bard*
PSIONIC ABILITY: VI
S: 20 (+3,+8) I: 19 W: 19 D: 23
C: 20 CH: 20

Cian normally fights with a +3 long sword which strikes for 2-20 points of damage, and wears a cloak of invisibility (the one he got from Manannan Mac Lir).

Lugh

Lugh was raised and trained by Manannan Mac Lir to be the savior of the Tuatha. He first appeared by coming to the door of Nuada's hall to seek a seat at Nuada's table among the artisans and nobility. When told that every seat was filled, he challenged and beat each god in competition in his own craft, thereby gaining from Nuada "The Seat of the Sage" and the title of Samildanach, "The Man of Each and Every Art."

The DDG book calls Lugh a "druidical ideal" and gives him the skill of a 30th level druid. Manannan Mac Lir would better qualify for that title, since he acts as a judge and teacher as well as a fighter and spellcaster. Lugh is most certainly a *Tuathan* ideal, since he has such great skill in all of the crafts the Tuatha practice. He should not be considered a 30th level druid, since the legends do not indicate any overwhelming or disproportionate skill for him in this area. He has a great understanding of druidism, but no greater than his understanding of combat, or smithwork, or baking bread. He is the archetype of the "jack of all trades," something of a Tuathan "Renaissance man."

Lugh should have equal levels of skill in all applicable classes, to reflect his great proficiency in every craft (except the assassin class, which is not appropriate to *any* Tuathan figure). His physical description also warrants revision; no legends indicate a height of seven feet, nor do they describe overly long hands or arms, which would be considered a physical deformity. Recalling the story of Nuada and Bres, it would be unlikely for Lugh, the Tuathan ideal, to be anything but perfectly formed. The epithet "Long Arm" ought to be taken figuratively, not literally, to reflect how his skills encompass all branches of knowledge.

SIZE: *M (6' tall)*

SYMBOL: *Crossed spear and oak leaf*

CLERIC/DRUID: *20th level in each*

FIGHTER: *20th level ranger*

MAGIC-USER/ILLUSIONIST: *20th level in each*

THIEF/ASSASSIN: *20th level thief*

MONK/BARD: *20th level bard*

Lugh uses a magic spear which protects him from harm while in his hand, always hits, and does 6-36 points of damage. He also has a +4 sword which strikes for 3-30 points of damage.



*Lugh, the Tuathan
"Renaissance man" (above);*

*Cairbre (below),
the light-hearted bard.*

Cairbre

ARMOR CLASS: *0*

MOVE: *15"*

HIT POINTS: *300*

NO. OF ATTACKS: *2*

DAMAGE/ATTACK: *2-20*

SPECIAL ATTACKS: *See below*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: *50%*

SIZE: *M (6' tall)*

ALIGNMENT: *Neutral good*

WORSHIPPER'S ALIGN: *Neutral good*

SYMBOL: *Harp*

PLANE: *Concordant Opposition*

CLERIC/DRUID: *Nil*

FIGHTER: *15th level ranger*

MAGIC-USER/ILLUSIONIST: *12th level in each*

THIEF/ASSASSIN: *Nil*

MONK/BARD: *20th level bard*

PSIONIC ABILITY: *VI*

S: 19 (+3, +7) I: 22 W: 22 D: 23

C: 20 CH: 23

Previously mentioned briefly as the bard responsible for the satire which turned Bres' fortune, Cairbre is a free-spirited sort who usually acts as Nuada's court bard. He occasionally performs at Manannan's feasts on Emain Ablach, and is very fond of wandering the earth disguised as a mortal bard, seeking adventure and amusement. He also enjoys challenging mortal Bards to impromptu bardic competitions. Losers of these contests usually become the victims of

harmless, if embarrassing, pranks, but then will be treated to Cairbre's stock of Tuathan mead and an evening of good fellowship and lessons in the bardic arts. The rare bard who matches him note for note — or even wins one of these competitions — will be raised halfway through his next higher level and also gain Cairbre's lifelong friendship, not to mention considerable respect at the court of the Tuatha. Evil bards will fare somewhat worse at his hands, and a serious bardic combat with such an adversary is something else altogether.

For carrying out these competitions, I rather like the system proposed by Jeff Goetz in the December 1981 (#56) issue of *DRAGON* Magazine. The percentage chance to charm of the lower-level bard is subtracted from that of the higher-level bard, and percentage rolls are exchanged using the less adept bard's regular numbers and the new figure for the more skilled bard. Combat, of course, would continue until one bard prevails over the other. For a competition such as this, six exchanges should be the limit. A round ends in a draw if neither bard succeeds in making his roll, and also if both bards succeed in making their rolls, since the effects of both charms will negate each other. In order to win, one bard must make his roll and the other must fail, both in the same round. If neither bard has won after the sixth round, then the competition ends in a draw.

Cairbre is a lesser god, but is too light-



minded to take seriously things such as holy days, services or sacrifices. He views his worshippers with a certain amount of bewildered amusement, thinking them rather stuffy and silly for observing any sort of religious ceremony, or even for taking him seriously enough to declare themselves his worshippers.

In combat, he uses a +4 long sword which does 2-20 points of damage. He wears a Tort of the Gods, given to him in honor of the satire he performed on Bres. His harp, like the Dagda's (though non-sentient), will play the three strains of Laughter, Sorrow and Sleep (no saving throw), and the lowest bass string, when plucked, will shatter any non-magical weapon within a 10-foot radius. The harp will inflict 8-64 points of damage on any non-bard or a bard of less than 23rd level who tries to play it.



*Brigit (far left), daughter of the Dagda;
Cerunnos (left), the essence of Nature;
The Wild Hunt (facing page).*

Brigit

For the sake of historical accuracy, Brigit is the triple-aspected daughter of the Dagda. One of her aspects is Goddess of Poetry, another is Goddess of Healing, and the third is Goddess of Smithwork. However, the concept of a triple-aspected figure can be rather confusing, and there is also the obvious problem of overlapping responsibilities with Goibniu and Dian Cecht. In this case, the DDG book has presented an admirable compromise for the figure, especially the concentration on fire which comes from the smithwork aspect. She should be played as described in the DDG text.

Non-Tuathan characters

Of the rest of the entries in the Celtic section of the DDG book, most can be gone over quickly.

Cu Chulain, an Irish hero, is fine as written.

Arawn and Math are from the Mabino-gion, a collection of legends from the Brythonic Celts of England and Wales, and do not belong anywhere near the Tuatha De Danann.

The Morrigan is the Celtic Goddess of War, not specifically Tuathan, though she fought on behalf of the Tuatha at the Second Battle of Mag Tuired.

The DDG book's source for Dunatis is a mystery; neither myself nor any of the authorities I have corresponded with has ever seen a reference to him, though the Welsh Mabinogion gives a brief mention of someone named Ossol, "under whose feet the highest mountain straightaway became a plain."

Silvanus is not a Celtic god (the name sounds Roman), though he is obviously based on Cerunnos, a universal Celtic god who is the personification of the male aspect of Nature. In one of his guises, Cerunnos is also Master of the Wild Hunt.

Cerunnos

ARMOR CLASS: 0
MOVE: 24"
HIT POINTS: 400
NO. OF ATTACKS: 3
DAMAGE/ATTACK: 6-60
MAGIC RESISTANCE: 90%
SIZE: M (7' tall)
ALIGNMENT: Neutral
WORSHIPPER'S ALIGN: Neutral
SYMBOL: A circle with a set of antlers
PLANE: Prime Material
CLERIC/DRUID: 35th level druid
FIGHTER: 20th level ranger
MAGIC-USER/ILLUSIONIST: 20th level in each
THIEF/ASSASSIN: Nil
MONK/BARD: 23rd level bard
PSIONIC ABILITY: VI
S: 25 (+7, +14) I: 25 W: 25 D: 25
C: 25 CH: 25

Cerunnos appears as a large man with the hooves, legs and antlers of a stag. His body is covered with the fur of a stag, and he wears a short, full beard.

The Horned God is the essence of Nature on the Prime Material Plane, and hence cannot be killed. If his physical body receives 400 points of damage, his essence disperses, and he will form another body in 24 hours.

Like Nature itself, he is absolutely neutral, and may sometimes act in what seems to be a mindless manner. He can be as violent and unrelenting as the strongest hurricane, but can also be as gentle as a peaceful morning in May. His responsibility is maintaining the balance

of nature, and he will gladly aid or even work alongside anyone striving for this goal. His charisma is based not so much on his appearance as it is on his "aura," which radiates to any creature a comforting sense of what is "natural" and "right" to that creature.

Cerunnos can summon any wilderness creature to his aid, including those of a magical nature. He is not able to Gate them in, however, and nearby creatures appropriate to the terrain must be determined by the DM. His summoning has a five-mile radius.

Cerunnos carries a heavy oaken staff which strikes for 6-60 points of damage. His spell casting is instantaneous.

Sharp-eyed readers will note a major discrepancy between giving Cerunnos the power of a 35th level druid and the DDG book's contention that 30th level or above is unattainable for any being other than Lugh. Saying that 30th level or above is unattainable sounds like an arbitrary decision on someone's part, and I can see no reason for it. No explanation of this statement was given. Perhaps it was only meant as an observation, to impress the reader with Lugh's power. Of course, it would (and should) take so long for a player character to gain that many experience points that it is probably a moot question. In any event, Cerunnos is here described as being the essence of Nature — Nature personified. He is the physical manifestation of the power of druidism, and I consider 35th level to be a *conservative* estimate of his power. Cerunnos is druidism, not just a proponent of it. He is as much a part of Nature as the earth itself.

Wild Hunt

This entry in the DDG book is a truly wonderful bit of research and imagination, which I thoroughly enjoyed reading. I wouldn't change a bit of it, and only wish to work Cerunnos into it.

When Cerunnos is on a Hunt, he is influenced and driven by a power beyond his control, which reduces him to a

single-minded and almost berserker state. He will not speak until the Hunt is finished. He will not summon additional creatures, depending on his Pack until killed, then he will fight alone. He will ignore all but the lowest-level of his spells, preferring to fight hand-to-hand.

This single-mindedness is not a normal condition for him, but Cerunnos can be just as violent, while retaining full control of his powers, when in a non-berserk state of mind.

CONCLUSION

Such are the principal figures in the Gaelic mythos of the Tuatha De Danann. I have not attempted to deal with every name mentioned in the legends, and I have tried to limit the background histories to a minimum on each figure, using them just enough to show the rationale for the suggested changes. I hope this article will be helpful to players and DMs in a Celtic milieu, and that it may inspire an interest in those who are not.

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BABEL CONFERENCE '82, Sept. 24-26 — A science-fiction convention to be held at the Holiday Inn East in Grand Rapids, Mich. For information, send a SASE to Babel Conference '82, c/o Dave Marshall, 1160 36th St. SW, Wyoming MI 49509.

AUGURY I, Sept. 25 — A gaming event to take place at Ashland Community College in Ashland, Ky. Contact: Jim Thompson, 2304½ Sanders Rd., Ashland KY 41101, (606) 324-1801.

TOL-CON '82, Oct. 2-3 — The Scott Park Campus of the University of Toledo is the site for this gaming gathering. For more information, send a SASE to Mind Games, 3001 N. Reynolds Rd., Toledo OH 43615, or call (419) 531-5540 weekdays between 4-8 p.m.

WIN GAMES II, Oct. 8-10 — For details of this convention, write to the Univ. of Manitoba Wargames Club, Box 80, University Centre, Univ. of Manitoba, Winnipeg, Manitoba, Canada.

OCTOCON IV, Oct. 9-10 — Author Roger Zelazny and artist Ralph McQuarrie will be the guests of honor at this SF and fantasy event at the El Rancho Tropicana Hotel in Santa Rosa, Calif. Contact: OctoCon, P.O. Box 1824, Santa Rosa CA 95402.

COUNCIL OF THE FIVE NATIONS, Oct. 9-11 — The seventh annual running of this gaming event will take place at the Studio of Bridge and Games in Schenectady, N.Y. For more information, write to the Schenectady Wargamers Association, Studio of Bridge and Games, 1639 Eastern Parkway, Schenectady NY 12309, or phone (518) 346-3773.

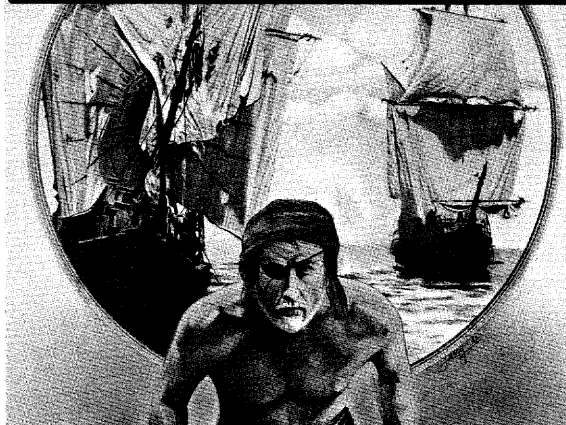
ROCK-CON 9, Oct. 16-17 — Miniatures, boardgames, role-playing games and dealer booths will highlight this event, to be held at Rockford Lutheran High School in Rockford, Ill. For details, contact Cliff Wilson, 14425 Hansberry Road, Rockton IL 61072, phone (815) 624-7227.

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WORLD FANTASY CONVENTION '82, Oct. 29-31 — To be held at the Park Plaza Hotel in New Haven, Conn. Guests of honor will be Peter Straub, Joseph Payne Brennan, and Donald Maitz, with Charles L. Grant as toastmaster. Information is available by writing to World Fantasy Convention '82, P.O. Box 8262, Hartford CT 06108.

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Yaquinto Publications



Law of the land

Advice on making your world 'legal

by Ed Greenwood

Know, O traveller, that caravan fees are high for a good reason: such overland travel is dangerous. Travel in any place is unsafe if one knows not local laws and those things which underlie them. Fair speech from a survivor should not be taken ill. Wherefore. . .

Adventurers in an AD&D™ world may meet a fascinating variety of governments, beliefs, and customs if they travel. Too often, however, one kingdom seems just like another; all play occurs in a quasi-feudal society that is perhaps best described as "romantic medieval," spiced with enough individual freedom to account for widespread trade, party and individual adventuring, strife, and the bearing of arms. This is fun and not in itself bad, but it can breed monotony and robs a world of the depth and color which is born of making the atmosphere and society of (in my Forgotten Realms campaign) the imperial city of Waterdeep different from the serene, rustic beauty of Deepingdale far inland.

Religion, politics, customs, government, laws and their enforcement; all are linked in describing a society and should be considered together. The Dungeon Masters Guide notes (under "Duties, Excises, Fees, Tariffs, Taxes, Tithes, And Tolls" at p.90) those taxes and eccentric local (read: nuisance) laws that travelers often run into problems with, and indeed these are generally most important in play — but they should not be devised or altered in isolation. A DM must always ponder the effects of a law or a legal change, considering all of the elements listed above which are linked to it. No one set of "basic" or cornerstone laws can be offered in an article such as this; each DM must evolve a system that matches the elements as they are in the various kingdoms of his or her own world. What can be of help is a brief tour of the elements involved.

Every land has its laws — whether they are a code laid down by a court, the de-

cree of a ruler, unwritten trade and trail customs, or merely the will of the strongest being.

AD&D adventurers tend to run afoul of such laws all too frequently, and the DM who wants to keep player characters alive (rather than merely having the blackguards hanged for any offense) must inevitably make use of some local system of specific punishments.

Such punishments may include any or all of the group including confinement, enforced service or labor, confiscation of property, and infliction of physical pain. We shall examine these in detail soon enough.

Travelers are advised to beware of peculiar local laws and customs. For example, "in Ulthar no man may kill a cat."¹ Local religious beliefs may prohibit the speaking of certain names or the use or wearing of sacred (or accursed) symbols, substances, or colors.

If caught and convicted, miscreants will find the nature and severity of penalties varies, depending upon the alignment of those making judgement and the existing rules regarding sentencing. Criminals are often specially marked (by dress — or lack of it — and/or symbols branded or painted upon the body), and an unwitting stranger whose appearance resembles that of a criminal may be surprised at the treatment he or she receives.

Some large measure of common (or at least economic) sense can be expected in the written or stated laws of any area. However, a nation that exists by trade is not going to have laws that reflect casual or relentless, consistent hostility toward foreigners. On the other hand (again logically), such a nation may well have laws that prohibit foreigners from acquiring control or ownership of the all-too-scarce soil, or any vessels of that country. A further example of the logic behind most state or imperial (but not, as we shall see, religious) laws involves a look at capital punishment.

All societies have had the death penalty, but this is often used only when life is plentiful. A good man-at-arms, years in the training, is too valuable to kill except when he is mutinous or must be made an example of, for some deliberate disobedience or other. Slavery was an oft-practiced alternative — instead of one meal for the dogs, the captor got the life's work of a man, usually at the most

dangerous and undesirable tasks.

Another solution (and one ideal to a DM wanting to shift play to a new setting) is banishment — the exile of an individual by order of a ruler or government. This involves the outlaw taking an oath to leave the country within a stated number of days. (Refusing to take the oath, before assembled witnesses, usually means the person refusing banishment will be put to death.) A banished person is usually told what route to take out of the country and where to leave its borders.

In medieval England, banished persons might be slain by the superstitious commoners, and so had to wear a white gown and carry a cross (signifying that they were under the protection of the church). Upon reaching the port of departure, an exile-to-be had to live on the seashore until ship passage was available. During this wait, the outlaw had to depend on local monks for food and was required to walk into the sea until completely immersed, once a day, under the eyes of the local sheriff.

Outlaws of wealth and influence could hire a ship to take them and their property from England, and arrange for future income to be sent to them. But those lacking friends and money were usually put aboard a ship by port officials regardless of the wishes of the ship's captain — and were often thrown overboard at sea, put ashore on an island or deserted coastline, or enslaved.

When England was at war, banishment usually proved unworkable. Most outlaws were merely compelled to leave the settlement where the banishment order was served, and thereafter allowed to wander free. Most took sanctuary in a church or abbey (joining a crowd of thieves and those fallen from political favor who lived on the monks' dole in all such places), or became poachers and highwaymen in the forests or marshes, like the man made famous in legend as Robin Hood.

A change of government, of course, can put a banished or tied-to-the-sanctuary-of-a-church character back in favor — and freedom — again, but in other situations a church could be more dangerous than the palace.

The two most common medieval-era lawmakers (and enforcers) were the church and the state. If the latter was one

man, his justice was as inconsistent and intemperate as the man himself. If church and state were one, or if the church had a free hand to dispense its justice, laws tended to be without exception harsh and unforgiving. Theocracies (refer to the Theocracy of the Pale in TSR's WORLD OF GREYHAWK™ Fantasy Setting) are by nature intolerant.

Because religions are based upon belief, often belief ("faith") without supporting facts or "real" conditions, religious rules and the enforcement of same tend to be most dangerous. Unfamiliar to a stranger because of this loose connection with reality (and at times, common sense), such rules are inadvertently contravened often and with ease. Adherents of the religion are not easily induced to show mercy to wrongdoers (and almost never will they "turn a blind eye" or make exceptions from holy justice), because they believe (often blindly) in their religion. Challenging the religious beliefs of such people is seen by them as a direct threat (and the challenger as an agent of an opposed religion — "servant of the devil") because they have based their lot on the religion — and to threaten it threatens the very meaning and worth of their lives.

At the same time, religious judgements seldom vary from a traditional code, set down and modified by high priests and extant "holy writings." The universe pos-

tulated in the AD&D system points toward harsh religious punishments, for it assumes a world in which gods of opposing alignments and interests are locked in continuing conflict through their worshippers.

Note further that the distance between common sense and some religious doctrines makes guessing as to specific religious tenets a perilous affair; religions are often not even self-consistent, let alone consistent with surrounding "reality." Adventurers should be wary of assuming that followers of a god of the forest will revere trees, for instance; in religions, *nothing* "necessarily follows."

Thus far we have covered two types of law: that of the government or ruling authority, and religious law. There is a third type of unwritten "law" ignored in most AD&D play, and it may well be considered the most important: local customs, lore, and beliefs.

In our real world, only in the last hundred years have customs and folklore ceased to be governing forces in everyday rural life. In medieval times they touched upon almost every act in family and village life, providing the rituals, preferred conduct, and rules for utmost happiness, security, and prosperity.

Dark superstitions and taboos (often remnants of fallen, forgotten cultures and religions, divorced from any discernible meaning or reason for being in

the present) abounded — and these local customs and taboos were often as strong, or stronger than the laws of church and king.² Outsiders entering a community were often regarded with suspicion for the mere fact that they were outsiders — in more than one fantasy novel the author carefully points out that "stranger" and "enemy" are one and the same word in a local language — and any transgression of, suggestions contrary to, or ridiculing of local customs and taboos they committed won them the enmity or open hostility of the locals. To threaten the beliefs of a community, as to threaten those of a religion, is to threaten its very existence — and its members will act accordingly.³

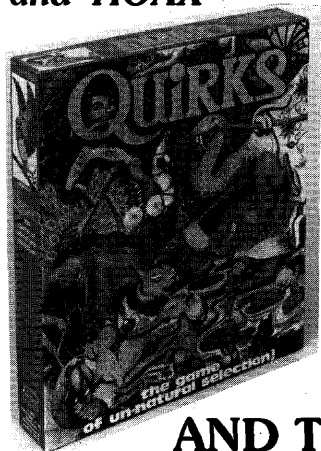
Until rapid, dependable means of transportation and communication become available to all, most dales and other geographically isolated communities will be self-contained, largely cut off from the outer world. The fewer travelers, the fewer new ideas — and the less tolerance for differences from local ways and beliefs. The spread of literacy will also increase tolerance and weaken unthinking belief in the old ways, but the tenacity of superstitions is shown in our own society by a great array of superstitious sayings that, half-hidden, remain today, along with the thinking that goes with them. This can be illustrated by such expressions as "There's no harm in trying," which once meant literally that — according to the beliefs of the speaker (and the community) — there was nothing wrong or dangerous about the act in question.

Many ancient rituals (such as Twelfth Night fires, placing a cake upon the horns of "the best ox in the stall" to be tossed in the air, and baking a hawthorn globe each New Year while last year's globe was carried burning over the first-sown wheat) were concerned with the fertility of the farm. Ploughing and pulling matches are two of the few such customs that survive to this day. No matter what the fantasy setting, where there is agriculture there are sure to be rituals for the best time to sow and to harvest (such as with the phases of the moon, or in concert with certain weather conditions or natural changes like the opening of certain blossoms), and rules to be followed for avoiding death or ill luck and for gaining good luck.

The DM, of course, must judge the accuracy of such beliefs (such as "never fell a tree by moonlight") as far as the party is concerned. Even if the beliefs are incorrect, the DM should remember that they must at least be based on something real or correct.

Such beliefs are not restricted to farmers. Blacksmiths held that iron would not weld when lightning was near, although they set out troughs and barrels to catch "storm water," which they believed particularly effective for tempering iron.

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Countless other examples can be found.⁴

Note that local lore and the religious situation will determine what form of government is tolerated — and if government is imposed by force, or becomes unpopular after its establishment, how well it will be obeyed. Locals may pay only lip service to some laws and taxes, or worse (does anyone remember the Boston Tea Party?).

The support of the ruled (by accepted custom and belief) lends stability to a government. This in turn allows weak rulers to keep their positions, at least for a time.

Most countries of any size, wealth and influence have reached that condition by the stability of popular (or at least, accepted) rule. In any land where communications and travel are only as fast as a good horse, the government must be both strong and accepted by the populace — or its rule will extend only as far as the immediate reach of its weapons.

Raw power is, at best, an unstable form of government (and just as shaky for a legal system). It has a tendency to blow up in the ruler's face — just ask Robespierre.

Many types or structures of governments exist, some of them quite novel.⁵ DMs should also remember that the "king" of Aluphin may command mighty hosts of warriors and speak with authority backed by gods, whereas the "king" of the adjacent realm of Berdusk may be only a war leader whose rule extends as far as the swordpoints of his bodyguards.

Bruce Galloway, in his book *Fantasy Wargaming* (Cambridge, Patrick Stephens Limited, 1981) reminds us that this variance in real power among nobles with the same title was true in our real world, too:

English kings were relatively strong, except during times of royal minorities and disputed succession. They held wide personal estates, and maintained the nucleus of their own standing army. A network of royal officials exercised justice and administration even within the lands of their nobles. By contrast, the French kings were weak, little more than primi inter pares ("first among equals") in comparison with strong dukes and counts. Germany had what might be considered impossible — a strong monarch, but also dukes and margraves . . . akin to kings themselves. . . Italy, with its pattern of city-states and rural duchies owing little or no allegiance to any monarch, needs different treatment again.

Whatever the actual balance of power within a country and between different countries — and remember, this is not something set in stone by a DM to be stable and unchanging forever; power can and should shift constantly — those

who rule will control the citizenry (including player characters) by means of laws.

Regardless of exactly what laws a DM creates for his world, they will be broken by player characters sooner or later (in the AD&D world, usually sooner), and then — it's punishment time.

The forms and aims of enforcement are up to the DM, and must be tailored to match the other elements of society in each local situation. For example, given this imaginary example of law enforcement, think on what it reveals of the society of Zeluthin: In that city, political prisoners are always strapped to their cell doors, feet off the ground and facing inwards into the darkness, so that the backs of their heads are visible through the barred cell doors. Punishment in Zeluthin is a delicate art consisting of manipulation of facial, head and neck muscles with fingers and long, delicately curved and fluted metal instruments — from behind, through the cell door. Strangulation is never employed; it is the height of coarse bad taste; but much information is extracted by somewhat less violent extremes — such as when hungry rats are let in to the darkest corners of the cell.

Another city would find Zeluthin's habits disgusting or criminal; a DM must carefully make government laws, local religions and attitudes consistent.

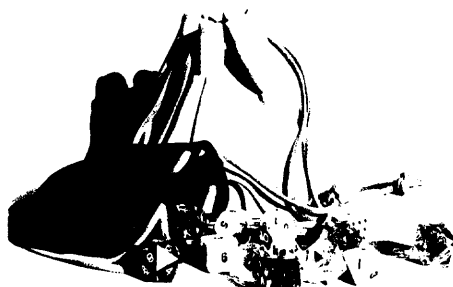
Some general comments, however, can be made as to how to handle local enforcement forces and prisons — and how *not* to handle them.

The discipline and training of local guards/watch/militia/constabulary will determine their reactions to any situation. The better the training of the guards, the more difficult will be the lot of adventurers seeking to dupe or escape them. Trained, experienced guards, for example, will seldom be in awe of magic, and will know effective tactics for when they encounter spellcasters in battle. Experienced guards will leave fewer avenues for escape when confining persons — and will take special care of extraordinary individuals, such as adventurers. A party may find itself stripped — clothes can conceal, or even be, weapons — and then chained securely to walls in separate cells (in such a manner that movement of hands and speech may be impossible) and watched over carefully (one to one) by guards who are relieved often. Unknown to player character prisoners, a magic-user may be spying on them through use of *Clairvoyance*, *Clairaudience*, *ESP* and related spells.

Guards with good training and resources may have monsters (war dogs, for example) which are trained to aid them in fighting intruders/rescuers or inmates attempting to escape. Too many AD&D adventures involve a party of player

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characters sneaking and ambushing their way through an unbelievably stupid and unorganized defensive corps who make no attempt at internal communication. Slain or missing sentries go unnoticed, and guard patrols walk past or through treasures or areas they are supposed to be *guarding* without routinely examining their charges (so that party members hiding in shadows, behind altars, or in dark rooms are undetected).⁶

The discipline of a guard corps will also determine its treatment of prisoners: highly disciplined guards will act according to rules, and will respect any legal rights prisoners are considered to have. Usually, confiscated goods will be carefully itemized and stored (for return when or if the prisoners are set free), punishment of prisoners confined to a special code, and prisoners will (at least) be given food, water, and conditions of confinement conducive to survival.⁷

Guards lacking such discipline may do anything to prisoners they think they can get away with — and in the case of outlanders without apparent rank or influence, this can include various means of death-dealing, selling into slavery, and all manner of theft.

Good characters (and players) who are shocked at this tendency would do well to remember that the essential difference between a policeman and a pirate is how they regard themselves, and

how they are regarded by the populace, in relation to "rightful" authority (local government). The actions of the two types are often very similar.

Mention of the attitude and regard of the populace brings us to the backbone of local life and character; the ever-moving and changing, vital force behind the laws, customs, and other elements: politics. In the article "Plan Before You Play" (DRAGON™ issue #63), we looked at politics on a large scale: the trade links, tensions and history that shape empires and denote wasteland and impoverished areas, viewed broadly upon a map.

But more important in AD&D play is the to-and-fro of local human interaction, the politics of everyday life in a village or a kingdom. A DRAGON reader can refer to the previous *Minarian Legends* series or the currently running *World of Greyhawk* columns for excellent examples of the large-scale politics of fantasy worlds, but small-scale politics (beyond Chaosium's *Thieves' World*, which deals with the desert city Sanctuary) is something each DM must devise on his or her own.

Development of local politics will give any campaign depth and believability, and at the same time create reasons and impetus for characters to undertake adventures (and players to role-play). Make a world seem real, so that what occurs

matters to the players, and you will make play far more enjoyable and memorable — and a DM owes it to his or her players to give them an active, living world to engage their interest, rather than a colorful background of artificial, lifeless immobility through which characters are allowed to rampage.

This latter condition in a campaign dooms play to eventual boredom, until the playing activity ceases altogether. If the setting has no interest for the players, no apparent life of its own, it must be continually fed with the energy and excitement of new characters and character classes, new treasures, new monsters and magic and traps . . . and when the players grow jaded or the DM runs out of ideas, the whole campaign runs down. Even the gaudiest trappings cannot sustain interest; one grows used to throne rooms if one is a fighter in the party that conquers one kingdom after another, just as one grows used to dark caverns and locked chambers underground if one lives like a mole, in an endless dungeon with nothing to do but fight.

If a DM does not have the time or liking for careful crafting of local politics, history, a cast of characters, and the like, a simple solution is to sketch out the basic history and geography of a region, and begin play within its borders, in the midst of a civil war.

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such a setting offers will get a party off to a good (exciting and offering wide experience in fighting) start. Players should be forced to take sides and become involved; fantasy readers may recall the excitement of Roger Zelazny's five-volume Amber series, which was primarily a family struggle for control of a multiverse. From such a rocky start, play can shift into more conventional AD&D territory, perhaps with involvement in the intrigue and politics of a large city with warring guilds and the like and eventually, when the successful, experienced players seem ready for it, player characters may have a crack at gaining control of their own territory.

This territory should be small, so that a DM can concentrate on individual NPCs to make the place seem real, and so players can identify with their holding — seeing it as a specific region with its own character and beauty — and at the same time seek to expand it. The DM should also ensure that the players act to keep their lands, becoming involved in trade and diplomacy as well as battle. The notion that lands are a rosy source of revenue, which novice players may get from the Players Handbook (i.e., a 9th level fighter who establishes a freehold can automatically and effortlessly collect 7 silver pieces per month from "each and every inhabitant of the freehold due to trade, tariffs, and taxes"),

must be quickly dispelled. Governing is work, and a DM should see that those who enjoy such work are happy in their thrones, and those who are not cannot safely delegate the tasks of ruling to others if they wish to retain power for long.

Few medieval rulers were rich, in cash terms, and fewer still spent most of the taxes they collected on living high; rather, most of a ruler's money was needed to cover military expenses (the training, outfitting, boarding, and salaries of any standing army, plus militia and/or mercenaries), and the repair, expansion and addition of ships, buildings, and fortifications. Trade and the support of innovations in industry and medicine are other areas of expenditure a ruler should keep in mind.

Even if a lord finds his subjects happy, no priesthoods or guilds opposed to his rule and no apparent problems, he can always find something like this affixed to his castle door one morning:

*To Doust Sulwood,
resident in Shadowdale:*

*Recently I have learned that you
have taken the title, authority,
and lands that are rightfully mine.
Shadowdale has been my family's
since the death of the lord Joadath,
sixty winters ago. I shall come for
my throne ere spring. If you think
your claim stronger than mine,
send word back — or I shall come*

*with force of arms to take back
what is mine.*

*Lord Lyran
of the family Nanther,
Melvaunt*

This sample letter is from my campaign; the players do not (yet) know whether "Lord Lyran" is a pretender or a legitimate claimant to the lordship of Shadowdale (local history is incomplete and contradictory on the subject). A quick look at Doust Sulwood, the Lord of Shadowdale (a player character), and his plateful of problems will demonstrate the depth, excitement, and constant adventures generated in a campaign by local society and politics.

Doust Sulwood is lord of a farming community surrounded and largely isolated by elven-inhabited woods. It is a stop on a major overland trade road, and has successful, if unspectacular, local industry (a weaver, a smith, a wagon-maker/woodworker, and of course an inn). Doust has a few local problems: collecting taxes (the dalefolk had been without a lord or taxes for some years before his arrival), settling local feuds and ferreting out a lycanthrope among the townsfolk, and dealing with incumbent power groups: a band of adventurers (all more powerful than the players, and used to being the local champions and heroes); the Circle (a group of druids and rangers who work with the elves to

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preserve the forest against fire and farm expansion); and a few powerful solitary NPCs who could topple his lordship if they decided against him. All of these power groups have their own interests, and all of the them have more personal power than the Lord and his party. Both the elves and the druids have (player character) representatives/spies in the party.

From outside the dale there are influences too. Many nearby rulers and priest-hoods have, or are about to, send envoys to Lord Doust, seeking (nay, demanding and often bribing or threatening) alliances, allowances of free trade and the powers to establish temples and tithe the populace. At least two dale lords are eyeing Shadowdale as a possible addition to their own lands — and the player characters have made special enemies of a secretive network of evil mages and clerics who wish to control all overland trade between the rich coastal cities and the lands about the Inland Sea. Shadowdale occupies a strategic location on the caravan route, and the party has — at first unwittingly, and then in careful self-defense — slain many members of this evil “network.” Party members have also died in the running battle, and with the spring thaws their surviving comrades may face a network-sponsored army invading the dale. At the same time, the drow — now apparently allied with some githyanki — seem to be stirring in the depths. Lord Doust’s tower was built by the drow, and it once guarded the entrances to their vast subterranean realms. The dark elves were driven into the depths over a hundred winters ago, and the exits were blocked. Now they seem to be returning, and have kidnapped one of the dalefolk (which the party subsequently rescued) to learn details of society and property in the dale.

To Doust’s ears also comes a constant flow of news about current events, coming to Shadowdale via caravan, and the party can learn much of movements and political actions by careful attention to and interpretation of the “current news daleside.”

All of the aforementioned conflicts and challenges come to the party, made up of characters with personal problems and interests of their own. In Lord Doust’s case, he is a cleric of Tyche, the goddess of luck, who wants her followers to lead daring, chancy lives. This was an easy creed to follow when Doust was a landless adventurer; but now, when he wishes to build his strength and act with caution and deliberation in the face of all these dangers and demands, he finds himself torn between Tyche’s dictates (which he must follow if he expects the goddess to grant him spells, and if he wishes to rise in her service; that is, gain levels) and his own enjoyment of adventure, and the necessary prudence of a ruler in such a delicate and dangerous situation.

Such playing conditions make for excitement and good role-playing. Players are interested in the campaign because every adventure becomes (through cause and effect) important, not just in terms of treasure and experience gained, but in terms of social consequences. Moreover, with such a lot going on, the interaction of players and NPCs generates adventures; there is always something meaningful to do. This sense of purpose serves to sustain interest over lengthy campaign play, makes the fantasy setting seem more real, and makes successful play more satisfying: Players gain a real sense of accomplishment when they complete sticky diplomatic negotiations, gain allies, find a path through intrigue, or destroy long-standing foes. And in this increased enjoyment of play lies the real value of such an approach to the AD&D game.

It may seem odd to increase the enjoyment of fantasy role-playing by increasing the problems and difficulties of the setting (so that it seems you’re not

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role-playing at all, but still in our real world battling banks and taxes and computer mistakes and boneheaded bureaucracy), but it works. Bigger and more scaly monsters, flashier magical treasures, and wittier, nastier traps are exciting — for a while. But the escalation of treasure, monsters and character experience such an approach causes will ruin a campaign even before boredom sets in.

To handle a world requires careful attention to NPC activity (both groups and individuals), so that player characters are not the only source of action in an otherwise lifeless backdrop. If this is done carelessly or with too heavy a hand, the result is the familiar “carrot and cattle prod” approach to stirring players into action. Treasure, fame and power are the carrots players pursue; hostile armies, hungry monsters, and various enemies in turn pursue the players, serving as the prod that forces them to react. The nickname of this technique comes from the unsubtle way in which

many DMs use a world in play — and such overmanipulation quickly sours players who feel that, rather than playing the roles of adventurers, they are portraying helpless pawns at the mercy of a vindictive god. DMs who believe that this is precisely how players should feel will probably have stopped reading this article long ago. DMs who find enjoyment in creating a fantasy world they can share and delight in with other people will, I hope, find what has been said here useful.

Notes

1 — H.P. Lovecraft, *The Dream-Quest of Unknown Kadath*, published in paperback by Ballantine, 1970 (and recently reprinted), p. 8. A similar law is in effect in Rome today.

2 — The strength of such beliefs as a code of behavior is illustrated by a Latin phrase known in modern legal practice: *Multa non vetat lex, quae tamen tacite damnavit*, which translates to “Some things are not forbidden that are nonetheless silently condemned.”

3 — In his excellent study of fantasy, *Imaginary Worlds* (Ballantine, 1973), Lin Carter reports one of master fantasy writer Lord Dunsany’s touches of realism: the human nature displayed by the archers of Tor, who shoot arrows of ivory at strangers, lest any foreigner should come to change their laws — which are bad laws, but not to be altered by mere foreigners. Another chapter in *Imaginary Worlds*, entitled “On World-Making,” is essential reading for DMs who have not extensively explored fantasy literature. Carter discusses the “sound” and suitability of fantastic names, as well as providing a fast, logical geography lesson.

4 — On the shelves of most libraries one can find books dealing with local customs and tradition. One example is *Folklore and Customs of Rural England* (by Margaret Baker; London, David & Charles [Holdings] Limited, 1974), which is chock full of readily usable local lore — but there are many similar sources.

5 — For types of government, refer to the DMG and D&D® module X-1, *The Isle of Dread*, and to L. Sprague de Camp’s *The Goblin Tower* (New York, Pyramid Books, 1968) and its sequel, *The Clocks of Iraz*.

6 — Movie buffs may recall the scenes in Monty Python’s *Life of Brian* in which at least a dozen Roman guards repeatedly search a small set of apartments without detecting the Judean resistance fighters, who stand behind tapestries, crawl under the tables, and dive into wicker baskets in attempts to hide — and of course remain in full view all the time.

7 — These will include light, ventilation, sanitary facilities, the dignity of prison clothing or the right to retain one’s own clothing, acceptable or even comfortable temperatures, and a relatively quiet, odor-free environment.

WAR !

Conflicts provide characters with reasons to “live”

by Lewis Pulsipher

The original conception of alignment in fantasy role-playing, as expressed in the DUNGEONS & DRAGONS® rules — Law, Neutral, and Chaos only, without a Good-Evil access but with Law tending to be good and Chaos tending to be evil — has often been criticized as too simple to adequately reflect the diverse motives one finds in any human population. But the introduction of alignment, an idea not found in earlier wargames, did accomplish what may have been its primary purpose: to set the stage for the political, social, philosophical, and religious conflicts which gave characters a reason for adventuring other than mere lust for blood and gold.

When I first played and read the D&D® rules, there was no doubt in my mind that conflicts of this sort would dominate everything. Perhaps those who had not read Michael Moorcock's *Elric* series, from which the idea of alignment could have been derived, could not appreciate the intent. At any rate, in many of those early D&D worlds, where players explored “dungeons” and cared nothing about the rest of the world, the idea of large-scale conflicts was neither needed nor heeded, and every character tended to act neutrally, whatever his or her nominal alignment.

Yet when you come to creating a world or part of a world for your campaign, no matter what game rules are used, you must start to think about motivations and about the struggles which dominate or highlight the area where the player characters live. As players gain experience they want more than a run through a

dungeon, the very existence of which is probably unexplained and most likely inexplicable.

In particular, when a Good/Evil alignment axis is part of the game, you will have to explain to those who sincerely play good-aligned characters why their characters ‘spend much of their adventuring time exterminating living beings. Players of the older persuasion, the “Be thee for Law or be thee for Chaos?” crowd, don’t need explanations: they know that, even if much of the world seems to be at peace, the conflicts never really end, and Evil (the new substitute for Chaos) must be destroyed! But the rest will undoubtedly enjoy the game more and believe in it more if there is some Important Struggle in which they can participate, if only on the fringes. Moreover, the very existence of this struggle can help you devise new adventures, as well as helping you persuade the players to embark on quests. The struggle isn’t *necessary*, but its existence will certainly improve a campaign.

The purpose of the rest of this article is to describe some Important Struggles which might affect your world. Of course, it is possible to change from one struggle to another as time passes, depending on how catastrophic you allow the old conflict to become. A war between two countries is the simplest example of an Important Struggle which can be ended quickly and cleanly by a victory, the death of a leader, or some other non-obvious *deus ex machina*. On the other hand, the religious war is unlikely to end without an apocalyptic battle among the

gods, a la Moorcock, although the war may become a *sitzkrieg* for a while as all sides regroup their forces.

The five principal types of Important Struggles are described below in order of likely length, from longest to shortest. Intensity might be related to length, since the more intense struggle is likely to exhaust all participants sooner than the less intense, but intensity is something the referee can manipulate with relative ease.

Religious war

As mentioned above, the religious war is likely to be very long, though not at all times bloody. In a game world that uses deities, it is almost certain that the religious war will be instigated by the deities, though minor struggles might be solely the work of megalomaniacal or fanatic priests or rulers. The term “religious war” doesn’t mean a kind of conflict between princes and high priests to gain political advantages, or to subdue competing religions. It defines a war of extermination, in which adventurers act as the agents of their deities. Most likely the deities do not participate directly, unless the potential benefit far outweighs the risk, but they communicate with the great men and women of the land and require their devoted followers to work incessantly toward the goal of defeating the enemy. In a way, the war is a continuous, perhaps never-ending Crusade, with no quarter asked and none given. In most cases it will be Good against Evil rather than Law against Chaos, if formal alignments are used, but complications

can certainly arise. Some true neutral deities — if any exist — may attempt to maintain a balance, while others will try to ignore the whole thing; the same can be said for true neutral people. Perhaps the deities and their followers will have a distinct objective, such as obtaining some artifact left behind by the Elder Gods (now thought to be dead). In Moorcock, where the "Cosmic Balance" is personified, the objective of both Law and Chaos was the complete destruction of the opposition so that their way could dominate the world; and along with that, the Cosmic Balance itself had to be destroyed.

Now this kind of religious war may be altogether too overwhelming for your taste, and understandably so. It requires from the deities an interest in men's affairs greater than some are willing to credit to them, even though the deities need not intervene directly on the material plane. One might put this kind of war in the background of a campaign — though I can hardly believe that there would be no competition at all — and deal with lesser struggles.

Racial conflict

In this category, there's always the old standby, orcs vs. dwarves or elves. But other races may become involved in war against each other. The goblinoid races as a whole could be at war with humans

and similar species such as elves. Or some race relatively less prominent in most worlds, such as ogres, might instead be very numerous in a particular milieu, and at war with humans.

Probably most satisfying is to develop adversary races more capable than the goblinoids, perhaps a race able to use magic. The drow (dark elves) used in some D&D modules are of this category. Then the racial war really amounts to something, because the non-human race needn't rely solely on numbers in order to give the humans problems.

Of course, some humans are going to prefer to cooperate with the enemy rather than with the establishment (whatever that might be); one could even arrange things so that the adversary race seems a more deserving winner than the humans, as in Moorcock's *Eternal Champion*. Or, humans need not be directly involved, as in the struggle between dwarves and orcs. As long as the two races engaged are numerous or powerful, there are opportunities for small groups of humans — the adventurers — to be drawn into the conflict. In general, the larger the number of intelligent races you have in your world, the greater the chance of a racial conflict of major proportions.

Heresy

The next struggle again returns to the topic of religion, but only within an area

dominated by one organized sect. This is the struggle between an orthodox establishment and heretics — that is, those who profess to worship the same god but who do so in a manner condemned by the establishment.

If the religious establishment has the support of the political state — or governs the state — then it can persecute the heretics without fear of retribution from the law. This situation can be particularly interesting when the establishment seems to be reprehensible in some way, so that many of the player characters are seen by the establishment as heretics.

It is possible for an entire religious organization to fall away from the deity's "true path" (there are many examples in recent history), so that a group professing to worship a lawful good deity might actually be lawful neutral. The deity will recognize this, and refuse to deal with the establishment, but the common people won't realize it, or be able to do anything about it if they do. The establishment will go on collecting tithes, building temples, and persecuting heretics. (It is left to the reader to decide whether any church which professes to be Good could condone persecution of heretics; certainly, it would seem, minor heresy would have to be tolerated, if not approved, even in a lawful good church. At worst, the church might exclude minor heretics from its formal worship.)

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This is a type of conflict good for putting players in unusual situations, and one which you can heat up or cool down as you wish, merely through a change in church leadership or a change of heart by a church's ecumenical council (or whatever body determines church policy). It's also a struggle which can be conducted simultaneously with some of the others.

Internal political struggle

It's not only in matters of religion or race that intelligent beings can have disagreements. In the political sphere, one can find a country's nobles aligned in a power struggle against the monarch and his or her supporters. This can also take the modified form of a three-way struggle, among the nobles on one hand, a divine emperor on the second, and a shogun (de facto dictator or warlord) on the third, as in medieval Japan.

The emperor is too sacred to be harmed, but there is a struggle to arrange the succession. The emperor tries to gain support from the nobles in order to regain rule of the country. The nobles, meanwhile, want to rule their domains without interference from any central government (though some may arrange this by selling their support to the shogun in return for a free hand at home).

Depending on the commercial and industrial level of the area, other factions

may become involved: the middle class, guilds, or the professional army, for instance. The situation can be beautifully confused and confusing, and the players can be frequently faced with decisions which may affect their characters' standing with one political group or another. Insofar as the situation is more than two-sided, however, it is somewhat harder to run effectively than some of the other conflicts discussed above.

Many political struggles have economic components or roots; in some cases there may be no *armed* struggle at all, except covertly, but player characters can be profoundly affected nonetheless.

A somewhat different form of political struggle within a country is modeled on the old Persian Empire. A local governor (satrap) might attempt to raise a rebellion against the emperor, probably to overthrow him, possibly to form an independent nation. If the distances involved are great enough (requiring a quite large empire so that communication by horse takes weeks) this struggle can go on for several years. And more than one satrap might rebel, of course. The player characters, caught in the middle, must decide whether to try to ignore the conflict — which would be difficult unless they leave the empire — or to support the satrap or the emperor. If they whole-

heartedly support the eventual victor, this could be their opportunity to be awarded land for a barony.

War between states

Finally, there's the good, old-fashioned war between two countries. This will be more interesting if the player characters are living in a country where they are foreigners, or which they dislike (or are disliked in) for some reason. Do they abandon their friends and associates to move to another country at war with the first one? Do they stay and risk becoming involved fighting for a country they dislike?

As an alternative, the player characters might live in a border area, while the two warring countries lie just beyond the border. Do the characters sympathize with one country enough to help it against the other? Do they mind their own business — or at least try to? Does one country try to hire them for espionage or other intelligence operations? Will the government in their area of residence allow them to become involved?

When you create a world, as opposed to a dungeon-plus-village environment, keep the Important Struggle idea in mind. This approach to game mastering can add motivation and meaning to a campaign beyond the "usual" thievery and purposeless violence.

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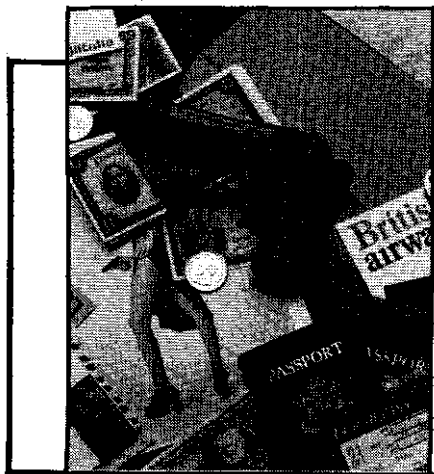
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**TOP
SECRET**

by James (Pong) Thompson
as reported by "Agent X"

(Agent's note: While sifting through the garbage can behind the agency where the TOPSECRET® game is made, I discovered this unshredded document hidden inside an empty pizza box. After scraping off some tomato paste, cheese, and Canadian bacon, I was able to clearly read most of the contents of the document. The author of this paper is none other than the infamous James Pong. Apparently Merle M. Rasmussen, the Administrator, asked Pong to write a short guide for those in the assassination bureau. How these papers ended up in the trash is hard to determine, but the value of the message is unquestioned.)

FOREWORD

I am James Pong, the most skilled and experienced assassin in the world. I currently serve as the personal bodyguard of Merle Rasmussen, the Administrator. He has noticed that new agents sometimes lack imagination in carrying out their missions. Rather than let them continue in this fashion, he asked me to jot down some helpful hints. I quietly pointed out that I was an assassin and not a writer, and that nobody taught me how to work with such impressive efficiency. Merle tiredly nodded his head and said he would do the writing instead, except that now with this added workload, he didn't know when he would have time to cover up that Minden affair— and thereby keep me out of the hands of the local authorities. At that juncture, I became very agreeable. The notes that follow are my way of passing along valuable tips for new agents — and keeping my tail out of jail at the same time.

Reconnaissance

One thing I've noticed is that new agents do not reconnoiter enough — if at all. I cannot count the times I have seen a team walk straight up to the front door of a complex, kick it in or blow it up, and then go right in. Usually the team members are very proud of themselves for penetrating so easily; this pride lasts un-

til the enemy's ambush, and they often die with confident smiles on their faces. To enter hostile territory undetected is vital; an assassin's main weapon is surprise, and surprise cannot be maintained by blowing up the front door. When checking out a building, do not just walk around it; check out the adjacent buildings, the roof, and even the sewer system of the area. Not only might an agent discover a way to gain entry undetected, he may ascertain a method of carrying out the mission without endangering himself.

In order to evaluate an enemy's position, it is important to determine the quality of its defenses: the sophistication of the alarm system, the number and quality of both guards and guard animals, and also whether the local police will interfere. These factors, which are so often ignored, will always affect the outcome of a mission. Only after thoroughly reconnoitering the enemy will the experienced agent proceed in developing a plan of attack.

Methods of assassination

There are two main types of assassination, direct and indirect. A direct attack is one where the assassin is the obvious and immediate cause of the victim's death. The assassin pulls the trigger, plunges the knife, or delivers the karate chop. Since the agent is immediately involved, he can easily determine whether the victim has actually died. One disadvantage of the direct method is that the agent is in the vicinity of the execution. Innocent bystanders can witness the assassination or naively try to prevent the success of the mission. If the intended victim is forewarned, he will run — or worse, he will fight back. The direct method is more dangerous than the indirect, but usually quicker, and its results are more certain.

Most agents ignore the benefits and advantages of the indirect method. This method enables the agent to leave the vicinity of the mission entirely, or to watch unobserved from a safe distance. There is no immediate and obvious link between the assassin and the victim, and the agent is in no danger of immediate

retribution. One small problem is that it is sometimes hard to verify the kill. Someone else might accidentally set off the booby trap or drink the poisoned drink; the person coerced or conned into killing the intended victim may kill the wrong person or fail utterly. An agent using the indirect method must "return to the scene" at some point and verify that the intended victim actually died. Sometimes verifying a kill after the fact is as easy as checking the obituaries in the morning paper, and other times it is virtually impossible.

Assassinations by the indirect method can be divided into two subcategories: those using booby traps and those using intermediaries. Booby traps are devices designed to be activated by some action of the intended victim: lifting a coat triggers a bomb, stepping onto a carpet fills the room with poison gas, or opening a briefcase ejects a knife at high speed toward the chest of the intended victim. The danger, as mentioned before, is that the booby trap will kill the wrong person by accident and warn the intended target that his life is in danger. If the booby trap does kill the wrong person or fails to kill the target, then attempting to verify the kill may endanger the agent.

For the second category, there are several ways an agent may procure an intermediary. He may pay, con, or coerce an intermediary to kill for him. An agent who hires someone else to do his killing will not last long as an assassin. Not only is such an act a danger to security, but if the agent's administrator finds out, the agent may find his hired hand is now being paid by the agent's administrator to kill the agent himself (refer to Agent Wilby ZL189).

Getting someone to kill another person by conning the intermediary into doing it is effective; however, it can only be used on certain rare occasions. In all my years of experience, I have only used this method once. An enemy agent escaped one of my ambushes even though he was seriously wounded. I traced him to a local hospital, and disguised as a doctor I entered his room and convinced the

guard to help me restrain the "convulsing" patient while the nurse administered the "sedative." There is no denying that the guard and the nurse were gullible; lying to an innocent bystander to get aid in an assassination rarely works — and almost never works as well as it did in this example.

Coercing someone into killing is a technique I have personally used to great effect. My usual method is to strap a bomb to the chest of an innocent bystander and hold the remote control in my hand. This person is now my slave, willing to do anything I wish; he will kill for me, or perform other tasks I would consider too dangerous to do myself. Often all I ask is for him to meet my intended target face to face; I then blast my target, the person strapped to the bomb, and anyone else within a half-block radius into various assorted sizes.

Of course, there are many other ways to coerce someone to kill: blackmail, kidnapping, threatening loved ones, brainwashing. Care must be taken in applying these methods, since they are almost always highly illegal. An agent must make certain the person he is coercing is sufficiently convinced that he has no other option but to do what he is told. A person with only one option is both a slave and a weapon; a person with

more than one option is a threat.

Penetration

Once reconnaissance is complete and the method of assassination has been determined, penetrating the defenses of the enemy is the necessary next step. When the assassination is of the direct type, there are three ways it can be carried out: the combat method, the commando method, and the disguise method.

The combat method should only be used when the assassin or the team is fairly certain that their firepower exceeds that of the target and his friends. Also, this method should only be used when time is a major limiting factor and a proper reconnaissance and plan of attack cannot be organized.

Simply, the combat method is the assassin or team charging through the defenses straight toward the target. Losses are expected but predicted to be minimal; the priority is on executing the target, not the welfare of the assassin or his team. Fellow agents, if placed on one of these "suicide squads," should make sure the possible sacrifice is worth the potential gain from the success of the mission. Personally, I'd never volunteer for this kind of task.

The commando method is the most common way of penetrating the enemy's defenses. The assassin attempts to sneak by guards unseen, to bypass or nullify electrical and mechanical alarm systems, and then (when he gets close enough to the target) kill. Ideally, he will kill his target unnoticed by the guards and will be able to sneak out the way he came in or by another planned route. If not, he must fight his way out.

A careful and detailed reconnaissance is necessary for a smooth commando operation. There cannot be too much planning in an assassination of this type. Each second should be accounted for, from the initial penetration of the target's defenses to the culmination of the act and (assuming some resistance will re-

main after the target has been killed) through the escape.

While the target is in transit, not taking full advantage of the defenses he would have if he were stationary, he is more vulnerable, which makes this a more ideal time to attack. The team may find it best to flush the target out if his defenses are too strong. One simple way of doing this is to split the team into two parts and send one half in to chase the target out, while the other half waits outside the defensive perimeter to do the killing. Another way is to set off a bomb, or start a fire, flood, or some other catastrophe to scare the target away from his defenses. The main disadvantage in this tactic is that the target may never be convinced to leave his fortress, and the attempt to flush him out may give him all the more reason to stay locked up.

The disguise method works well in certain situations, but it does have some serious flaws. In many cases, no matter how good his disguise, the agent will be searched and have weapons found on his person removed. This would leave the disguised assassin with only those very concealable weapons that would not be found by a search, and his bare hands. Also, no matter how good the disguise and the fake identification, there is always a chance they will be seen through, or at least checked out. The only thing a disguise does is put the agent in the proximity of his target, usually for a very short time. Therefore, the agent must work fast. Again, meticulous reconnaissance is necessary to improve the chance of success. Particular attention must be paid to the escape, once the victim is assassinated, because usually the assassin's cover will soon be blown.

Escape

It is a general rule that the more sloppy an assassin is, the more difficult his escape will be. Ideally, an assassin would kill his target undetected and would not need to escape. However, even the most carefully planned assassination can run afoul, so the need for an escape route is part of every mission.

A good escape route will take the assassin from the place of the assassination to a place of safety without being detected by the enemy. It should provide for alternate routes in case the agent is being followed and cannot shake his pursuers. Many times. . .

(Agent's note: Unfortunately, this is where the document ends. I do not know whether Pong ever finished the article, or whether Rasmussen kept the rest. I will continue searching the garbage can behind their headquarters at regular intervals just in case.)

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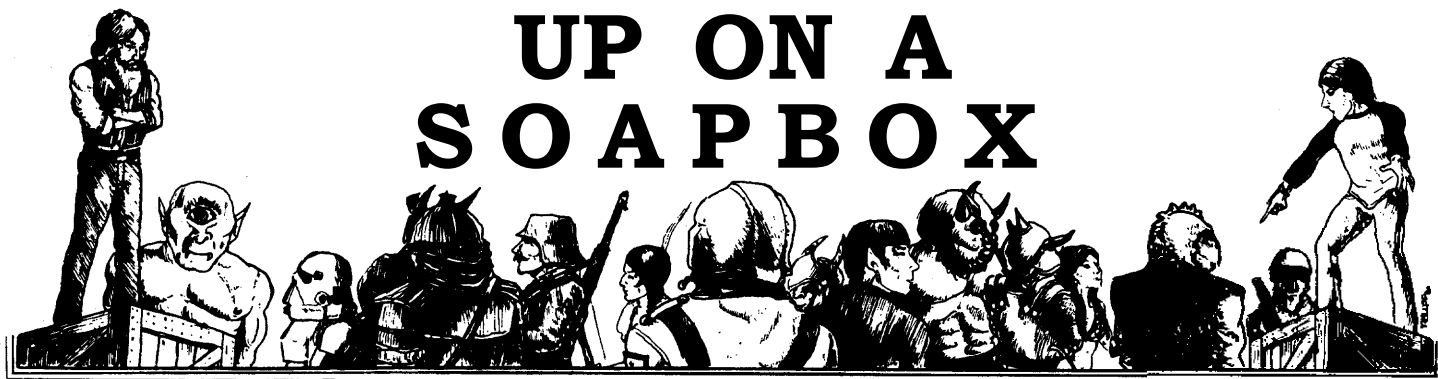
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In gaming, your style will tell

by Lewis Pulsipher

When gamers discuss their preferences they usually concentrate on the purpose behind a game design, the realism (simulation) vs. playability question. Should the game be designed primarily to reflect/reproduce history — even a made-up history such as a science fiction novel? Or should history be subordinated to the need for an interesting, easy-to-play game?

In other words, players talk about *game* styles, not *playing* styles. This could be because many gamers are indifferent players, content to play a game a few times and then put it aside rather than attempt to learn the best moves and strategies. With hundreds of games on the market, this attitude isn't surprising. But two basic game-playing styles do exist, no matter the game being played.

Harkening back to the well-known nineteenth century distinction in music, painting, and other arts, I call the two styles the Classical and the Romantic. The perfect Classical player tries to know each game inside out. He wants to learn the best countermove to every move his opponent might make. He takes nothing for granted, paying attention to little details which probably won't matter most of the time, but which in certain cases could be important. He dislikes risks — not that he never takes risks, but he prefers a slow-but-steady, certain win to a quick but only probable attempt at victory. He tries not to be overcautious, however, for fear of becoming predictable. He tries to maximize his minimum gain each turn — as the "perfect player" of mathematical game theory is expected to do — rather than make moves and attacks which could gain a lot but might leave him worse off than when he started.

A cliché among football fans is that the best teams win by making fewer mistakes, letting the other team beat itself. So it is with the Classical wargamer, who concentrates on eliminating errors rather than on discovering brilliant coups. When a less than top-class player tries to

play classically he can be predictable, unimaginative, overcautious; he won't get clobbered, but he may find himself consistently falling short of victory. A poor player who wants to play classically tends to let his pieces mill around, accomplishing very little. He just doesn't know how to get started, so he plays ultra-cautiously and goes nowhere.

The perfect Romantic looks for the decisive blow that will cripple his enemy, psychologically if not physically (on the board). He wishes to convince his opponent of the inevitability of defeat; in some cases, a player with a still-tenable position will resign a game to a Romantic opponent when he has been beaten psychologically.

The Romantic is willing to take a risk in order to disrupt enemy plans and throw the game into a line of play his opponent is unfamiliar with. He looks for opportunities for a big gain, rather than "only" trying to maximize his minimum gain. A flamboyant (but at best only probable) win is his goal. He may make mistakes, but he hopes to seize victory rather than wait for the enemy to beat himself. The Romantic player tends to be a little sloppy about seemingly minor details; if he gets in his decisive blow(s), he won't need to worry about little things — and if his big coups fail, those little things won't make a difference in the overall result. When a less than top-class player tries the Romantic style he tends to attack a lot, taking risks without good reason. Usually the risks will catch up with him. A poor Romantic player specializes in banzai charges, forced marches, single-handed attacks, and dissipation of effort and strength to no good purpose.

Some examples and further explanation are desirable. Chess is a game which leans to the Classical approach, epitomized by the style of American Bobby Fischer and all Russian players in general. But Romantics play the game, too. Some years ago Fischer met Bent Larsen in a match to determine who would go on to the next round of the World Championship elimination. Larsen

attempted to throw Fischer off stride by making unusual moves. He hoped that Fischer wouldn't be able to correctly analyze all the unusual positions. But Fischer's knowledge of the game is unmatched, and by countering Larsen's ploys, Fischer won the match 6-0.

Larsen's moves were probably not the best possible, but if Fischer had not previously determined what would be the best line of play to follow in each case, he might have lost.

The Russians have been known as masters of the draw. Two Classical players contesting a heavily analyzed game like chess can often finish in a draw, though Fischer shows that the very finest Classical player can find new and superior lines of play to slowly overwhelm an opponent. (Fischer is also known as a master of the psyche-out; no doubt he has a Romantic streak in him.)

Let's get closer to standard wargames and adventure games. *Starforce Alpha Centauri* is designed to favor the Romantic player. The designer has said that the game is like two karate masters maneuvering, looking for an opening for a single, decisive blow to end the contest. The option to move in overdrive, farther than permitted normally but with a chance for a potentially disastrous failure, is custom-made for the Romantic player.

On the other hand, *Stellar Conquest* is a game of many options and much detail. The articles about *Stellar Conquest* which have appeared in DRAGON™ Magazine and other publications indicate how much mastery of the game is required to play it well.

In *Afrika Korps* the Romantic, playing the German side, might risk a 2-1 or 1-2 attack on Tobruk, while the Classical player would besiege the place and go on toward Alexandria, expecting that if he played well he would either force the British to abandon Tobruk or he would take their home base.

Diplomacy, though without any overt chance factor, is a good game for both Classical and Romantic players. The ne-

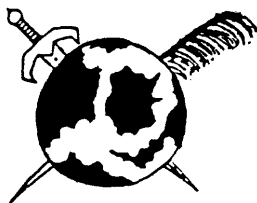
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The Classical wargamer concentrates on eliminating errors. . . . The perfect Romantic looks for the decisive blow that will cripple his enemy.

gotiations and alliance structures give both types plenty to work with. The Classical player tends to be better at tactics and strategy; he prefers long alliances to continuous free-for-all, for there are too many risks and incalculable factors inherent in such a fluid situation. The Romantic tends to prefer the fluid state, and his big weapon is the backstab.

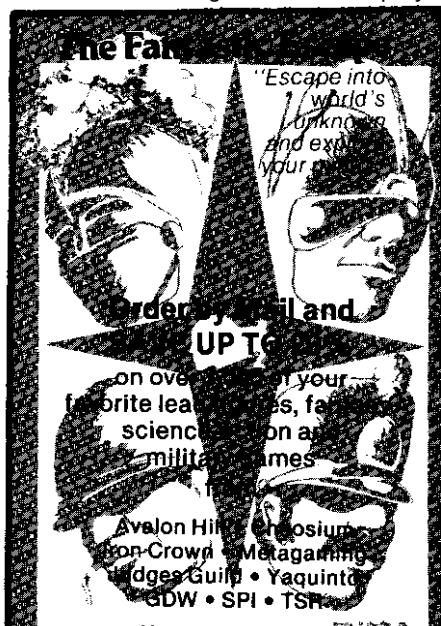
The D&D® and AD&D™ games, to name two prominent examples of role-playing games, are unusual insofar as there is no player-enemy, but both playing styles can be discerned. The Classical player tries to avoid a reliance on dice, though he must accept the occasional melee (where luck tends to average out). He hates to roll a saving throw. He likes to devise thorough, sometimes complicated plans to defeat a monster or trap with a minimum of risk. The Romantic doesn't mind risking a saving throw against spells (or whatever) in order to get in his blow at the enemy. Sometimes he likes to rely on guile and bluff. The second-level character who pretends to be a 20th-level magic-user and slaps a dragon in the face must be accounted a Romantic!

There is nothing a Classical player

hates more than losing to an inferior player because of bad dice throws. For this reason, he avoids the more Romantic games, such as *Starforce*, because in such games even a poor player will occasionally luck out and win. (This is one reason why there are more Romantic than Classical games — more people will play the former because the less skillful players still have a chance to win, as they do not in a Classical game.) While the good Romantic player is inclined to occasionally take a calculated risk, the poor Romantic is prone to gamble quite often (usually because he can't think of anything better to do), and once in a while he'll hit the jackpot.

Don't confuse the intuitive player with the Romantic. Many good players depend on intuition rather than study and logic to make good moves, yet the moves can be either Classical or Romantic. A Romantic player can also be a very cerebral or intellectual player who happens to prefer the Romantic style. Some people would refer to Classical players with derision as "mathematical" players. It is true that Classical players are concerned with odds and expected losses (though this alone doesn't identify or qualify a person as a Classical player). Nonetheless, Classical players do quite well in non-mathematical games.

If you can identify your opponent's playing style, you may be able to take advantage of it. A Romantic may be suckered into an area which looks weak but is not. A Classical player may be unable to react effectively to unusual moves. Obviously, this discussion of playing styles is simplified; no one is wholly Romantic or wholly Classical, and some people are Romantic when they play some games and Classical in other games. Whatever style your opponent uses, recognizing it is the first step to taking advantage of his weaknesses.



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Out on a Limb

(From page 3)

violence and evil, devil-worship and the occult, that they're so popular that many people spend lots of time playing them.

Well, that last accusation may be true: many thousands of people do spend a lot of time playing the D&D and AD&D games. Just as many other people spend a lot of time playing baseball or golf or tennis or watching television. Any hobby presumably carries the potential for being too absorbing and time-consuming. But that doesn't mean all hobbies should be banned, does it?

As for the other observations made by certain self-appointed critics . . .

"The D&D game encourages violence and glamorizes evil" — Nothing could be further from the truth. Sure, there are evil monsters and characters; otherwise there wouldn't be anything for the forces of good to defeat. Any Dungeon Master who uses the game rules in the manner they were intended to be used — and any player in that DM's campaign — will get the message loud and clear: It pays to be good. The most successful and longest-lived characters are those who disdain evil

and work together, cooperating to defeat mutual foes. And, as we've said many times in these pages, the most interesting campaigns are those that challenge players to use their wits to conquer their foes. "Hack 'n' slash" campaigns exist, but neither this magazine nor this company encourage such behavior.

"The D&D game promotes devil-worship and the occult" — Only someone who takes the game materials totally out of context could make this statement (and sadly, that's exactly what some of our critics do). Sure, demons and devils can be found in the games — along with many other monsters and creatures, all on paper, as numbers and statistics, for one purpose and one purpose alone: to give the players something to battle against. They add flavor to the game, which, our critics fail to remember, takes place in a fictional world of heroic fantasy.

In this world, as in the many worlds described in the great works of fantasy literature, there are "gods" that can play a role in the lives of the mortals who make up the world. In this world, magic exists. But anyone who attempts to make more of it than that, has simply not bothered to read the rule books. The D&D and AD&D games don't encourage evil, etc., any more than the MONOPOLY game causes its players to become ruthless real-estate barons who evict widows and orphans. Nobody who wins a MONOPOLY game is deluded into thinking they can go out and spend all that lovely play money, are they?

Certainly, in our democracy, our critics are entitled to their views. But so are we. And if you know someone who has received an incorrect impression of our hobby, you don't have to let that misconception continue. Invite that person to roll up a character and see what the games are all about. We think that's the best argument anyone could make for the hobby.

And, try to remember how the games are intended to be played. We can't keep anyone from playing the game in an improper fashion, but we hope your characters and campaigns will always live up to the standards we try to maintain. — KM

(player) pointed out that when the weapons came in contact with the wall, the shadows would naturally "follow" the weapons and be touching them on the wall and therefore striking the umbra. Also, how can the umbra possibly have such a low armor class? How hard can it be to hit a shadow with a shadow? (It wouldn't take much physical exertion.) Can an umbra parry? Does the shadow of a shield do any good? Ms. Berger had an excellent idea, but left quite a lot to be desired.

Rob Sylvain
Hampton, N. H.

You're right, Rob, about the shadow of a weapon "following" the weapon to the target. This will happen virtually every time a flesh-and-blood character battles an umbra, because there's no way an umbra can be located between a light source and the character's weapon (which would make shadows trail away from the umbra). As the DM, you could rule that a weapon attack cannot hit an umbra if the weapon strikes the surface the monster is covering. The attack must obviously be an attempt to hit the umbra with the weapon's shadow; the player must specify that his or her character is purposely missing the surface with a weapon attack, and then carry out that attack so that the shadow of the weapon falls across (through?) the umbra as the weapon is swung or propelled. Hitting the wall doesn't hurt the umbra, just as hitting the umbra does no damage to the wall it's on.

How do you handle it when somebody makes a big shadow of his sword? Let him try to score a hit with the shadow, if he's figured out the way to do it. The procedure for doing that seems to be adequately spelled out in the article. Can an umbra parry? It probably wouldn't think to do that, because it's not very smart, but that's up to you. Does the shadow of a shield do any good? As indicated in the text, only if it's a shield with a magical bonus. An umbra's shadow-attack will simply pass over a normal shield, just like it would move over any other solid surface it contacts before reaching the target.

As for the question on the umbra's armor class: My idea of an umbra is a shadow with rough edges, such as might be created in the light given off by a flickering torch or lantern. It changes shape almost continually as certain areas fade and others grow darker, and maybe it can only be damaged by a shadow-strike that hits it where its shadow-essence is strongest (darkest). No matter how you define the "reason," if one is necessary, it seems proper to make this shadowy creature hard to hit (harder than a shadow or even a wraith), considering the way it must be hit. — KM

'One of the best'

Dear Editor:

The Faerie Dragon in issue #62 of DRAGON Magazine is one of the best monsters presented ever. Especially useful was the information on what Faerie Dragons eat and detail of the creature's activities. In "Pursuit and Evasion of Pursuit" in the DMG, food is listed as a distraction. But a monster will not stop for any kind of food, only for those which are normally eaten. What a creature eats should become mandatory information for all monsters, just like AC, treasure type, and so forth.

Jeff Kraus
Port Washington, Wis.

Umbra troubles

Dear Editor:

I decided to try putting an umbra (from DRAGON #61 Bestiary) up against the players in my campaign, and found that it brought up many problems. Naturally, they at first hit the umbra itself on the wall with their weapons. I said it didn't appear to have any effect.

Then they realized what to do, and one of them got an idea to wave his sword close to the light source, in effect making a giant shadow of a sword. Smart, but how do I handle it? So, I said that it ran away.

When I told them about the monster, one

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This contest is much larger in scope than the design contests we've held in the past. Many of the rules are different, and some of them are

more strict, than for previous contests. If you intend to enter, be sure your entry is composed and submitted in accordance with all the regulations spelled out in the following text. An author's failure to comply with *all* the rules will almost certainly result in the automatic disqualification of that entry.

Contest entries will be accepted for any of the categories listed below. Each contestant may enter different modules in two categories, but not in three or more.

The categories

A-1: A "dungeon" adventure designed for from 4 (minimum) to 8 (maximum) ADVANCED DUNGEONS & DRAGONS® characters of levels 1-3. The "dungeon" should be a self-contained adventuring environment consisting of a number of interconnected encounter areas. The total area (in scale) of the rooms, chambers, corridors, and other features of the "dungeon," plus the spaces separating those elements, cannot exceed 60,000 square feet on any one level of the dungeon, and there can be no more than 120,000 sq. ft. in the entire adventuring area. The design can include as many levels or sub-sections as desired, as long as the overall space limitation is met. The "dungeon" can be subterranean (as with an actual dungeon), above ground (a castle or fort), or a combination of both environments. Dungeon modules in other categories must also meet these requirements.

A-2: A dungeon for 4-8 AD&D™ characters of levels 4-7.

A-3: A dungeon for 4-8 AD&D characters of levels 8-11.

A-4: A "wilderness" adventure for 4-8 AD&D characters of levels 1-3. This is an adventure in which all, or virtually all, of the activity takes place outdoors. The environment may include some artificial (non-natural) structures or enclosures, or natural phenomena such as caves, which have to be entered to be investigated, but the total area of all such enclosures cannot exceed 5,000 square feet (in scale). There is no limit on how much space the outdoor environment can occupy, but it should be apparent that a "wilderness" area measuring hundreds of miles on a side would be impossible to describe fully within the maximum allowable page count of an entry (see general rules). Wilderness modules in other categories must also meet these requirements.

A-5: A wilderness adventure for 4-8 AD&D characters of levels 4-7.

A-6: A wilderness adventure for 4-8 AD&D characters of levels 8-11.

A-7: An aquatic or underwater adventure for 4-8 AD&D characters of either levels 1-3, levels 4-7, or levels 8-11. The adventure can begin on dry land (presuming that characters will need to equip themselves and prepare for a shipboard or underwater journey), but all of the adventuring activity thereafter should take place on or in the water, or on a piece of land (such as an island or peninsula) that can only be reached by traveling on or through an aquatic environment.

A-8: An urban (town, village, or city) adventure for 4-8 AD&D characters of levels 1-5. An urban adventure is one that takes place inside, or (partially) in the immediate vicinity of the borders of a town, village, or city.

A-9: An urban adventure for 4-8 AD&D characters of levels 6-10.

B-1: An adventure or scenario for the BOOT HILL™ game. This

adventure or scenario can be of any general type — indoor, outdoor, urban, rural, or a combination of environments.

D-1: The same as category A-1, except the dungeon adventure should be designed for 4-8 DUNGEONS & DRAGONS® characters of levels 1-3, and should be constructed in accordance with the D&D® Basic Rulebook.

D-2: The same as category A-2, except the dungeon should be for 4-8 D&D characters of levels 4-14, and should be designed in accordance with the D&D Basic and Expert Rulebooks.

D-3: The same as category A-4, except the wilderness module should be for 4-8 D&D characters of levels 4-14, and should be designed in accordance with the D&D Basic and Expert rules.

D-4: An "all others" category for D&D modules that do not belong in one of the other three categories. Included in this category, for instance, would be wilderness adventures for characters of levels 1-3, and aquatic or underwater adventures for either levels 1-3 or 4-14. Any D&D module using a set of D&D rules published previous to the Basic and Expert sets automatically falls into this category. In any case, the module must be playable by a party of 4-8 characters.

G-1: An adventure for 4-8 characters using the GAMMA WORLD™ rules that takes place in a "dungeon" environment; that is, an enclosed or self-contained structure.

G-2: An "all others" category for GAMMA WORLD modules for 4-8 characters that do not belong in category G-1.

T-1: A mission for 4-8 TOP SECRET® characters, designed so that the primary objective of the mission is one that can be best carried out by a member or members of the Assassination Bureau.

T-2: The same as category T-1, except that the primary objective of the mission is related to the activities best performed by a member or members of the Confiscation Bureau.

T-3: The same as category T-1, but designed to use the skills of one or more members of the Investigation Bureau in fulfilling the primary objective of the mission.

T-4: A mission for 4-8 TOP SECRET characters that does not qualify for one of the other three categories. The primary objective of the mission cannot be directly related to any of the objectives listed on the "Table of Missions" in the TOP SECRET rule book. For instance, agents could be imprisoned at the start of an adventure, and their "mission" could be to break out of prison without outside assistance. Since the objective of escaping imprisonment does not directly relate to any function listed on the "Table of Missions," this module would be an acceptable entry for category T-4.

General rules

Be sure the module you intend to enter fits the qualifications for one of the 20 categories. You must fill in your name and address, the title of your work, and the category you are entering on the entry blank (see the other side of this page), and also include that information on the first page of the manuscript. As specified on the entry blank, all entries become the property of Dragon Publishing and cannot be returned.

Every module consists of at least two elements: the text (manuscript), and any maps or schematic diagrams that are needed to play the adventure. A contest entry should include any diagrams or illustrations that are essential to the understanding of the text. Optionally, a contest entry can also include accessory illustrations (artwork). The presence or absence of accessory illustrations will not affect the judging of an

entry, but may serve as helpful information for an artist illustrating a prize-winning module which is to be published. Accessory illustrations provided by a contestant will not be published unless they are of professional quality.

Manuscripts must be typewritten on good-quality, 8½ x 11-inch white paper. Computer printouts are acceptable if the characters are clean and dark; if you're not sure, get a new ribbon. Typewriting must be double-spaced or triple-spaced; a manuscript with no space between the lines cannot be edited and will not be judged. Photocopied manuscript pages are acceptable if the copies are, in the opinion of the judges, legible and easy to read.

A manuscript must contain at least 5,000 words and no more than 12,500 words. Pages should have a margin of at least one inch on all sides, and each page should contain no more than 250 words. At the

(Continued on next page)

rate of 250 words per double-spaced page, a manuscript should have from 20 to 50 pages. (If your word count per page is slightly less than 250, the manuscript may contain slightly more than 50 pages and still fit the maximum-length requirement.)

A contest entry can contain as many maps, diagrams, and illustrations as you feel are necessary, within the surface-area limitations (for maps) given under category A-1. Inaccurate or incomplete maps will disqualify an entry. Maps need not be of reproducible quality (published maps will be redrawn by our staff), but should be original works (not duplicates or photocopies). Black drawing ink, black felt-tip markers, and black or blue ball-point ink are acceptable mediums; pencil, colored pencil or markers, and/or crayons are not.

An entry must be derived directly and entirely from the official published rules for the game for which it is designed. For the AD&D game, this includes the Dungeon Masters Guide, Players Handbook, Monster Manual, and FIEND FOLIO™ Tome. For the D&D game, this includes the DUNGEONS & DRAGONS game Basic rulebook and/or the D&D game Expert rulebook, or (for an entry in category D-4) an older edition of the D&D rules, such as the Collector's Edition. For the BOOT HILL, GAMMA WORLD, and TOP SECRET games, any rulebook from any edition of the boxed game is acceptable. Monsters, character types, magic items, spells, technological items, weapons, and other beings or things not mentioned in the rulebooks are prohibited. This prohibition

includes material from DRAGON™ magazine and any TSR™ module or game accessory, material from any other company's product(s), and new items and creatures devised by the author.

Exceptions to this "official" rule will be granted for minor additions (not alterations) to a game system, to cover an aspect or function not addressed in the rules which is essential to the playability of the module. Minor additions to the rule system must be identified as such at the places where they appear in the text, and must be mentioned (with page-number references) in a cover letter accompanying the entry.

A manuscript will be judged, first and foremost, on originality, playability, and adherence to the rules for which it was designed. The technical quality of a manuscript is also important — almost as much as the main criteria of originality, playability, and "legality." Manuscripts which contain several examples of misspelling, improper word usage and sentence structure, and inaccuracy or incompleteness in descriptive passages will not be judged as favorably as entries that do not exhibit those qualities.

Contest entries must be postmarked or otherwise registered for sending by Dec. 30, 1982. We'll notify you of our receipt of an entry if a self-addressed card with return postage is included in the parcel with the entry. Contest entries or questions about these rules should be addressed to the Dragon Publishing Module Design Competition, P.O. Box 110, Lake Geneva WI 53147.

Prizes

Cash prizes will be awarded in every category for which at least five entries are received, as long as the first-place module is judged to be of publishable quality. The first-place cash prize in each eligible category will be at least \$200 and no more than \$400, and will vary according to the number and overall quality of entries received for that category. A second-place cash prize amounting to one-half of the first-place cash prize will be awarded to the runnerup in any category in which the first-place entry qualifies for a cash prize, whether or not the second-place entry is judged to be of publishable quality.

Merchandise prizes will be awarded to first-place, second-place, and

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Official Entry Blank

1982 Dragon Publishing Module Design Contest

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In return for Dragon Publishing (a division of TSR Hobbies, Inc.) sponsoring this contest and agreeing to consider a submission, the entrant agrees that all submissions will constitute a "work made for hire" and all submissions, including the copyright and all other rights therein, become the property of TSR

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Campaigns for the keyboard

Reviewed by Bruce Humphrey

WIZARDRY (Sir-tech Software, Inc.; \$49.95; for Apple II with 3.3 DOS, 48K)

Wizardry is a role-playing fantasy game for up to six players. Each player can generate one or more characters, deciding on such things as race, alignment, and abilities. Up to six characters may adventure at one time. Play begins in town, where characters buy supplies. Adventuring is very similar to a D&D® or AD&D™ game, with a variety of monsters, many individualized rooms, and a 10-level dungeon to contend with. Utilities, passwords, saving (storing) characters, and various character options are featured.

There is so much good about this game, it's difficult to decide where to begin. The variety of monsters, originality of the rooms, and intricacy of the characters will excite any dedicated fantasy role-player.

Generating characters can be a game in itself. The player decides on a name and race for the character, whereupon the computer hands out basic attribute scores (for strength, IQ, piety, vitality, agility, and luck) and points for the player to distribute among them, enhancing certain abilities as he or she desires. The player then decides such things as the character's class and password, if a password is desired. This feature lets players store characters to which no other player has access.

Play then proceeds in the town, where the adventuring group is collected and supplies are purchased. The store has magic items for sale, if you have the money. Later, once the party returns from the dungeon, wounds can be healed at the hotel (by resting in rooms of varying quality), or characters can be resurrected at the temple. Trading items and money among the characters in a group, recovering wounds, buying items, and asking the temple clerics for help can all be interesting and involved experiences.

The dungeon is the heart of any role-playing "maze" game, and the *Wizardry* dungeon is awe-inspiring. Each of the ten levels has numerous corridors, monsters, treasures, and rooms, but it is the individuality of many of these which intrigues and enchants. Some areas cannot be entered unless a group possesses an item of treasure from a certain other room. Other rooms can teleport characters, or turn them around, so mapping is no simple task. Add to this the "window" effect of seeing these mazes in three dimensions, as well as colorful depictions of monsters, and adventuring gains a (pardon the expression) new dimension.

Character activities in the dungeon



that the player(s) must decide are numerous. Marching order is important, since only the first three characters in the group can melee. Upon meeting an enemy group of monsters (you can surprise them, if you're lucky, or be surprised, if you're not), each character can fight (if it is one of the front three), parry, run (if one character runs, they all do, no matter what the other choices; truly a unified group!), use a magic item, cast a spell, or dispel an undead (for clerics only). Enemy monsters include orcs, kobolds, men (some "scruffy"), dogs, dragons, creeping coins (?), skeletons, vorpal bunnies, insects, were-creatures, giants, and many others, and the computer does not always tell you exactly what they are — at least not right away. After a battle, as long as any of the party is still alive, experience points and treasure may be awarded. Frequently, in lieu of immediate income, a chest is found, and the characters have to decide whether to open it, check it for traps, or leave it.

Characters can start out as fighters, magic-users, priests, or thieves, and can become lords, samurai, ninjas, or bishops once they reach higher levels in their original class. So there are dual goals — one being a gain of levels, the other the reaching of a point where characters have the option of switching to one of the more powerful classes.

All is not perfect in *Wizardry*, but the flaws are minimal. The game tends to process information slowly, since nearly all commands result in a disk access by the program. A flaw in the program's security strategy allows a player to turn off the computer when it looks like a character is about to die, then recover the character via utilities. Also, it would be nice if the players could see the monsters in the dungeon setting, instead of on an isolated view, but this is less important than the previously mentioned problems. Al-

though magic-users and clerics (priests and bishops) have a number of spells, they are not sufficiently different, and many players end up with a variety of attack spells, but no defense.

A DM might well use the *Wizardry* programs as alternate modules (the second of the series is "Knight of Diamonds", the one reviewed here is "Proving Grounds of the Mad Overlord"), and many players and DMs can learn something from this program. A bargain at its price, and not easily beaten or solved, I recommend it to anyone tired of mediocre programs and ho-hum dungeon encounters.

AKALABETH (by California Pacific; \$34.95; for any Apple)

Akalabeth, subtitled "World of Doom," is a fantasy role-playing game for one player. For each adventure, the player creates a character who can be either a fighter or magic-user, using computer-generated statistics for strength, dexterity, stamina, and wisdom. Play starts in a town, where the character buys weapons and food. Then he sets out on the wilderness map, looking for a dungeon in which to adventure. Along the way, he may find the castle of British and be given a quest. Once in the dungeon, the player sees the tunnels as his character would, through 3-D graphics. The small text area under the scene is used for character status updates and encounter notices.

The primary goals in this game are survival and the completion of your assigned quest. And should you complete the quest, killing the creature you were told to and returning to the castle of British, you will probably be sent on another mission. I don't know if there's an end to this process, since my longest playing session (eight hours) resulted in four successive quests and no end to the game.

Akalabeth is a poor cousin in relation to *Wizardry* and some of the other recent role-playing computer games. In fact, if it were not for the three-dimensional view of the dungeon, the old *Adventure* programs did it better. The fact that the game is over two years old does not excuse its limitations. Since excellent arcade games were being put out at the same time as the debut of *Akalabeth*, and those show much greater imagination and computing skills.

What's wrong with *Akalabeth*? First, it's almost entirely a random adventure, meaning that the dungeons have no individuality, the characters no depth. Monsters guarding treasure is a non-existent occurrence here. One dungeon is like another, with the same old tunnels and creatures: There is nothing to do in the dungeon but look for chests and defend yourself when attacked.

Characters are little more than collections of random numbers. They can buy food and weapons, fight in the dungeon, or be quested by British, but they remain two-dimensional. Only fighters and magic-users are available as classes, so each character seems like many others. The two classes are not that different, since magic-users get just two fewer weapons, while commanding an arsenal of all of four spells! The "magic" cast by M-U's is dreary: ladders up or down, a damage spell, and a spell which changes the

character into either (essentially) a lizard man or a toad.

The dungeon is dull. I counted no more than a dozen monster types, and few of them have individuality (thieves steal character belongings, and gremlins steal vast amounts of food, to name two). Their appearance on the screen is a bare outline, like ghosts in a "B" movie. As far as I found, there are no rooms in these dungeons, just long tunnels. Thus, treasure chests are scattered without any regard for lairs or guardians, resulting in essentially "found" treasures. And the treasures themselves leave much to be desired, usually consisting of a weapon and some spare change — no such thing as magical weapons here, aside from the amulets magic-users need to cast spells. Actually, I found the most devastating attack is usually by the gremlins, who steal roughly half your food when they come upon you, even if you are carrying enough food to feed three towns and every monster in the dungeon. Starvation is a frequent danger.

Mental starvation is a danger, too, and if a computer game can cause such, this one will. A novice may find it diverting for a time, at least until he makes his third completed quest — only to be sent on still another. A veteran role-player will laugh off the program quickly and return to his AD&D™ manuals.

CRUSH, CRUMBLE AND CHOMP(by Automated Simulations, Inc.; \$29.95; for Apple, TRS, and Atari (reviewed on Apple II))

Crush, Crumble and Chomp (CCC) is a role-playing game for one player which combines strategy and arcade play. The player becomes a monster from the old Japanese monster movies — Godzilla, Rodan, etc. — or even King Kong. Play is depicted on a screen map which is 1/16th of the city map in memory; should the creature walk beyond the edge of the screen, a new map is put up. The monster is chased by (or chases; the tables turn rapidly) a number of human units — tanks, infantry, helicopters, squad cars, and panicky mobs, for instance. The monster's (your) objectives, depending on the scenario, are to keep well fed, destroy as much as possible, and stay alive — none of which is easy.

The player can take the part of a giant spider, a "Glob," a biped dinosaur-type (Godzilla, but they call it "Goshilla"), a robot, a flying reptile, or a giant octopus/squid. And if you have the disk version, you can grow your own monster type. Once the monster is ready and placed in the city, the player's options are vast. Actions like jumping, breathing fire, stomping, atomizing, digging, swimming, eating, grabbing, casting webs, and looking around for victims are all possible, depending on your creature's abilities. Monsters have basic attributes of strength, armor, healing, and speed,

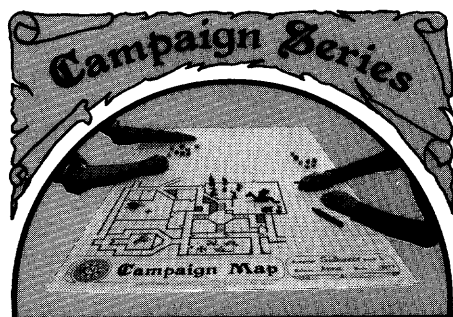
and all of their attributes affect their survivability.

You have a choice of four city areas to terrorize: New York, the Golden Gate, Washington, D. C., and — naturally — Tokyo. The maps of these cities are marvelous, especially once some of the city is destroyed or burning and bustling with fearful mobs. This is when the army enters, and things get tough. The tanks, artillery, and infantry are hard to kill and can hit the monster more easily than the local police can. Victory for the monster depends on how long it can survive and destroy.

Many aspects of the game are a treat. The rules are written in a light-hearted fashion, referring to the reader as if he were a movie monster getting ready for a fun afternoon of destruction. It does get you in the mood to play the game. It is surprisingly fun to destroy and burn — like living out all those old movies — and just like in those movies, there is no blood. There is even a mad scientist who is, as an individual, more deadly than any other unit. He can hit you with a draining weapon which causes the monster to slow with each turn, until it moves no longer and is just a target for those pesky army units. Play in general is fast-moving, the player being allowed only a limited time for each move (which makes the game simulate "real time," as well as being arcade-like) — and once hit by the mad scientist, the monster's turn to act comes more and more infrequently.

The game system isn't perfect, from the player/monster point of view. A monster cannot enter a building square without destroying the building first, and if a building located just off the screen map is blocking your movement off the map, tough; you can't see it, or destroy it, so you have to pick another route. The monsters, even the flyers, move very slowly, having to alter their facing to turn corners; it is especially irksome to undertake a full turn just in order to swing the creature's head to a new angle. Hunger is another difficulty, since certain creatures get hungry so quickly they must continually feed. The rules mention the option of saving the game being played, which could come in handy in a long scenario, but my disk would not respond to the prescribed commands. A final problem is with the conclusion of the game itself, since the monster has to die, no matter how well you do. The game goes on until this happens, with no goal for the player except putting off the inevitable. This is a bit unsatisfying.

The game is satisfying, however, from a fun-to-play standpoint, and that counts more. The graphics are good; the game design overall is excellent. In general, it plays much like the SPI game *Creature that Ate Sheboygan*, with the added thrill of actually seeing the flare of battle. Inexpensive for what you get, I consider this one of my best computer-game buys.



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A dynamic duo from GDW

Reviewed by Tony Watson

The ubiquitous Keith brothers, Andrew and William, designers of some of the very best in adventures and play aids for the TRAVELLER™ system, have returned again, this time in one of Game Designers' Workshop's line of double adventures. The merging of their talent and GDW's usual high production standards in *The Chamax Plague / Horde* should leave no TRAVELLER ref dissatisfied.

Although *The Chamax Plague* and *Horde* can be employed as separate adventures, the two also share a considerable amount of information. A referee could link the adventures together in an extended campaign stretching over many play sessions. The situations and material are challenging enough to warrant such attention.

Chamax / Horde seems to have a solid SF pedigree; this reviewer detected bits of Heinlein's novel *Starship Troopers*, the movie *Alien* and those late 1950s "space creature" films that crop up late at night on weekend TV schedules. This is not to say that the approach used is unsophisticated: quite to the contrary, the scenarios are well thought out, intelligent and challenging.

In *The Chamax Plague*, the player group, representing the crew of the free trader *Mudshark*, intercepts a derelict pinnacle owned by the mining company InStarSpec. As a result of the rescue, they are asked to journey to the planet Chamax and search for the rest of the ISS survey team. Little is known about Chamax, save that ruins found there indicate that an advanced culture once flourished on the world. On Chamax, the party discovers the survey team's ship, the ruins and the cause of the survey team's distress — the chamax.

The creatures that come to be known as the chamax are not literally bug-eyed monsters, but they're close enough. The designers have taken care to insure that these animals are not ludicrous or unbelievable in their abilities. The six-page section on the chamax covers their characteristics, abilities in combat, life cycle, and physiology, and is a laudable example of the kind of detail and background that makes a great TRAVELLER adventure. Bill Keith's illustrations are extremely useful on this account.

Horde is something of a sequel to the first adventure. The scene is a parsec away, on the world of Rashev. The party, either the same group that explored Chamax or a new bunch, are stuck on this low-tech backwater planet while awaiting parts for the failed fusion drive of their free trader. They have been un-

able to sell their cargo of laser weapons and are in poor financial shape.

It is at this time that an alien spaceship lands on the planet. Its occupants, however, are not an unknown intelligent race, but a horde of chamax. What ensues is a series of eight distinct situations, or mini-scenarios, that can be played or ignored at the ref's discretion, though it is recommended that the first and last of the group always be played. The situations are military engagements fought between the local tech-6 militia (into whose service the off-world party has been pressed) and the alien invaders. The situations are tense and exciting, and should prove a real challenge to players. Each incident offers a bit more

information about the chamax and builds toward the bottom-line solution to the problem.

This is a nicely presented double adventure. I was impressed with the wealth of detail and information included. The possibilities and options for each scenario have been considered and outlined and the referee should have little trouble in administering them. For TRAVELLER players looking for an exciting and harrowing adventure, *The Chamax Plague / Horde* seems made to order.

This double adventure has a retail price of \$4.98 and is sold at game and hobby stores, or by direct mail from Game Designers' Workshop, P.O. Box 1646, Bloomington IL 61701.

Rail buffs will love this one

by Gary Gygax

This is not an exhaustive analysis of *EMPIRE BUILDER*, the new game by Mayfair Games, Inc. My Worthy Colleague, Mike Gray, game designer extraordinaire and fellow railroad-game buff, claims to have done all that; so we will all await his revelations in a future issue. I merely wish to tell you how much fun the game is — and it is *great* fun!

Empire Builder, aptly subtitled a "Continental Railbuilding Game," is for two to six adult players. It contains a map of the continental United States and southern Canada, a four-page rule booklet, a chart of loads and cities, destination and event cards, counters for loads and train types, a box of crayons, play money and six metal locomotives as game markers. The map is marked off in 50-mile spaces with dots, triangles (mountains), and cities.

Each contestant must devise his or her own rail network based on the demand shown on the cards dealt. Thus, after an initial pair of construction turns, each player typically does some railroad building, moving, and load pickup/delivery. Victory goes to the first player to hold \$250 million or more.

The strategy of *Empire Builder* is simply to build the most efficient rail system in the shortest amount of time at the least possible cost. This allows accumulation of money and attainment of victory conditions. Tactical decisions involve many things, including cities served, loads carried, the type of train being run, and positioning of track to be built. These decisions are complicated by opponents' builds, demand cards drawn, and event cards which have a nasty way of popping up just when you least want them. For instance, you might be about to deliver a

load of sugar to Toronto when a "Wildcat Strike" prevents all (further) movement on your line. Strikes, hurricanes, floods, and snow all lurk within the deck of demand cards. This adds considerable spice to the play of the game.

Empire Builder is not a game for the whole family — unless they all happen to be either hard-core gamers or avid railroad buffs. It is a game for those who enjoy contests which are short on rule-reading and long on playing enjoyment. It is a game to be played by those who *like* game playing. As such, *Empire Builder* is the best boardgame to come out in a long time. In my opinion it is the best available, being more complex and challenging than the simpler sort and not as tedious and complicated as those at the other end of the spectrum.

Empire Builder is available in many stores, or by direct mail from Mayfair Games, Inc., P.O. Box 5987, Chicago IL 60680. It has a recommended retail price of about \$20 — and it's worth it!



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SPIRITS, STARS, AND SPELLS by L. Sprague de Camp and Catherine Crook de Camp: 348 pp., illus., \$17.00, 0-913896-17-9. *The Magazine of Fantasy and Science Fiction*: "Spirits, Stars, and Spells is the usual meticulous de Camp work . . . It is a fascinating study of magic, in history and practice." Each chapter tells, in highly readable prose, the story of a particular magical concept and describes those men and women who developed it and those who then fell under its spell. And, the authors explain why civilized men still turn to modern Merlins for refuge, protection, and inspiration.



THE HAND OF ZEI by L. Sprague de Camp. Color cover, based on a color sketch by Edd Cartier. 22 b&w drawings by Cartier. \$20.50, 0-913896-20-9. *Publishers Weekly*: "Rousing and lighthearted entertainment. Dirk is a typical de Camp protagonist — a mild-mannered homebody forced to be a hero." *SF Chronicle*: "Set in his Viagens Interplanetarias series, *Hand of Zei* is a swashbuckling adventure story, one of the very best novels that de Camp has ever written. You aren't likely to find many better books for your money."

SCIENCE FICTION WRITER'S WORKSHOP I: An Introduction to Fiction Mechanics, by Barry B. Longyear: vi + 161 pp., paper, \$7.50, 0-913896-18-7. *Booklist*: "With clear prose and a resolutely commonsense attitude, he covers the basic concepts of fiction, the peculiarities of SF, and the preparation and marketing of manuscripts." *Analog Science Fiction-Science Fact*: "He explains well and illustrates better, and you could not ask for a more effective teacher. If you have any hope of becoming a science-fiction — or other — writer, buy *Workshop*. It will help you more than any other three texts." Mr. Longyear has won the Hugo and Nebula awards, and the John W. Campbell award for the best new science fiction writer. He says that he would be unable to write this book ten years from now, when he will be too far removed from the feeling of what it is like to be a *new* writer.

THE MIRROR'S IMAGE by Francis Grose & Dan Cragg: xi + 144 pp., illustrated, \$9.50. 0-913896-10-1. *Military Review*: "... a fascinating reprint of an 18th century satire on the British army at the time of the American Revolution . . . the book surveys the faults, weaknesses, and ambitions of officers and soldiers . . . There is a chuckle on every page . . . both historical and amusing."

TALES OF THREE HEMISPHERES by Lord Dunsany with foreword by H. P. Lovecraft: xviii + 140 pp., color dj and frontis and 16 b&w drawings by Tim Kirk, \$9.00. 0-913896-04-7. *Booklist*: "A charming new edition, comprising a sampler of Lord Dunsany's exotic tales, those exceptionally rich and imaginative stories which attracted and influenced modern writers of fantasy." *Science Fiction Review*: "Dunsany at the height of his powers . . . a gorgeous edition, with flawless reproduction of the black and white Tim Kirk illustrations, plus the painting used for both frontispiece and jacket."



ON WRITING SCIENCE FICTION: The Editors Strike Back, by George H. Scithers, Darrell Schweitzer, & John M. Ford. \$17.50, 0-913896-19-5, vi + 227 pp., Publication date: Sept 1981. The experience of the editors of *Isaac Asimov's Science Fiction Magazine* distilled into a complete guide to writing science fiction. Separate chapters cover Idea, Plot, Character, Background, Science, Tragedy, and Comedy. Twelve stories, each a first sale by its author, have been selected to illustrate the main points of the book. A foreword by Isaac Asimov gives an overall look at the task of becoming an SF writer, and an appendix by the editors explains exactly how to prepare a manuscript for publication.

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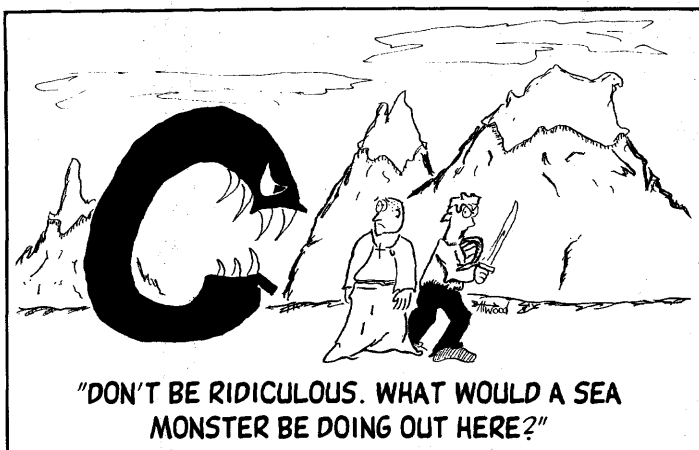
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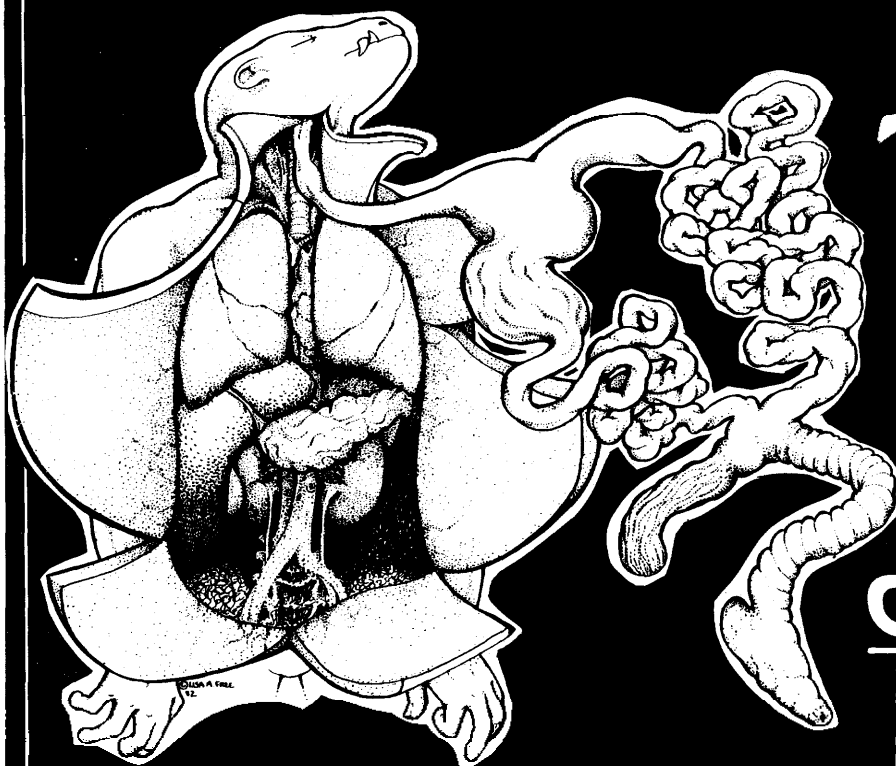
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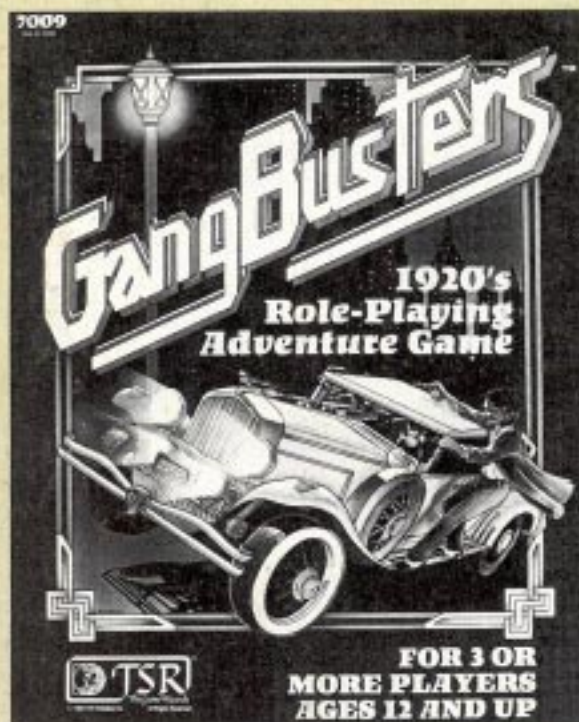
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