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A new direction

As we sit here, month after month, looking over our vast domain from our ivory tower, it gets tougher and tougher to keep all the citizens of the realm happy at the same time.

Producing a magazine isn't so much fun any more — not when we know ahead of time that thousands of people aren't going to be satisfied with it, no matter what we print. "More of this! Less of that!" our subjects shout. Well, we've decided we're just not going to take it any more.

Reducing the size of the magazine is one way to cut down the complaints we get. If we only publish 32 pages a month, no one will expect us to cover *everything*. So, effective next month, 32 pages it is.

It's about time, we've decided, to broaden our readership base — we need to get more people interested in the magazine to take the places of those who get disgusted and stop buying it. So, also starting next month, we're going to devote a few pages in each issue to the other kind of dragon — you know, those funny-looking cars with the big fat tires.

Lessening the amount of space we devote to game articles isn't going to make any of our really loyal readers very happy. But we aren't worried about *losing* any of our really loyal readers. We figure they'll keep buying the magazine, no matter what we put in it, just to keep their collections intact.

From these two drastic changes will emerge a better magazine. Our coverage of funny-looking cars will enable us to get wider distribution, which will enable us to get advertising from places like carburetor companies and manifold manufacturers.

Our revenue from those advertisements will make it possible for us to afford more expensive production techniques— like, maybe, full-color photographs of your favorite AA Fuel dragsters in every issue.

Or, maybe we could afford to put a complete dragster accessory in each issue — a lug nut one month, a roll bar the next — and all of our brand-new really loyal readers could build their own dragsters after collecting enough issues in a row.

Looks like we're almost out of space, so you'll have to wait till next month to hear about the rest of our exciting plans. Or, if you can't wait that long, put together the first letters from each of these nine paragraphs— that'll tell you what you really need to know.



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How many of you out there have always wondered how a game company works? Okay, how many of you out there have sometimes wondered how a game company works? When you play FILE 13, the latest game to come out of Tom Wham's creative cranium, you may not learn an awful lot about how a *real* game company operates, but you'll be having so much fun you won't care any more.

For something in a less lighthearted vein, check out Gary Gygax's official presentation of the new cavalier subclass for the AD&D™ game; just like paladins are inclined to do, cavaliers take themselves very seriously.

All that glitters is not a gold piece — a point that's made emphatically in "Gems Galore" by Ed Greenwood. You'll find dozens of gemstones and other goodies described in the space of a few pages — and you don't even need a hammer or a chisel to dig 'em out.

The barbarian, as a character class for use in AD&D play, has been the topic of much discussion on these pages in recent months. Now, Katharine Kerr has come up with a new twist on an old subject: "The Real Barbarians," an account of what the folks who originally earned that name were like.

It had been our policy, for lo these many issues, to not publish an article that had previously appeared in another publication. But when "The Ecology of the Piercer" showed up on our doorstep, we suddenly decided that policies are made to be changed. Why? Because it was too good to pass up.

As a followup to his essay on play-by-mail games in issue #68, Mike Gray has put together an overview of "The PBM scene." If you've been agonizing over which game to spend your hard-earned turn fees on, this article won't make that choice for you, but at least you'll get a good idea of what to choose from.

Names, of one sort or another, are the topic at hand in two short pieces: John Sapienza's *Up On a Soapbox* essay, concerning his low opinion of the level titles used in the D&D® and AD&D rules, and Jay Treat's description of how to combine elements of Old English into names for FRP characters that are both authentic and meaningful.

Agents and administrators alike may find their missions in life a little less confusing after perusing the latest installment of "Spy's Advice," wherein master spies Merle Rasmussen and Allen Ham-mack unravel some of the more mysterious parts of the TOP SECRET® rules.

Finally, in case you were wondering if we let our favorite time of year slip past unnoticed — well, we didn't. It just wouldn't be April without a little foolishness, now, would it? — KM



Chess compliment

Dear Editor:

I was very pleased to see Tim Grice's article on chess in DRAGON #70. Being perhaps the highest-rated (2200+) United States Chess Federation player who subscribes to the magazine, I felt compelled to write.

In short, the article was superlative. The plusses and minuses in the matrix were very well thought out. The various methods of cheating were interesting. Even the maximum rate of assimilation of chess knowledge was thought of, thereby making the system more realistic.

I would suggest these modifications and enhancements to the system:

1. Permit either player to play a gambit in the opening. The gambitting player gains 10 points to his CM for 3 turns; however, he loses 10 points on his CM for the rest of the game thereafter. If both players gambit, Black gains 15 to his CM for 3 turns, then loses 10 for the remaining turns. (This is realistic. Gambitting players are normally unable to handle the psychological effects of a counter-gambit.)

2. Change the % chance to move pieces (cheating) as follows: Must roll dex on d20 (one time only) to succeed; then, for each observer, d% are rolled. Any roll less than or equal to the observer's or player's CM indicates that the cheating attempt was noticed. (Let's face it, you simply can't move the pieces on a master without his noticing the attempt. This rule change incorporates that concept.) If either of the dice rolls described above fails, the attempt is unsuccessful. Once the cheater is caught, further attempts are at a penalty (-10 modifier to each observer's dice roll, cumulative per attempt).

3. Modify the intimidation "saving throw" by +1 for each 10 points of CM. (1-10=+1, 11-20=+2, etc.) This change is suggested because relatively good players are relatively less easily intimidated.

4. In drawn games, player with lower CM gains half the CM he would have gained if he had won the game.

I hope these suggestions will make the "game within a game" more realistic.

Jim Rousselle
New Orleans, La.

Falling followup

Dear Dragon:

After reading the article on falling damage in issue #70, I feel it is imperative that the truth be known about actual falling rates using the laws of physics of the real world.

According to these laws, a falling body accelerates geometrically. This is the foundation of the "true" system, not that found in the Players Handbook. However, a look at the speeds of a falling body during the first four

seconds after dropping from rest shows some interesting results:

Time (sec.)	Velocity (ft./sec.)	Distance fallen (ft.)
1	32	16
2	64	64
3	96	144
4	128	256

Lo and behold! The object falls 48 feet during the 2nd second — three times as far as during the 1st second — yet its speed only doubles. During the entire four seconds of falling, the distance fallen per second increased by a factor of 16, while the velocity of the body only went up 4 times. The relationship of distance to speed isn't a geometric progression, but a geometric retrogression!

Put in simple terms, after a fall of 64 feet, an object strikes the ground twice as fast, and presumably takes twice as much damage, than it does after a 16-foot fall. In the Players Handbook system, the object would take 4 times more damage — a little high, but bearable. However, in the "true" system put forth in #70, damage would increase by 10 times! This is not bearable.

On top of this, a falling object has a terminal velocity — a speed at which, due to air friction, the object will not continue to gain speed. Thus, it should not strike any harder, or take any more damage, for any increase in the distance of the fall beyond the point where the body reaches terminal velocity. In the real world, this speed is reached at roughly 250 feet. In the Players Handbook system, damage and (presumably) speed top out at 200 feet — again, not correct but bearable. In the "true" system, it tops out at slightly under 60 feet. This is not acceptable at all!

Therefore, in light of the facts, the accidental system given in the Players Handbook should be used, and the system that was really intended should be scratched.

Scott D. Hoffrage
Miller Place, N.Y.

Holes in the hull

Dear Editor:

Bruce Evry's article "The hull truth about speed" (issue #70) is true, but has very little to do with AD&D or D&D.

A vessel's best speed is its most efficient cruising speed, rather than any sort of a top speed. The table he refers to in the DMG follows the table he produced up to the level of small galley, at which point maximum speed falls off. This follows thousands of years of experience that, as a general rule, large boats are faster than small boats, but small ships are faster than large.

Up to the level of a small galley, the wave effects Mr. Evry talks about give a speed near the top speed. Larger vessels tend to sink more deeply into the water, so that friction

becomes the principal limiting factor. Before the 19th century, most of the speeds Evry sets forth were beyond the abilities of large ships that might have reached them.

As an example, one need only contemplate the War of 1812. The American frigates were bigger and more heavily armed than anything the British could spare from Europe. The smaller classes of vessels reflected much the same relationship as among the frigates. The British used the same tactics in the War of 1812 that worked against the German "pocket battleships" in 1939-40: Teams of smaller vessels which could cope with their larger opponents so long as one American faced two British. The British had little trouble catching their larger opponents. Nor, as a rule, were the American frigates able to run down small (that is, smaller than a frigate) British vessels.

In the context of a D&D or AD&D campaign, the sailing vessels available are simply not capable of reaching speeds above 12 knots, and the higher best speeds are irrelevant. They might be useful in dealing with the more sophisticated vessels of the 18th-19th centuries, when speeds of up to 181 knots were achieved. But a clipper ship would be as out of place as a revolver in such surroundings.

Jack R. Patterson
Roanoke, Va.

Pros and cons

Dear Dragon:

In issue #70 someone wrote a letter about how you should have more of an assortment of games in your magazine. I highly object to

his letter. If other games start popping up there won't be room left for D&D. I look forward to your issues every month, and I hope D&D will still be focused on.

Will Stephenson
Orchard Lake, Mich.

Dear Dragon:

I've been reading DRAGON since July, and I think it is a great magazine, and I love D&D, but it isn't my only game. Not that I don't want articles on D&D, but it would help to have an article on STAR FRONTIERS or GAMMA WORLD once in a while.

David Van Domelen
Waukesha, Wis.

Dear Editor:

You call your magazine the role-players magazine, but you should call it the AD&D player magazine. Practically all of your articles pertain to AD&D. I have played AD&D, but I find TSR's other role-playing games, like TOP SECRET and STAR FRONTIERS, more exciting. For someone who doesn't play AD&D, your magazine is a waste of money. You should at least try to balance the articles between AD&D and TSR's other role-playing games.

Mark Smith
Pickerington, Ohio

Dear Editor:

I have been a subscriber to DRAGON magazine for quite some time, and I think that more TOP SECRET articles should be included. A two-page article every two or three issues is not enough. I play both AD&D and TOP SECRET, and I know of several other

people who do the same. We would love to see more of both, but some space in your magazine would be better used for other things (I won't give any examples).

Matt Van Dinter
Las Vegas, Nev.

Dear Editor:

In issue #67, instead of Sage Advice, I found Spy's Advice. There are many TOP SECRET fans out there, but more D&D and AD&D fans. I do understand how TOP SECRET fans feel, but just think of all us D&D and AD&D fans who look for Sage Advice every month to see if we need more information. Not many TOP SECRET fans probably read DRAGON because it is mainly D&D and AD&D that you find in each issue.

Ryan Greene
Stone Mountain, Ga.

Whew. Okay, those five letters are just a small sample from this month's mail, on the subject of what we'd better do with our magazine. If all we had to do was please Matt, Ryan, Will, Mark, and David (not to mention the other 39 people who recently addressed the same topic), we'd have to produce a 156-page encyclopedia every month and charge an arm and a leg for it. (Some people think we charge that much for it now, but that's another feller.) We'd go crazy getting it finished on time, you wouldn't be able to afford it anyway, and neither one of us would be better off. Now, does that put it in terms that everybody can relate to? — KM

Someone cares

Dear Editor:

In issue #69 in the article "Runes in history" you mention one King Eirik Bloodaxe. I salute you. Most people refuse to accept an original Norwegian spelling of a contemporary name. Editors of most other periodicals and magazines make the oversight of assuming their reporters are at fault. Again I salute you and your staff at DRAGON magazine for your efficiency.

Eirik Holbert
Plattekill, N.Y.

And we salute you right back, Eirik, on behalf of Phil Taterczynski, whose historical expertise was the backbone of that article. Personally, I've got a special reason for caring about getting names right; I've spent most of my adult life dealing with people who read my name and assume I'm something that I most assuredly am not. Come to think about it, Phil's probably had some name-related problems in his time, too. . . . — KM

The last word

Dear Mr. Editor:

Even though I'm sure you've heard it asked many times before, why does your magazine cost so much? It has to be the most expensive magazine I have ever subscribed to. (Although it is also the best one I've ever subscribed, to.)

Alex Jones
Marietta, Ohio

Dear Mr. Alex:

(You answered your own question.) — KM



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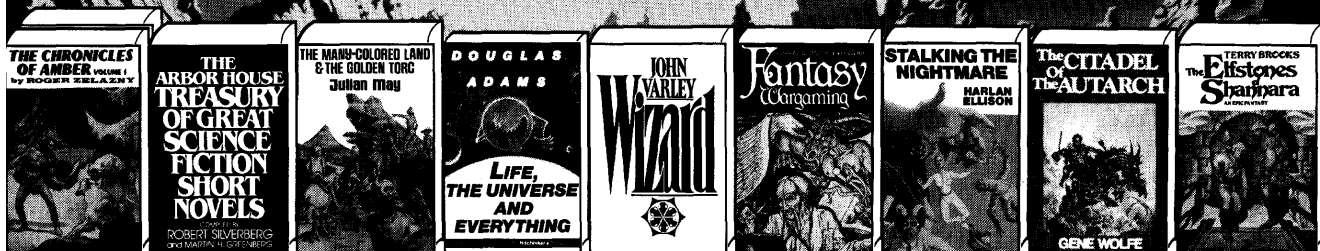
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The chivalrous cavalier

by Gary Gygax

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Here is another installment of the new character classes promised for the expansion of the AD&D™ game system. The *cavalier* class, or sub-class of fighter, if you will, is predicated upon knighthood and chivalry. Because this is a fantasy game, and because every campaign certainly does not include feudalism and chivalry, the class contains changes from historical facts and legends. These changes, of course, are what makes the cavalier class compatible with the overall game system.

As usual, your comments are invited. Input is most desirable, for what appears here is the basis — not the final form — of the sub-class. As is also usual, it is unlikely that comments sent to us will receive a direct reply — there just isn't anyone on staff at this time to handle such work. While I am working to put together AD&D™ material, and Frank Mentzer is engaged in the revision and expansion of the D&D® game system, the Industrious Staff of TSR are seeking personnel to fulfill the needs of you, the Understanding Readers. Thus, we should soon have the wherewithal to respond properly to all correspondence. Meanwhile, suffer along and accept my general thanks to all of you. On to the business at hand!

The Cavalier

The cavalier character is a sub-class of fighter. In order to become a cavalier, the character must be in service to some deity, noble, order, or special cause. The DM will determine if this requirement can be met and if it is properly met. Likewise, the cavalier must always place honor, bravery, and personal deeds in the forefront of his or her activity. The DM will always monitor the activity of a cavalier character to make certain that the role is properly played. The general "code" of chivalry which must be subscribed to by the cavalier is appended. The DM will modify and augment this code as he or she deems suitable for the circumstances of your particular campaign.

In general, the cavalier character must be of the correct social class, i.e. gentle or noble birth, or of the accepted aristocracy for candidacy to knighthood. This requirement usually means that the character must be of a knightly, noble, or royal family which has suitable financial means to support the training necessary for entrance to the class of cavalier. Your DM will determine this from information which he or she has on hand for the purpose.

Initially, the cavalier character must be of Good alignment, whether Lawful, Neutral, or Chaotic. Alignment change will not adversely affect a cavalier when it is gradual and reasoned. Change of alignment after 4th level is subject to all of the usual penalties, however.

The cavalier character must have minimum ability scores of 15 in strength, dexterity, and constitution, and 10 in intelligence

and wisdom. No bonus to earned experience is ever applicable, regardless of attribute score totals.

As stated above, service is the paramount requirement for assumption of cavalier status. This service can be to a deity, state, order, or any master, particularly one of high station. After attaining knighthood, the cavalier can renounce former service, of course. At such point, the cavalier then champions a creed or cause, or is simply a rogue. In all cases, social status is likewise of paramount importance, and this must be maintained. The activity of the cavalier is such that it precludes any other profession other than that of paladin. The paladin-cavalier is detailed hereafter. Other than this exception, there can be no multi-classed cavalier or dual-classed cavalier.

The knightly profession of cavalier demands constant training and practice at arms and warfare. A portion of each day not spent adventuring must be spent in mounted arms drill and combat practice afoot.

Mounted combat is the especial forte of the cavalier class. When a human cavalier (but not an elven or half-elven one) is mounted, he or she makes all attacks at 1 level above his or her actual level of experience. This applies only to horses or other mounts which are listed as steeds for the class, or mounts of which the DM has approved.

Knowledge of horses, and other sorts of mounts as well, enables the cavalier to be able to estimate the relative worth of a steed. Thus, when a cavalier examines a mount, he or she can tell if it has low worth (one-third or fewer of the creature type's maximum possible hit points), average worth, or high worth (two-thirds or more of the maximum possible hit points). Any steed selected by a cavalier will have +2 hit points per hit die (up to the maximum number of points per die, of course). Other special abilities regarding steeds are covered under the *Horse-manship and Mounts* heading given hereafter.

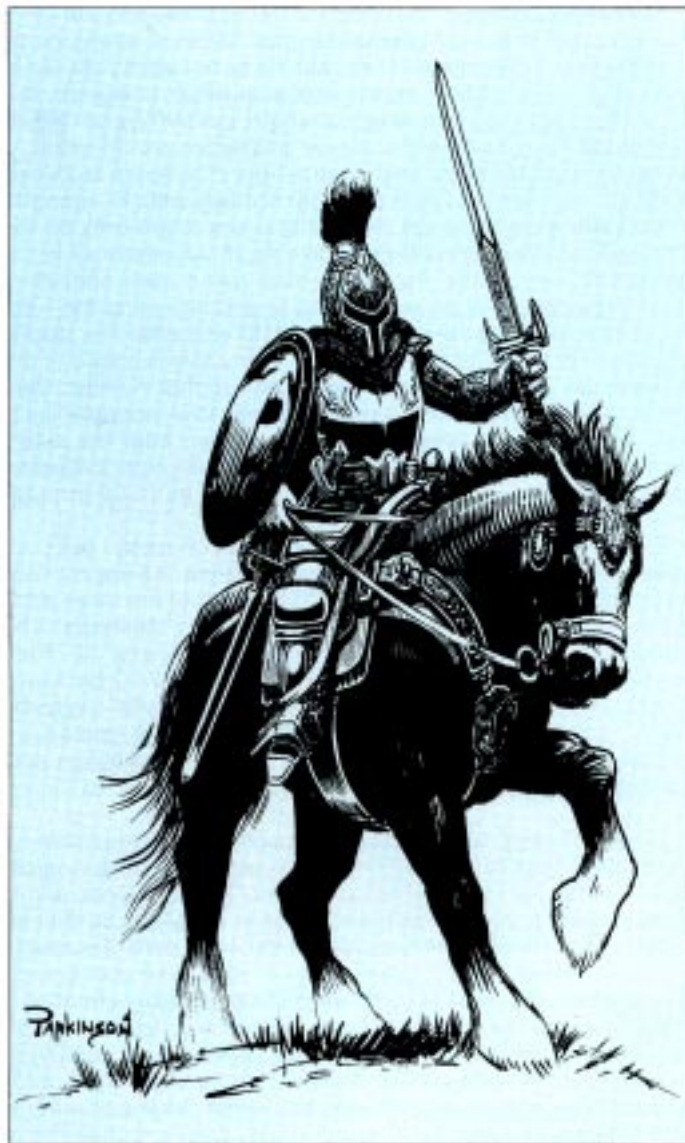
Weapons of many sorts are known to the cavalier class. The selection of weapons, proficiency with them, and eventual specialization are all different from all of the other character classes. The lance must always be the first weapon of proficiency and then specialization. The weapons which a cavalier will use are listed below, and then a table of weapon proficiency and weapon specialization is given. Because personal bravery might be questioned if a cavalier fought at a distance, some orders might forbid the use of missile weapons such as the bow or crossbow. Naturally, elven orders will not do so.

Weapons skill also enables the cavalier to *parry* more effectively than other sorts of fighters. Should a cavalier choose to parry rather than attack, all of the cavalier's "to hit" bonuses (from strength, specialization, magical sword, etc.) can be used to subtract from an attacker's "to hit" die roll(s). Of course, only one attacker can be so affected. However, the cavalier can also use his or her shield to parry attacks from a second opponent, reducing that opponent's "to hit" die roll(s) by -1 plus any magical bonuses of the shield, also expressed as a negative

number. Thus, a +1 magic shield could be used to parry so that “to hit” die roll(s) from an attacker were reduced by -2. By weapon and shield parrying, a cavalier can seek to thwart the attacks of two opponents. If a third is also attacking, such attacks will then be made as if the cavalier had no shield, since that instrument is being employed in defensive parrying. If the cavalier performs one or two parries, he or she cannot also attack, even though he or she may otherwise be entitled to more than 1 attack per round.

The cavalier considers armor as much a badge of station as a protection. Thus, the cavalier character will always possess the very best and finest-quality armor he or she is able to own. Appearance is as important as function, so engraving, inlaying, and decoration will always be sought. Plate will be selected in preference to banded or splint, banded or splint in preference to chain mail, chain in preference to scale, and ring mail last of all. A cavalier will never wear leather or padded armor of any sort — such protection is for thieves and peasants! The above applies even in the case of magical armor, so +2 magic chain is certainly not acceptable to the cavalier if he or she can have banded or splint armor instead.

Plate Armor: A cavalier character from a landed family of gentle (knightly) or noble birth will always be suited in plate armor. Note that this is different from plate mail in that it does not require extensive use of chain mail, pieces of plate, and heavy padding. Thus, plate armor is of the same relative bulk and weight as chain mail. The wearer is able to move at a base rate of 9". All plate armor is carefully fitted to the individual, so not one suit of plate armor in a thousand will fit another person. The armor class of plate armor is either 2 or 1, depending on the quality of workmanship. For game purposes, the two sorts are distinguished from each other as Field Plate Armor (AC 2) and Plate Armor (AC 1). Because of the individual nature of this sort of protection, a suit of magical plate armor is never discovered. If a cavalier desires magical armor of this nature, he or she must have it specially constructed and enchanted. Such a process will require weeks of fitting, months of work at a forge by the most expert dwarven crafters, the finest mithral or adamantite-alloyed steel, and a year or more of magical enchanting. The cost of such work is certainly in excess of 100,000 gold pieces per each “plus” of enchantment, and such armor is very rare indeed.



CHARACTER RACE TABLE I.(A): CHARACTER CLASS LIMITATIONS

Character Class	Dwarven	Elven	Gnome	Half-Elven	Halfling	Half-Orc	Human
FIGHTER							
Cavalier	no	U	no	U	no	no	U

CHARACTER CLASSES TABLE I.(A): HIT DICE, SPELL ABILITY, AND CLASS LEVEL LIMIT

Character Class	Hit Die Type	Maximum Number of Hit Dice	Spell Ability	Class Level Limit
FIGHTER				
Cavalier	d10	10 ¹	no	none

¹— Initial hit points for a 1st level cavalier range from 4-13 (generated either as d10+3 or 3d4+1), due to the necessity of having to attain the social status necessary for 1st level.

CHARACTER CLASS TABLE II.(A): ARMOR AND WEAPONS PERMITTED

Character Class	Armor	Shield	Weapons ¹	Oil	Poison
FIGHTER					
Cavalier	any ²	any	any ³	yes ⁴	no ⁵

¹— This heading includes any magical weapons of the type named, unless use of such a weapon by the class in question is specifically prohibited in the description of the magic weapon.

²— However, padded or leather armor— including studded leather armor— is not acceptable to the class. The class also has access to plate armor, not otherwise available to any other type of character.

³— However, pole arms and missile weapons other than those listed as acceptable to the class are unacceptable and will never be used. Likewise, those weapons commonly associated with peasants will be shunned.

⁴— Personal use of oil is unacceptable, but its general employment by others and its use in siege craft are acceptable.

⁵— Poison use is deemed unchivalrous and relegated to Evil characters only.

Improving Abilities: The constant training and endurance of hardship which the cavalier undergoes hardens, strengthens, and toughens the character so that his or her ability scores in the major areas improve slowly with acquisition of experience. When the points for a cavalier's strength, dexterity, and constitution are recorded on the player character record sheet, a slash (/) must be made and a percentile dice score recorded after the number, just as is done for fighters with 18 strength. This is done even though the ability score might only be the minimal 15; the score will be shown as 15/xx, where xx is the percentile dice score. As the cavalier gains each additional level of professional experience, up to and including the 10th, he or she rolls two 10-sided dice (2d10) and adds the results together for a total of 2 to 20 points. This score is added to the number on the right of the slash, and if this number then exceeds 99, the number to the left of the slash is increased by 1, and the percentile remainder, if any, shown after the slash. Ability scores in strength, dexterity, and constitution (including female character strength) may rise as high as 18/00 through this method.

Example of increase in scores: A cavalier character has succeeded in attaining 2nd level and undergone the appropriate training. He or she then rolled 2d10 for each of the three attributes affected by level acquisition: strength, dexterity, and constitution. The numbers rolled were 03, 16, and 14. They were added to existing totals as follows: Str 17/92 becomes 17/95, Dex 16/29 becomes 16/45, and Con 15/88 becomes 16/02. Since 1 full point of constitution has been gained, an adjustment in hit points and system shock/resurrection percentages must be made.

Saving Throws: All of a cavalier's saving throws are made on the regular table for fighters. However, fear of any sort, magical or otherwise, will never affect a cavalier. Those of Good alignment radiate a protection from fear in a 1" radius, so that all allied creatures within this radius are also immune to the effects of *fear*. Similarly, spells or magical or magic-like phenomena which affect the mind are 90% unlikely to have any effect on a cavalier character. Thus, such powers as *beguilement*, *charm* (except that derived from comeliness), *domination*, *hold*, *hypnosis*, *magic jar*, *possession*, a psionic *mind blast*, *sleep*, *suggestion*, etc., are unlikely to have any effect, for the cavalier is first entitled to resist such powers with a 90% probability of success, and is then entitled to a saving throw, if applicable. Note that illusion spells which might affect the mind of the cavalier are not included in the above list, but the saving throw versus such spells is made at +2 by the cavalier.

Damage: The specific dedication of cavaliers of Good alignment is such that they are able to survive at negative hit-point totals, while cavaliers of Neutral or any Evil alignment (those whose alignment has changed for some reason) cannot do so. The maximum number of negative hit points allowable is equal to the number of hit points the cavalier had at 1st level, i.e. 4-13. Note that when a negative number of hit points is reached, the cavalier can no longer attack but must immediately rest, bind wounds, and seek healing. Normal healing of wounds is the same as for fighters, except that the cavalier of Good alignment receives a bonus of 1 to 4 hit points' worth of healing (roll d4) at the end of each full week of normal healing. This bonus is available only to dedicated cavaliers of Good alignment and can be obtained only after one full week of rest.

Acceptable Background: Because of the many possible social structures from campaign to campaign, hard and fast rules are not possible here. The family background of a cavalier character must be aristocratic, however, and if a feudal system prevails in the campaign, the cavalier *must* be from a family of gentle or noble (including royal) origin. Landless aristocrats (knights or nobles) are typically precluded from having a child immediately enter the cavalier class at 1st level, since they are unable to afford the training and equipment needed. Such

families (as well as lesser families being particularly honored) might, however, be allowed to have a child candidate enter the cavalier class as a 0 level *horseman* retainer of a knight, with 1 d4+1 (2-5) hit points and -1,500 experience points, work up to a 0 level *lancer* retainer with 2d4+1 (3-9) hit points, and eventually become a 1st level *armiger* retainer with 3d4+1 (4-13) hit points. (See the experience point table given hereafter.) Social station and position are always of utmost importance to the cavalier. Your DM will know how to adjudicate such questions, based on his or her campaign's social and cultural systems.

In all cases, elven and half-elven cavaliers *must* be of landed gentle (knightly) or noble birth. Furthermore, half-elves and elves must be high elves or gray elves, not any other derivation.

Horsemanship and Mounts: All cavaliers are virtually born and bred to the saddle. One is unlikely to be thrown from the saddle, or injured when his mount falls, and the base 85% probability against either occurring is reduced by 1% per level of the cavalier, i.e. 86% at 1st level, 87% at 2nd, etc. A cavalier will ride only a trained warhorse unless mounted travel is absolutely necessary and no such mount is available. At higher levels, the cavalier will also ride other sorts of steeds. Horsemanship abilities are as follows:

3rd level: At this level the cavalier can vault into the saddle of his or her mount with bulky armor and have the steed underway in 1 segment.

5th level: At this level the cavalier can urge his or her mount to greater speed than normal. The additional speed possible equals a 2" bonus to movement rate, and this can be sustained for up to 6 turns. The extra speed thus gained will have no ill effects upon the mount, although normal rest and feeding are always necessary.

7th level: At this level the cavalier is able to handle and ride a pegasus as a steed.

9th level: At this level the cavalier is able to handle and ride a hippogriff as a steed.

11th level: At this level the cavalier is able to handle and ride a griffon or similar creature as a steed.

In any case, a cavalier's mount will be friendly to and accept the cavalier as long as it is treated properly by the character. Of course, creatures of Good alignment will not allow any of Evil sort to come near in these cases, and vice versa.

Special Note: Female elven cavaliers are able to handle and ride unicorns as steeds at 4th level.

Followers: The cavalier will eventually attract followers. This occurs as his or her reputation and device become known and recognized. Cavaliers of Evil alignment will attract only that sort of follower, and likewise can have only certain sorts of henchmen. All of this will be handled appropriately by the DM. Neutral-aligned cavaliers will attract no followers.

Evil Cavaliers: If a cavalier elects to move his or her alignment to that of Evil, the various penalties given above always apply. Although the cavalier can then resort to poison use, the reputation and shield device of the Evil cavalier will become known. All cavaliers of Good alignment are duty-bound to attack and attempt to destroy cavaliers of Evil alignment.

Hospitality: A cavalier is entitled to full hospitality — food, lodging, and whatever else is needed (within reason under the circumstances) — from all other cavaliers of the same alignment. Of course, Evil-aligned cavaliers may freely ignore such obligation. Hospitality is likewise due from all gentle, noble, and royal households according to their ability, alignment, and relationships between various political divisions which might be concerned.

Cavalier-Paladins: The especially dedicated cavalier is, in fact, a cavalier-paladin. All of the rules and guidelines pertaining to the cavalier sub-class apply. Likewise, all the rules of the paladin sub-class apply except as follows: Six magic weapons



can be owned, spells are never gained, followers are attracted as with any cavalier. The cavalier-paladin must be of Lawful Good alignment and remain so.

CAVALIERS (FIGHTERS) TABLE

Experience Points	10-sided Dice		
	Experience Level	Points for Accumulated Hit Level	Title
(-1,500 — -501)	0	1d4+1	Horseman)
(-501 — -1)	0	2d4+ 1	Lancer)
0 — 2,500	1	1 +3 hp ¹	Armiger
2,501 — 5,000	2	2	Scutifer
5,001 — 10,000	3	3	Esquire
10,001 — 18,500	4	4	Knight Errant
18,501 — 37,000	5	5	Knight Bachelor
37,001 — 85,000	6	6	Knight
85,001 — 140,000	7	7	Grand Knight
140,001 — 220,000	8	8	Banneret
220,001 — 300,000	9	9	Chevalier
300,001 — 600,000	10	10	Cavalier
600,001 — 900,000	11	10+3	Cavalier, 11th ²
900,001 — 1,200,000	12	10+6	Cavalier, 12th ²

¹ — If qualification for 1st level required progression through two 0-level grades, then hit dice for 1st level are 3d4+1, but in all other cases 1d10+3 applies.

² — 300,000 exp. pts. per level beyond the 12th. At 13th level and above, level title is Cavalier Commander.

FIGHTERS et al & CAVALIERS ATTACKS PER MELEE ROUND TABLE

Level	Attacks per Melee Round ¹
Cavalier 1-5	1/1 or 3/2
Cavalier 6-10	3/2 or 2/1
Cavalier 11-15	2/1 or 5/4
Cavalier 16 & up	5/4 or 3/1

¹ — For all thrusting or striking weapons only. The first column is for any such weapon; the second column (after the word "or") shows the rate for weapons of such nature at which the user has gained *specialization*.

CAVALIER ARCHER/CROSSBOWMAN SPECIALIST LEVEL TABLE

Level	Rate of Arrow Fire per Round	Rate of Bolt Fire per Round
1-5	—	3/2
6-10	3/1	2/1
11-15	4/1	5/4
16& up	5/1	3/1

WEAPONS USABLE BY CAVALIERS

(in order of preference)

Weapon Type	Specialization Possibility
Lance	yes; mandatory
Sword, long	Yes
Sword, broad	yes; double possible (for humans only)
Mace, horseman's	yes; double possible
Sword, bastard	yes
Sword, two-handed	no
Axe, battle	yes
Flail, horseman's	yes
Pick, military, horseman's	yes
Dagger	Yes
Sword, short	yes
Scimitar (falchion, etc.)	yes; double possible
Bec de corbin	no
Halberd (pole axe)	no
Javelin	yes
Bow, elven short composite	yes (elves, ½-elves only)

Note: Missile weapons are least preferred by a cavalier, because they might call into question the personal bravery of the character. This applies only to human cavaliers. Characters of already proven personal courage are typically the only ones to specialize in the use of missile weapons.

WEAPON PROFICIENCY AND SPECIALIZATION TABLE FOR CAVALIERS

Level of Cavalier	Number of Weapons of Proficiency	Additional Number of Weapons of Specialization
0 (-2)	1	0
0 (-1)	2 ¹	0
1st	3	0
2nd	3	1 (lance)
3rd	4	1
4th	4	2
5th	5	2
6th.	5	3
7th	5	3
8th	6	4
9th	7	4
10th & up	7	5

¹ — The second weapon must always be a lance.

Notes Regarding Weapon Specialization for Cavaliers:

Normal Specialization: Hand-hurled weapons, thrusting weapons, and striking weapons have normal specialization bonuses of +2 "to hit" and +1 damage. All regular rules apply,

and 1 proficiency number must be given up to bring a *double specialization* to the weapon type.

Double Specialization: Only certain weapons can be raised to the double specialization class, i.e. broad sword, horseman's mace, and scimitar. As stated, double specialization requires the use of 1 proficiency number, so the total number of proficient weapons will be reduced accordingly. Double specialization is possible for cavaliers only. Bonus "to hit" is +3 and damage bonus is +3. All specialization bonuses, as usual, are in addition to any others for dexterity, strength, mounted combat, spell effect, or magic-weapon usage.

Archer Specialization: Elven cavaliers with specialization in the bow can fire while mounted and still gain specialized rate of fire and "to hit" and damage bonuses. Since they also gain their bonuses for elven race, the base "to hit" addition is +3 and damage is +3 also. Half-elves can fire while mounted but gain no racial bonus. All other standard rules apply.

Half-Elves Archer Specialization: In order for half-elves cavaliers to specialize in the bow, they must give up 2 numbers in the proficiency category, so with archer specialization, the total number of proficiencies in weapons will be reduced by 2.

Half-Elves and Human Crossbow Specialists: In order for half-elves and humans to specialize in the crossbow, they must give up 1 number in the proficiency category, so with crossbow specialization, the total number of proficient weapons will be reduced by 1.

Example of Specialization: Let us assume that a half-elfen cavalier has advanced through the first 10 levels in his profession. The development of specialized weapon use and weapon proficiencies are shown by indicating in parentheses the level at which the specialization or proficiency was gained:

Proficient Weapons	Specialized Weapons
lance (1) ¹	lance (2)
sword, long (1) ¹	crossbow (4)
crossbow (1) ¹	mace (6) ²
mace (2) ¹	mace x2 (8)
dagger (3)	sword, long (10)
sword, short (5)	
sword, broad (6)	
sword, bastard (7)	
axe, battle (9)	
bec de corbin (10)	

¹ — These weapon proficiencies are superseded by subsequent specialization in those weapons, so that they no longer count as weapons of proficiency. Because the half-elfen cavalier in this example has elected to specialize in the crossbow, the total number of weapon proficiencies available to the character at 10th level is reduced by 1, from 7 to 6. The "proficient weapons" for this character at 10th level are the dagger, short sword, broad sword, bastard sword, battle axe, and bec de corbin.

² — This specialization was superseded when the cavalier elected to take double specialization in the mace at 8th level. The total number of "specialized weapons" (counting the mace as 2) is 5, the maximum allowable for a cavalier of 10th level.

Cavalier Lance Specialization: The lance is *the* weapon of the cavalier sub-class, and it automatically becomes a prime weapon — first as a weapon of proficiency, then as a weapon of specialization at 2nd level. The specialization bonus is +2 "to hit." Damage bonus is +1 per level of the cavalier using the weapon, when mounted (plus charge bonus for lance, as applicable), or +1 when dismounted. The cavalier's mounted bonus "to hit" and damage also applies. When the lance is used by a dismounted cavalier, it is treated as a *polearm* with respect to all specifications except length, weight, and speed factor (all of which are those of the lance). The weapon is +2 "to hit" in such cases, but damage is as a polearm +1.

For the sake of simplicity, no difference between a light and heavy lance is given. All lances considered here are of the heavy variety. Light lances are, in fact, equal to spears.

Chivalry, Knighthood, and the Cavalier: The cavalier must follow a code of conduct and ethics, akin to chivalry. Upon being sworn to knighthood, the cavalier must pledge himself or herself to this code. Failure to sustain the oath is not sufficient reason to revoke knighthood, unless the order or liege lord of the cavalier demands it. In this latter case, the cavalier becomes a fighter, but weapon specialization is not lost.

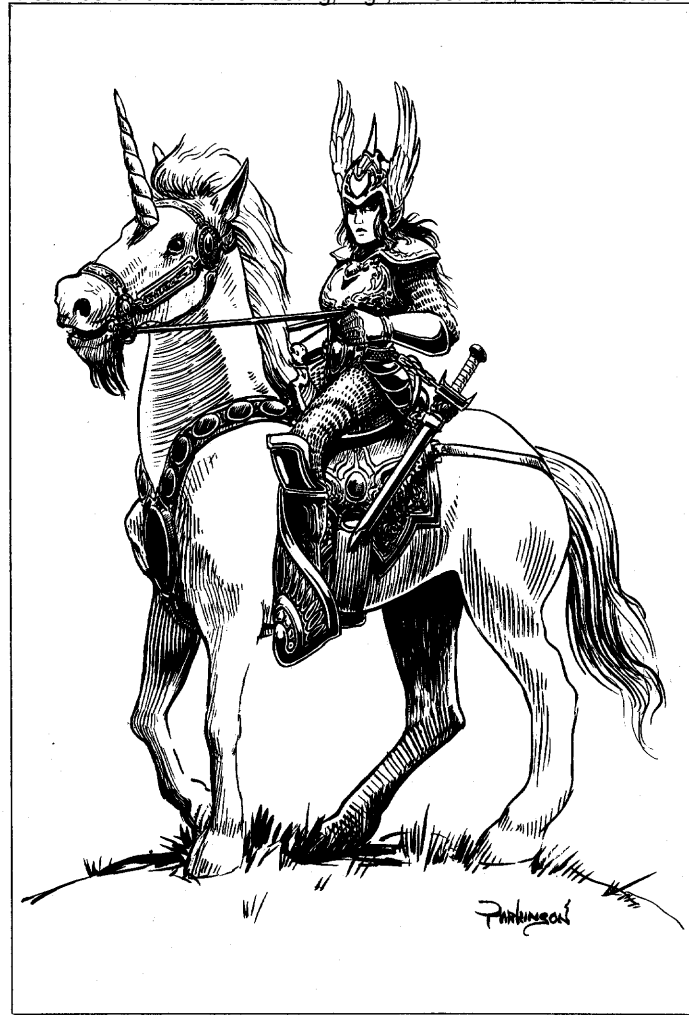
A cavalier must serve someone or some cause — normally a deity, greater noble, order of knighthood, or the like. Knighthood is normally not conferred prior to age 21. The *virtues* of a knight are these:

<i>Liberality</i>	<i>Honor</i>	<i>Good Faith</i>
<i>Glory</i>	<i>Unselfishness</i>	<i>Pride</i>
<i>Courtesy</i>	<i>Bravery</i>	

The code of chivalry is summed up as follows:

Noble service willingly rendered.
Defense of any charge unto death.
Courage and enterprise in obedience to rule.
Respect for all peers.
Honor to all above your station.
Military prowess exercised in service to your lord.
Courtesy to all ladies.
War is the flowering of chivalry.
Battle is the test of manhood.
Combat is glory.
Personal glory above all in battle.
Obedience and respect from all beneath your station.
Scorn for those who are lowly and ignoble.
Death to all who oppose the cause.
Death before dishonor.

Investiture of an esquire to knighthood must be done by a cavalier of two or more levels above the candidate, or by any noble. The ceremony can be a simple dubbing with a sword, or it can be a full ritual of fasting, vigil, investment, and celebration.





INFORMATION FOR THE DUNGEON MASTER

Combat Table: Cavaliers use the table for fighters. Remember that when mounted, cavaliers attack at 1 level higher than their actual level of experience.

Saving Throws: Cavaliers save as fighters, with 90% immunity to mind-affecting spells other than illusions and +2 versus illusion spells. They are immune to *fear* and its effects.

Training: A cavalier must always be trained by a cavalier of at least 4th level, or one of 2 levels above his or her own, whichever is the higher. After attaining 6th level, however, cavaliers no longer need training of any formal sort; their normal regimen will suffice.

Starting Money & Equipment: The funds and equipment of the beginning character depend on his or her social class:

LMC: 20-80 gp, shield, sword (any), riding horse

MMC: 20-80 gp, shield, dagger, sword (broad or long), light warhorse

UMC: 20-80 gp, shield, chainmail, sword (broad or long), lance, light warhorse

LUC: 70-180 gp, shield, plate mail, dagger, sword (long or broad), lance, medium warhorse

MUC: 70-180 gp, shield, field plate armor, dagger, sword (long or broad), lance, heavy warhorse

UUC: 130-180 gp, shield, plate armor, dagger, sword (long or broad), mace, lance, heavy warhorse with leather barding

Horses are assumed to be complete with tack, harness, saddle, and saddlebags appropriate to the station of the cavalier.

Followers: Unlike other sorts of characters, cavaliers begin to attract followers at low level. These troops are men-at-arms of one sort or another. The type of followers attracted at each level is determined on the table in the DMG for fighters. The number of troop followers is shown below. Those lost are not replaced except by troops from succeeding levels. The cavalier must go to a locale where such men-at-arms are located in order for him or her to attract the followers. Although the followers do not demand wages or salary, they must be fed, cared for, and rewarded as suitable for the conditions.

The followers attracted are:

4th level: 1-4 men-at-arms, plus

5th level: 2-8 men-at-arms, plus

6th level: 3-12 men-at-arms, plus

7th level: 6-24 men-at-arms, plus

8th level: 12-48 men-at-arms, plus

9th level: 24-96 men-at-arms, plus

10th level: 48-192 men-at-arms, total

Neutral cavaliers will attract regular men-at-arms only in rare circumstances, such as when they champion a cause. For example, some neutral forest dwellers might be in conflict with a state which is ruled by Evil or Good rulers who wish to conquer the woods people. If the cavalier champions the cause of the woodland folk, he will attract numbers of their fighters (men-at-arms). They will not remain if he thereafter goes elsewhere.

Evil cavaliers will attract only bandits, brigands, and the like. They could actually attract orcs or hobgoblins if the circumstances allow. If monsters of 1+1 hit dice or greater strength are considered, reduce the total number accordingly, if the result will overcompensate for penalties.

Leaders of Followers: For every 20 troops which serve a cavalier there will be a fighter follower-leader of 5th level (see DMG under Followers, Fighters). For every 60 troops there will be a 6th level leader and a 3rd level lieutenant as well. These gains will be made as total men-at-arms reach appropriate totals. They will not be replaced if they are slain, although the cavalier can, of course, seek to recruit mercenaries to do so.

Special leaders for Evil cavaliers' troops will be of Evil alignment or greater power; i.e., a troll is about equal to a 5th level

fighter. There is also a 1% per level chance that an encountered intelligent monster of fewer hit dice and like alignment will become a follower of the Evil cavalier. Intelligent monsters of like alignment will be likely, at a chance of 5% per level of the Evil cavalier, to be disposed to cooperate with, or at least remain neutral to, the character if service is not considered.

Support and upkeep of followers of all sorts requires only food, lodging, and whatever else the cavalier can provide according to the circumstances of the cavalier. Of course, the cavalier should value all followers and provide for them to the very best of his or her ability.

Henchmen: The total number of henchmen possible for a cavalier character is 1 greater than the number shown on the charisma table, 3 greater if the cavalier is of Good alignment. The sorts of henchmen which a cavalier will (or can) accept (attract) are:

Good alignment	Neutral alignment	Evil alignment
clerics	druids	clerics
fighters	fighters	fighters
cavaliers	cavaliers	cavaliers
paladins	magic-users	magic-users
magic-users	thieves	thieves
bards	bards	assassins
jesters	jesters	jesters

Retainers: As soon as a cavalier of Good alignment reaches 4th level (Knight Errant), he or she must acquire at least 1 retainer. This can be an Armiger or a Scutifer (or both). At 5th level (Knight Bachelor), the cavalier must have both an Armiger and a Scutifer in service. At 6th level (Knight), an Esquire must be added to the staff of retainers. At 7th level (Grand Knight), a Horseman (herald), and a Lancer (guard) must be added to the staff. At 8th level, the Banneret must bring at least an additional mounted man-at-arms to his staff of retainers. All cavalier class retainers will serve for nothing more than care, upkeep, and training, as applicable. Gifts are always accepted, of course. Mounted men-at-arms (and other possible retainers) are dealt with in the DMG.

Only when a cavalier reaches 9th level and above can he or she willingly travel without a full complement of staff. At that level, the cavalier can travel alone, or with a horde, if he or she pleases. At lower level, the master of the cavalier can require that he or she travel sans retainers.

Battle Flag: The cavalier of 4th or higher level is entitled to fly a pennon from his or her lance. This must always be done on the battle field. A duplicate of this flag will be held by the Esquire, with Armiger and Scutifer, to mark the territory of the cavalier. If this marker is lost, dishonor accrues to the cavalier, and he or she must make every effort to regain the lost pennant.

Armorial Bearings: The armorial bearings of a cavalier must always be displayed when he or she does battle. (In tournament or joust, status can be kept unknown by use of a solid cover to hide bearings — the "black knight," etc.). When traveling, the armorial bearings can be covered, but when an encounter occurs, the cavalier will always display the escutcheon to a possible opponent able to understand the meaning of the shield devices. If you are unable to assign proper armorial bearings, consult a book of heraldry.

Obedience: Cavaliers cannot be controlled in battle situations. They will charge to attack any enemy in sight, with the following order of preference:

1. powerful (mythical) monsters (dragons, demons, giants, etc.) or enemy leaders
2. opponent cavaliers of great renown
3. opponent cavalry of noble status
4. opponent cavalry
5. opponent elite footmen
6. opponent camp
7. opponent missile troops
8. levies or peasants

The cavalier's charge will be made at full speed, regardless of army cohesion, intervening friendly troops, or other such considerations.

The ecology of . . .

The PIERCER



by Chris Elliott and Richard Edwards

Being the text of an address given to the Wizards Guild of Kabring by the Wizard Pyrex, shortly before his unfortunate demise. . . .

"Brothers and sisters in the arcane arts:

"There can be few here tonight who at some time in the course of an expedition underground have not had to leap out of the way of a piercer launching itself from its roost high in the shadows above. If the piercer misses, it is usually smeared across the cavern floor. If it hits, it often does so with deadly accuracy. Because of these aspects of its existence, few people have any real idea of the creature's true nature or life cycle. For instance, in the Bestiary of Xygag, the sage has this to say about the piercer:

"'Ye Piercer doth look like unto a stalactyte, and hangeth from the roofs of caves and caverns. Unto the height of a man, and thicker than a man's thigh do they grow, and in groups do they hang. If a creature doth pass beneath them, they will by its heat and noise perceive it, and fall upon it to kill and devour it, though in any other way they move but exceeding slow.'"

"Hardly pushing back the frontiers of scholarly analysis, I think you would agree. Unanswered therein are such questions as: How does it move? How does it feed? How, if it attacks only by sensing noise and heat, can it be so deadly accurate? And how, once it has

impaled its prey, does it regain its lofty perch?

"Well, we now have the answers. After much careful and often dangerous research and observation, I have established the life cycle of this remarkable animal, which I shall now relate while a number of my assistants illustrate with conjured images.

"The piercer is a mollusk, hatched from an egg the size of a hen's, laid in clutches of six or eight in crevices on cavern walls or floors.

"When first hatched, it resembles a slug with a rather more pointed tail than usual, but soon its abrasive tongue is scouring from the walls not only the fungi on which the young feed, but grit and sand. Gradually the grit and sand are secreted into a rocky shell around its body, growing from a thin, sturdy point to a cone as thick around as a man's thigh, as it grows. When the piercer is about a foot long, it develops the distinctive adult oculars or eye stalks, which can be extended from the shell to point back along it.

"After slowly making its way to the roof of a cave, the adult piercer hangs there by its sucker foot, oculars alertly canted, waiting for its prey. Great patience is required, but when a creature passes immediately underneath it, down it

plummets with fearful accuracy. Normally, its rocky shell will penetrate most hides, and it makes a kill.

"What *then*? I hear you ask. How do it feed on its prey, and how does it surmount the more immediate problem being stuck bolt upright in a skewer orc? Fair questions, indeed.

"What in fact happens is that the piercer must briefly leave its protective covering, and eat its prey while clear the shell. Now is when it is at its most vulnerable — save for when it mates. Whenever possible it prefers to partially extrude itself from its victim, overbalance, and then pull its shell clear. This done, it can feast at leisure on the corpse, before crawling back to the roof to begin again the long wait.

"From time to time, two piercers will make their way to the cavern floor, where they perform a slow and intricate courtship, tracing labyrinthine trails in the dust. At the end of this ritual, they emerge briefly from their shells to consummate their union, and then laboriously return to their rocky roosts. In due course another clutch of eggs is laid, and a other generation of these remarkable gastropods emerges to continue the cycle.

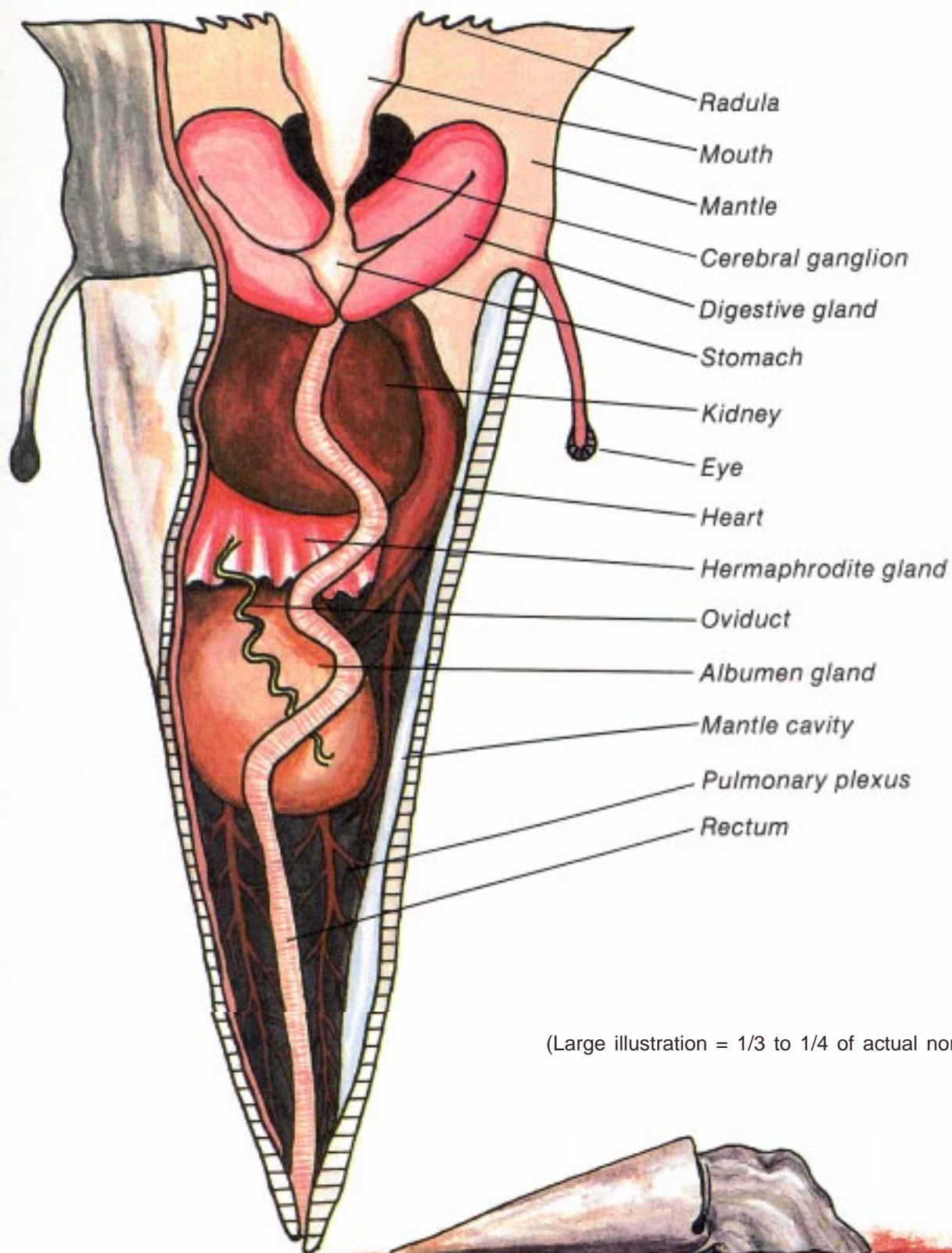
"Fellow thaumaturges, I give you *the piercer!*"

At this point a rabbit was released, and was promptly impaled by a small piercer previously unnoticed in the roof. Amid general uproar, the piercer was revealed to be an illusion, which was small consolation to the rabbit, but was generally agreed to be a stylish and highly professional finish to a fascinating address.

(This article previously appeared in Dragonlords — Yet Another Fantasy & Sci-Fi Roleplaying Magazine.)

The piercer

(Mollusca
Megastromus pilum)



(Large illustration = 1/3 to 1/4 of actual normal size)

Besides serving as adornment and a form of great wealth, gems in our real world have served as representations of gods or guardian spirits, protections from magic and evil creatures, healing and divining forces, and repositories of spells. Gems in myth, legend, and literature have been thought to be formed from tears, spat out by heroes or deities, grown on trees, or excreted by horses. Gems have also served as recognition symbols, and as the hearts of demons or the brains of serpents and other monstrous creatures.

Some people believed that gems' powers came from the carvings made on them, or from the wearing of them in certain combinations and arrangements, as in ancient India. The Hindus believe that only perfect gems have virtues and that inferior gems are a source of misfortune and unhappiness. Others say that gems from tropical climates are more powerful than those from colder areas. Theophrastus of ancient Greece, writing circa 315 B.C., advanced the theory that gems were male and female and reproduced in the ground. In line with this theory, many small gems were buried in the hope that they would grow larger and multiply.

The Forgotten Realms (the author's game world) abound with similar beliefs, and those who walk the many worlds have brought back tales of gems hitherto unknown. The precious stones and substances I have set down herein are by no means an exhaustive list, but added to those presented in the AD&D™ Dungeon Masters Guide (p. 26), they provide enough variety to encourage characters to consult jewelers and the like, and not regard gems merely as a convenient currency equivalent to gold pieces. Many precious substances not used in carvings or directly for ornament (such as ambergris and scented resins) that have a high market value have been omitted; DMs would do well to remember that more mundane things, like food, will be the most valuable commodity in many areas.

If a party should discover rough gemstones, they must either sell them for much lower prices than given on the tables, or cut, polish, and mount them personally. (Hiring a gemcutter usually costs too much to be able to resell cut gems at a profit.) A player character must have a dexterity of 17 or more and the secondary skill of Jeweler/Lapidary to cut a gem so as to obtain its full value (86% chance). The character must also

have spent at least 20% of his time, according to the DM's time records, practicing the skill for a period of some months before undertaking the gemcutting in question. Such work can be interrupted without loss, but is very time-consuming: preparing a single gem from rough to finished form can take 10-20 days entirely devoted only to the work, plus eating and sleeping. Doing a carving, or making a piece of jewelry involving several gems in a simple setting, can take from 20-30 days, and this time can be doubled or tripled for large or ambitious works. Work that is rushed, or attempted by a character with a dexterity of 16 or less, will not result in the best possible product—but bear in mind that the financial return such ornamentation will bring is not always directly related to its value. To get the best prices for gems, one must sell them in an area of "culture" and large population (such as a wealthy, bustling city), with careful attention to the fads and fashions of high society. Certain hues or types of gemstones will soar in popularity or vanish altogether in response to current preferences of high-profile individuals (such as heads of state) or changes in trade (for example, contact with a new culture having different clothing styles and gemstones).

Gemstone ore is usually found in veins or seams within other rock, and fairly often as streambed pebbles or in hardened lava flows, but there are four other noteworthy forms in which particular gemstones are found: vughs, geodes, enhydros, and thundereggs.

Vughs are cavities within rock where a vein of gem ore (once flowing water) opened out into a wider space in the rock and deposited gem crystals around its walls.

Geodes are small, round nodules of rock (usually formed when mineral-rich waters percolated into steam cavities in lava), sometimes called "potato stones" due to their shape. Within is a hollow cavity lined with gem crystals, most often amethyst or rock crystal.

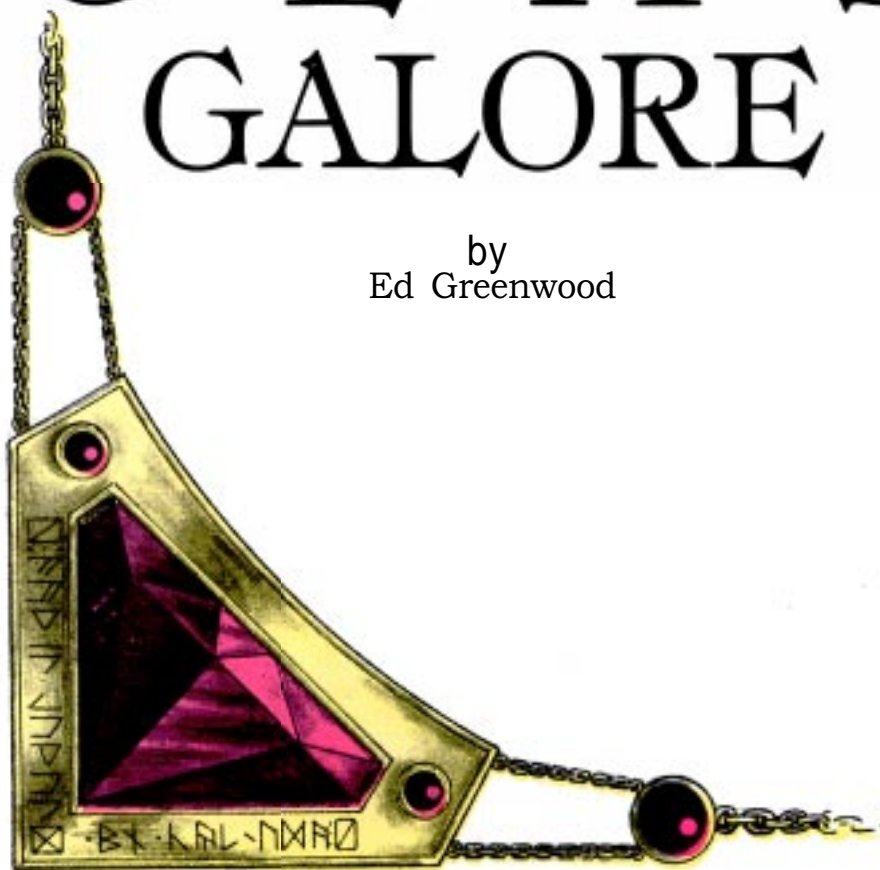
Enhydros ("water-agates") are masses of cloudy-white chalcedony within which water is sealed. When one is shaken, the trapped water can be heard splashing about.

Thundereggs are spherical nodules of silicified claystone and rhyolite, which display star-shaped masses of agate when cut into sections.

A prepared gemstone is priced according to size (weight), color, clarity (freedom from flaws such as cracks, bubbles, and inclusions of other substances), and its cut or shape. Some gems are polished glassy-smooth and curved ("cabochon"); others are cut with many symmetrical facets, an art requiring much skill. Fashions in cutting vary from place to place and with time, so any list or guide to cutting patterns is of too little general use to be given here.

G E M S G A L O R E

by
Ed Greenwood





STONES AND SHELLS BY TYPE

In the following lists and text, the names of transparent gems are printed in **outline type**; translucent gems are in *italic type*; and opaque gems are in regular type.

Ornamental stones — base value 10 g.p.

- | | |
|-----------------------|------------------------|
| 1. Agni Mani | 20. Oolite |
| 2. Algae | 21. <i>Ophealine</i> |
| 3. <i>Augelite</i> | 22. <i>Rosaline</i> |
| 4. Bluestone | 23. Sagenite |
| 5. <i>Chrysocolla</i> | 24. Sanidine |
| 6. <i>Corstal</i> | 25. <i>Sarbossa</i> |
| 7. Crown of silver | 26. Satin Spar |
| 8. <i>Disthene</i> | 27. Sharpstone |
| 9. <i>Epidote</i> | 28. Sheen |
| 10. Fire Agate | 29. Silkstone |
| 11. Fluorspar | 30. Snowflake Obsidian |
| 12. Frost Agate | 31. Sunstone |
| 13. <i>Goldline</i> | 32. <i>Thuparlial</i> |
| 14. Greenstone | 33. <i>Variscite</i> |
| 15. <i>Hyaline</i> | 34. Violane |
| 16. Lynx Eye | 35. Webstone |
| 17. <i>Microcline</i> | 36. Wonderstone |
| 18. Nelvine | 37. Woodtine |
| 19. Nune | 38. <i>Zarbrina</i> |

Agni Mani — a name given to certain tektites; bits of glass of celestial (meteoric) origin found in desert regions. The term has been carried to the Realms, where it is applied only to black tektite material, and it is used so here.

Algae — a type of quartz covered with dark brown wavy patterns, cut in slices or cabochon, and polished to bring forth the pattern.

Augelite — a soft, fragile gem found naturally in clear, colorless crystals. It is easily worked without special skill or tools but does not last long in normal use for adornment, and cannot be carved into delicate or intricate shapes without splitting.

Bluestone — a colloquial name in our world for sodalite, which is rich blue in color, soft and brittle. Sometimes it has veins of pink, white, cream, and yellow, and can be found in old and weathered rocky environments (such as the Canadian Shield, or, in the Realms, the Dalerling Mountains) in large blocks. It is usually cut cabochon or tumbled in barrels of gravel and sand; very rarely it is hard enough to be cut in facets. In our world it is sometimes called "ditroite," but appears here under the name it is known by in the Realms.

Chrysocolla — a translucent variety of chalcedony, colored blue-green to green by traces of copper. It is most highly valued when of uniform color and free of inclusions. Most specimens are tumbled for use as earrings and pendant stones; some are faceted for the same uses.

Corstal — the name by which petalite is known in the Realms. This rare mineral is found in colorless to pink crystals. It is fairly hard, brittle, and commonly has inclusions; when free of these inclusions

it can be faceted, but otherwise is cut cabochon.

Crown of silver — a colloquial name on our world for psilomelane chalcedony, a variety containing abundant minute plumes of black manganese arranged in bands. These polish to a brilliant metallic black. It is usually sliced and polished for inlays so as to best show the black bands, but can be tumbled or cut cabochon.

Disthene — also known as kyanite. It is abundant both here and in the Realms. It is easily cleaved, but difficult to cut in facets without unintended splitting occurring, and usually has many inclusions. It is found in crystals ranging in color from dark blue to pale green; fine blue facet-grade crystals are the most prized.

Epidote — an abundant gem, cut in cabochons or facets. Its smallest crystals are clear, but larger crystals are darker and darker shades of red. A variety (known here as piedmontite) can be cut into large cabochons of a deep rose color.

Fire Agate — the name given to chalcedony which contains thin lines of iridescent goethite. When properly cut, the iridescence displays red, brown, gold, and green hues, and the finest specimens are partly translucent—this allows the best display of color.

Fluorspar (fluorite) — a soft, readily cleavable gemstone occurring in many colors. If the rough gemstone is pale blue green, yellow, purple, or (the rare varieties) pink or red, or is small in quantity, it is usually cut into faceted gems. These are sometimes known as “cabra stones.” A massive, purple-and-white banded variety is used for carving (see Hardstones: Archon or “Blue John”).

Frost Agate — also known as “Frost Stone.” This is agate with white markings which resemble frost patterns. It is rare and beautiful, and is usually tumbled and polished glassy smooth. A gemcutter of unusual skill can cut the fragile stone in facets, without splitting, so that at each point where facets meet (such as in a polyhedron cut, the shape of a d20), a “snowflake” of white “frost” appears.

Goldline — the name given in the Realms to what is sometimes called “cacoxenite” (quartz with lines of gold-colored goethite imbedded in it). The stone may be citrine, amethyst, or smoky quartz — the goethite appears as brilliant yellow or gold fibers or tufts that run in parallel lines. Goldline is tumbled or cut cabochon, and usually occurs naturally in pieces of two to three inches in diameter. Sometimes larger slabs are found, but these rarely survive travel unbroken.

Greenstone — the common name, both here and in the Realms, of chlorastrolite (a grey-green variety of pumpellyite) found in nodules of up to ¾-inch diameter in solidified lava flows. It is soft

and is usually cut cabochon; the finest quality greenstone can be polished to a glassy finish, and such stones are sometimes called chlorastras.

Hyaline — often used in silver settings, cut as plates or cabochon; it is milky (or “white”) quartz. This milkiness is caused by tiny droplets of water or carbon dioxide trapped in the crystals. There are also often grains of gold in hyaline.

Lynx Eye — a specific type of labradorite (a feldspar gemstone). Labradorite is pale to dark grey and has patches of colored reflections. This “flash” is most commonly blue but can be of all shades: “green flash” labradorite is Lynx Eye, a name more often used in the Realms than here. Lynx Eye is usually cut cabochon, and fractures easily, so that most stones are less than an inch in diameter.

Microcline — a feldspar gemstone usually tumbled or cut cabochon. It is deep green to blue-green, and is sometimes referred to here as “amazonstone.” Microcline is the same material as that known as orthoclase, save that it consists of crystals of a different form. The tridinic crystals cleave easily, so that finished stones may split if handled carelessly. Tiny cleavage cracks reflect light, so that a polished microcline stone shimmers.

Nelvine — the name by which albite, a feldspar variety, is known in the Realms. It is soft and fragile, but easily cut with crude tools. It is found in large amounts in older rocks. Here, but not in the Realms, this substance is sometimes called “pigeon stone” due to its white, cream, fawn, or brownish-pink color. It exhibits a beautiful celestial-blue flash of iridescence, or play of reflected color, known as peristerism; this is similar to the adularescence or blue (sometimes silver) sheen of moonstone, another variety of feldspar (which is included in the gem tables of the DMG).

Nune — the name by which staurolite (sometimes called “cross stone” or “fairly stone”) is known in the Realms. It is translucent brown or nearly clear, and occurs in small (up to one inch across either arm) cross-shaped crystals, which are commonly polished to a smooth sheen and pierced to be worn as pendants or, linked, as bracelets. In the Realms, the cross is used as an ornamental and not a holy symbol, and is often seen.

Oolite — a quartz variety which occurs in minute spherules. It is solid brown in color, and is very similar to Algae (see above), which is wavy brown. Too small (commonly up to 1/16-inch diameter) to be cut, oolite spherules are usually polished to bring out the color and mounted in silver jewelry (particularly tiaras or pectorals).

Ophealine — the name by which axinite (“glass stone” or, if violet in hue, “yanolite”) is known in the Realms. (The name is pronounced “oh-fee-leen.”)

It is commonly brown in color — such a vivid brown that large crystals appear almost opaque. Ophealine is cut in facets, and although not possessing one of the most attractive gemstone hues, it can yield finished gemstones of considerable size, both hard and durable. On the streets of Waterdeep, such gems were once known as “knuckle stones”; when polished and mounted on rings, their sharp edges have laid open many a noble’s or thief’s face at many a drunken party.

Rosaline — also known as “unionite,” thulite, or pink zoisite. This is a stone found in massive, soft quantities (usually cut in one-pound blocks for trading, and later cut cabochon), or in harder crystals of vivid trichroism — purple, blue, and red, or purple, green, and red — which is cut in facets. Large crystals of this latter variety have brought prices approaching 1,000 gold pieces when fashions have turned to brooches and rings adorned with rosaline. Purple zoisite is also a common ornamental gemstone, usually called “purple rosaline” in the Realms, whereas the purple is thulite or zoisite here, and the pink variety only is known as rosaline.

Saganite — a variety of chalcedony with numerous straight needle-like inclusions of a different color (usually ivory or yellow with brown or greenish-black needles). The needles often radiate, starlike, from a common center. Saganite occurs in large deposits and is often sold in fist-sized (or larger) chunks. In Amn (the merchant-kingdom of the Realms), one may well hear two tradesmen discussing the sale price of “a fist of saganite.” In this world, saganite is sometimes called “needle stone,” “love stone,” or “hairstone.”

Sanidine — a feldspar gemstone, pale tan to straw-yellow in color, found on the surface of gravel scree or sand dunes. It is cut into faceted gems of ring-stone size or smaller, and is a favorite of the nomadic desert peoples.

Sarbossa — the name by which what we call thomsonite, lintonite, comptonite, ozakite, “eye stone,” or (to the Inuit) “fire rock,” is known in the Realms. It is found in small (up to 1-inch diameter) nodules in small cavities in rocks formed during volcanic eruptions, is fibrous, and therefore both tough and soft. It is basically grayish-green in color, but is sometimes beautifully colored with rings of pink, red, white and green.

Satin Spar — the sparkling variety of gypsum, also known as “feather gypsum,” used in gemstone carvings. It is very soft but accepts a good polish. It is naturally white, pink, pale orange, or pale brown, but can be dyed to almost any solid hue. (This process, however, kills its sparkle.)

Sharpstone — the name given in the Realms to novaculite, a quartz variety that occurs in various colors. Commonly

quarried as a gritty sharpening stone, it is sometimes fine enough for gemstone use, cut cabochon. It is difficult to polish to a high luster, but can yield large stones.

Sheen — a variety of obsidian which has many minute spangly inclusions, ranging in color from mahogany to silver and gold (the most valuable — see the section on semi-precious stones). It is usually tumbled (if large and attractive) or cut cabochon, and can be polished to a glossy, gleaming finish.

Silkstone — a quartz gemstone, a special, fibrous variety of Tiger Eye (properly called "binghamite" here) which has a faint chatoyance, or sparkle. It is found in many colors, yellow being the most abundant, and is cut cabochon, tumbled, or used for engraved gems.

Snowflake Obsidian — an obsidian variety found here and in the Realms in large deposits (of volcanic origin); it is black with greyish flower-like patches that often, especially if some stone can be cut away, radiate symmetrically, resembling snowflakes. It is brittle and weak, but often used for small carvings. In the Realms, it is either finished to tumbled gemstone form for sale, or sold in "trade blocks" (large irregular chunks, as quarried, of up to 25 pounds).

Sunstone — a feldspar gem, closely related to moonstone, and more properly known as oligoclase. Oligoclase may be colorless or faintly greenish and of facet grade, but most common by far is its softer (cabochon) sunstone variety. This rarely yields gemstones of over ¾-inch diameter, and has bright red or orange spangles (minute crystals of goethite or hematite) suspended in a nearly colorless background in a parallel fashion, giving the whole a rich golden or reddish-brown color. It is far rarer in the Realms than it is here, but has a similar value.

Thuparalial — the name by which prehnite is known in the Realms: this hard, tough gemstone varies in color from rich green through pale greenish-yellow and yellow to brown. It is translucent and is cut in facets if light-colored, but otherwise cut cabochon. It is abundant in hardened lavas as crusts lining gas cavities in the rock, but only rarely is this crust thick enough or colorful enough to be cut into gemstones.

Variscite — a translucent stone, deep to pale (yellowish) green, found in nodules or in rock seams. It is also known as lucinite and peganite here, but these names are unknown in the Realms. It is cut cabochon, and (rarely) displays grey and yellow bands and "eyes" (rings) when so cut.

Violane — a purple variety of diopside, found in patches mixed with other minerals. It is cut cabochon, and occasionally yields stones of unusual size.

Webstone — the stone known by this name in the Realms is the substance

known as spiderweb obsidian here; it is an obsidian variety in which small pieces of the stone have been cemented together by heat and pressure in an irregular mass, the joints showing as irregular, web-like lines. It is usually black, the joint lines sometimes showing white, but brown, reddish-brown, and rust-red varieties have been found.

Wonderstone — a rhyolite variety displaying bands of red, brown, tan, or purple. It occurs in large deposits, and can



be cut into blocks of almost a cubic foot in size when quarried. It is typically cut cabochon, and takes a fair to good polish.

Woodtine — almost unknown in the Realms; its name there is a corruption of the odd term "wood tin," applied colloquially here to a variety of cassiterite. It is found in large nodules, is brownish and fibrous, and is cut cabochon.

Zarbrine — the name given in the Realms to cerussite, an extremely soft, lead-like mineral, colorless and easily cut into brilliant faceted gems. It is usually mounted in ceremonial, little-used jewelry, or set in small metal claw mounts into the sleeves or collar-hems of gowns because of its softness.

Semi-precious stones —

1. Alestone	15. Malacoon
2. Andar	16. Mallochrysoa
3. Aventurine	17. Mykaro
4. Boalder	18. Myntheer
5. Cleophane	19. Orprase
6. Datchas	20. Phenalope
7. Diopase	21. Rainbow Obsidian
8. Gold Sheen	22. Samarskite
9. Hamburgyle	23. Serpentine
10. Hydrophane	24. Skydrop
11. Hypersthene	25. Spodumene
12. lol	26. Tabasheer
13. Irtios	27. Tchazar
14. Luriyl	28. Witherite

Alestone — named for its color; it is brown to yellowish-brown, the hues of

old ales. More properly called clinozoisite, it is found in crystals and cut into faceted gems of handsome appearance. It is far more plentiful in the Realms than here.

Andar — the name by which andalusite is known in the Realms. Andar is hard and durable, yielding translucent gems ("andars") that flash green-red or brown-red when properly faceted. Andar is found in crystal form (sometimes as streambed, waterworn pebbles) of small size, averaging ½" in diameter.

Aventurine — a species of quartz containing numerous mica crystals; these give a spangled appearance to such a stone when viewed from certain angles. Aventurine can be golden, medium to light green, and dark to pale blue in color, and is used for tumbled gems, cabochons, and ornamental inlays or carvings. It occurs in large deposits; twenty-pound blocks are not uncommon. It is sometimes called "love stone" here, but this name is unknown in the Realms.

Boakhe — the name by which wulfenite is known in the Realms; this material is extremely soft and fragile, but its tabular red or orange crystals yield small transparent faceted gems for use in ornamental gem-work (i.e., gems on furniture inlays in areas that will not be handled, such as the begemmed spires atop the high back of a throne).

Cleophane — the exceptionally beautiful pale green variety of sphalerite (which also occurs in hues of yellow, orange, brown — which is dull and not used in gem work — and red). It yields transparent gems of green "flash" (color play reflection), of unusually large size. Faceted specimens three inches across have been known. Cleophane is, however, soft and fragile, and such gems wear quickly.

Datchas — the name by which datolite is known in the Realms. It is cut into faceted gems of very pale yellowish-green if of the fine variety. Massive datolite, colored by copper and other minerals, is found in the form of warty nodules of up to 10 inches in diameter. Such nodules range from white to red, reddish-brown, and orange (the most valuable), and are usually cut cabochon or sliced and polished for inlay-work. Pink datolite is also called "sugar stone."

Diopase — a soft, brittle gemstone of vivid emerald-green hue. It is found in small, flawed crystals, and yields only the smallest of faceted gems. Larger specimens are extremely rare, and in the Realms command the same prices as emeralds.

Gold Sheen — a rare variety of obsidian, golden in color and flecked with minute spangles. It is polished to a glassy, gleaming finish, usually tumbled so as to retain as much of the stone as possible. It is brittle but in the past was often used to ornament belts or shields in the Realms. (Chips of gold sheen were

frequently used as a form of currency in armed camps.)

Hambergyte — the name by which hambergite is known in the Realms. It is very rare, colorless, and fairly hard, yielding small faceted gems. It is found in crystal (or fragmentary) form.

Hydrophane — a gemstone much favored by sailors and aquatic races in the Realms; it is a variety of opal that looks rather unattractive — opaque, of a frosty-white or ivory color — when dry, but when soaked in water, it becomes transparent and iridescent, reflecting a rainbow spectrum of colors like a prism.

Hypersthene — also known as bronzite, this is cut cabochon. It is brown and opaque (sometimes reddish or greenish), and contains silvery spangles (see Sheen in the Ornamental Stones section above). It is rare in uncracked pieces larger than ½" across, and as a result yields small gemstones.

Iol — the name by which iolite (cordierite) is known in the Realms; nicknames for it here include "violet stone," although its overall hue is usually blue. Iols are usually cut into faceted gems to best display their pleochroism: that is, the change in color of a stone as it is viewed from different directions. Iols so viewed appear straw-yellow, blue, and dark blue. Small cut iols may be clear, but larger specimens usually contain silky inclusions of another substance, giving a star effect, or even trapped hematite crystals, which give the same rich golden "flash" of color as in sunstones (see the section on Ornamental Stones).

Irtios — the Realms' name for danburite, a hard, transparent gemstone that yields faceted gems of middling size. Irtios are pale yellow or colorless, and are found naturally as crystals or water-worn pebbles in streambeds or gravel deposits.

Luriyl — a soft stone, easily worked and widely used in the Realms; here it is known as apatite and is similarly abundant. Found in crystals, it yields attractive faceted gems of vivid yellow, green, yellow-green, and (rarely) blue and purple. Large specimens of blue or purple command high prices, and are much used in necklaces, pendants, belts and insets in gowns or cloaks.

Nelaeon — a glassy brown zircon variety, which is found in crystals and provides large faceted gems. These are hard but easily chipped, and are not used in rings or the like.

Nelochryse — a vivid yellow variety of zircon, found in large crystals which in the Realms are seldom cut, but rather polished as is, and mounted in metal claw settings for use in rings, brooches, and knife-hilts. It is hard and, left in crystal form, resists chipping.

Mykaro — the name in the Realms for smithsonite, a massive gemstone found in many hues (yellow, straw-yellow, pale

brown, reddish-brown, green, blue, blue-green), as crystals or as crusts of up to two inches thick in rock cavities. Mykaro is soft and tough when found as a crust, but brittle when in crystal form. It is usually cut cabochon, particularly if it is patterned with thick bands of varying colors, but is sometimes faceted.

Myrtsear — the name given in the Realms to phenakite, a hard, colorless, and rare gemstone that occurs in crystals, usually with inclusions so that it yields only small faceted gems.

Orprase — the name in the Realms for pollucite, a brittle, colorless or faintly straw-yellow gemstone of medium hardness. Orprase is found as clear areas in fragments of rock, and yields faceted gemstones of small to middling size.

Phenalope — the name by which rhodonite is known in the Realms. This gemstone is found in crystals with galena, or in massive deposits cut into slabs for sale (the fragments thus produced are tumbled into gems). It is rose-red or pink in color, and yields attractive faceted stones.

Rainbow Obsidian — an obsidian variety in which all colors save yellow are included in the black or grey base, sometimes in pronounced bands. These may or may not have spangles, and are usually tumbled into irregular gemstones. Like other obsidian, rainbow is hard but brittle, and rarely finds use in places that will receive some wear.

Samarskite — a hard and heavy, velvet-black rare-earth mineral with a metallic luster, cut cabochon for mourning gems or black ceremonial finery in the Realms.

Serpentine — the name refers to a

wide variety of related materials known as williamsite, ricolite, verde-antique, picrolite, taxoite, bowenite or "soochow jade," and so on. Those varieties used extensively for carving are dealt with in the section on Hardstones; here we are concerned with the finest translucent, vivid pure green williamsite, which is cut into faceted gems or cabochons. In the Realms serpentine of this type is widely used in cabochon form, set into ornamented weaponry and harness, rings and courtly jewelry of all types.

Skydrop — the name given in the Realms to clear or lightly colored tektite material; fragments of glass of celestial (meteoric) origin, found in the vast shifting sands of the deserts. Such stones are usually buffed and polished to sparkling clarity, and fixed in claw mounts as pendants or "teardrop" earrings.

Spodumene — a hard and quite durable stone, also known as kunzite (pink to purple varieties) and hiddenite (emerald-green). It is readily cleaved, cut into faceted gems often of great size, but the kunzite varieties suffer from a strange condition: Their colors fade with the passage of time.

Tabasheer — an opal-like silica found in the joints of certain types of bamboo. It is irregular in shape and is usually tumbled and buffed to a velvet-smooth finish and worn as tiny stones on rings, or fringe stones on jeweled pectorals or shawls.

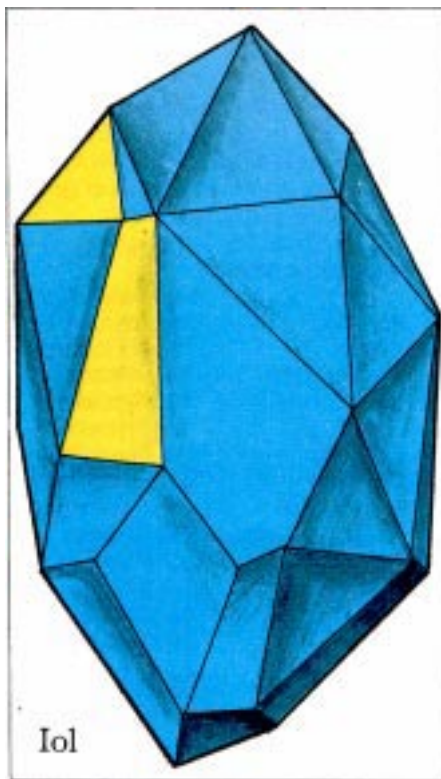
Tchazar — the name given in the Realms to aragonite, a straw-yellow gemstone found in elongated, prism-shaped crystal form. It is soft and fragile, and requires skilled cutting to yield faceted gems. Cabochon-cut tchazar is much less valuable; consider it as Ornamental grade.

Witherite — occurs in large fibrous deposits containing translucent areas large enough to yield faceted pale yellow to whitish gems, or, more rarely, in clusters of translucent yellowish crystals which are cut similarly.

Fancy stones — base value 100-500 g. p.

- | | |
|------------------------------|--------------------------------|
| 1. Angel's Skin ² | 15. Shandon ¹ |
| 2. Brandeen ¹ | 16. Sinhalite ¹ |
| 3. Euclase ⁵ | 17. Sphene ⁵ |
| 4. Flamedance ⁵ | 18. Star Diopside ¹ |
| 5. Heliodor ⁴ | 19. Tremair ¹ |
| 6. Horn Coral ³ | 20. Ulvaen ¹ |
| 7. Jargoan ¹ | 21. Waterlily ² |
| 8. Kornurupine ¹ | 22. Ziose ³ |
| 9. Lora's Tears ² | |
| 10. Octel ¹ | 1 — base 100 g.p. |
| 11. Orbaine ⁵ | 2 — base 200 g.p. |
| 12. Raindrop ⁴ | 3 — base 300 g.p. |
| 13. Rusteen ⁴ | 4 — base 400 g.p. |
| 14. Scapra ¹ | 5 — base 500 g.p. |

Angel's Skin — fine pink coral suitable for use in jewelry; usually found in shallow tropical seas, upon isolated reefs or atolls. It is delicate and easily shattered unless properly treated and mounted. In



the Realms, it is slowly sun-baked on large flat rocks to drive off water and tiny animal life (dead from lack of water but still present in the coral) that otherwise would give it an offensive odor not conducive to use for adornment.

Brandeon — the name given in the Realms to what is known here as “stibio-tantalite,” a rare mineral which sometimes contains clear areas of reddish-brown to honey-yellow hue which can be cut to yield small, hard faceted gems.

Euclase — a rare gemstone found in small, readily cleavable crystals ranging from colorless to pale yellow, vivid yellow, pale green, and blue — this last hue being the most prized.

Flamedance — the name by which rhodizite is known in the Realms; there, as here, it is an extremely rare gemstone found in small crystals or fragments used in lapidary work only when faceted gems can be cut from them.

Heliodor — a deep yellow variety of “golden beryl” varying in hue from greenish yellow to reddish yellow and yielding large or medium-size faceted gems.

Horn Coral — deep black coral; like Angel’s Skin (see above), it is used for jewelry in polished twig or branch form, or is cut cabochon.

Jargoon — a rare, red variety of zircon much prized in the Realms (slightly less so here). The name “jargoon” has been carelessly applied here to a large variety of gem materials.

Kornerupine — a hard, rare, green or brown translucent gemstone that yields faceted gems of up to medium size. It is usually found in streambed or ridge-pit gravel.

Leared’s Tears — gems named in the Realms after the famous sorceress of that world: soft, brittle colorless crystals and crystal fragments of large size. Here the same gemstone is called beryllonite.

Oxal — the name by which scheelite is known in the Realms; it occurs in soft crystals which yield sparkling faceted gems of pale yellow or orange hue. Large, irregular crystals are often used for carved pendants or inlays.

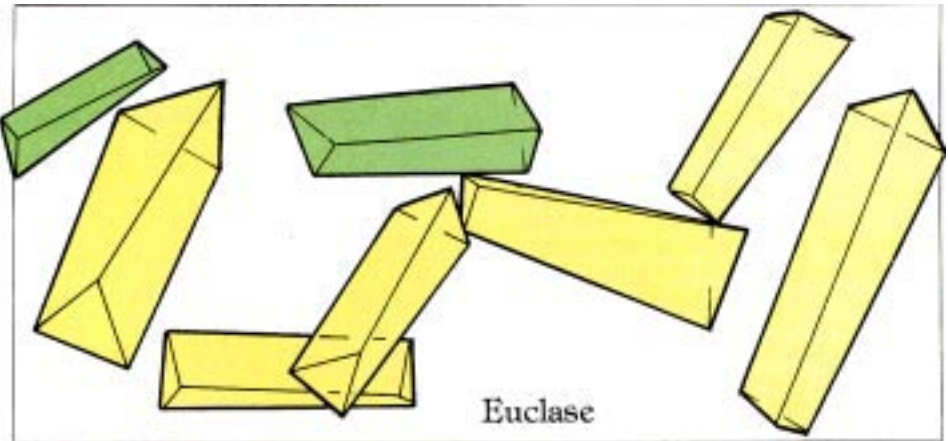
Orbaline — the name given in the Realms to what is known here as benitoite. It is a relatively soft gemstone usually found in fragments. These can yield blue to colorless faceted gems, usually small.

Raindrop — the name given in the Realms to cassiterite, specifically to the flawless, colorless crystals or areas in larger dark brown crystals. These can yield small, hard, durable faceted gems. In the Realms, the stones are usually fashioned into velvet-polished teardrop shapes for use on cloaks and other garments, hence their name. The colored material is much less valuable. (See Woodtime in the section on Ornamental stones.)

Rusteen — the name by which micro-lite is known in the Realms. This dark reddish-brown to pale brown gemstone

yields small faceted stones much prized for sword and harness ornamentation in the North due to their durability; rusteen is less rare in the Realms than it is here.

Scapra — the name given in the Realms to the finest scapolite, which yields pale to medium yellow faceted gems. Found



in rough crystal form, scapra is somewhat soft, lending itself to easy cutting by the unskilled — but proving unsuitable for the wear and tear of serving as clothing ornamentation, or in ring stones.

Shardon — the name by which natrolite is known in the Realms; its slender, colorless crystals yield tiny faceted gems used often in veils and robes to capture the effect of beads of water glistening upon the material. Such gems will fetch their true value only when sold to gemcutters and others familiar with them — they are too small (and colorless) to impress the eye of the uninitiated.

Sinhalite — a rare stone, found in both worlds only in streambed gravels (or the deposits left by vanished streams) as pale straw-yellow to yellow-brown water-worn pebbles. It yields cabochon gems of up to an inch in diameter.

Sphene — a soft, brittle gemstone (and, like Scapra, thus easily worked by unskilled cutters) of various yellow to green shades. A fine emerald green is the most prized hue. Sphene crystals can be cut into beautiful sparkling faceted gems of small and medium size.

Star Diopside — the most prized form of a hard, durable gemstone that is rarely found in attractive colors. It is usually too dark in color for beauty, but mountain and streambed-pebble crystals of pale green hue provide attractive semiprecious stones (see Diopside in the section on Semi-precious stones). A few specimens of darker green provide four- or six-rayed stars when cut, and these are valued at 100 gp (or more) each.

Tremair — the name given in the Realms to “hexagonite” (the pink variety of tremolite). Tremair is found in small, clear crystals which yield even smaller faceted gems.

Ulvaen — a stone which is prized in the Realms; soft but shatter-resistant, it can be easily worked by unskilled cutters into large cabochons or faceted gems of

pale to rich yellow hue. It is rarer, and less prized (due to its softness) here, where it is known as amblygonite.

Waterstar — as rare in the Realms as it is here (where it is known as achroite or colorless tourmaline). The only material valued for gem use is that entirely free of

flaws and inclusions, which can yield quite large faceted gems, colorless but sparkling.

Ziose — the name given in the Realms to a particular facet-grade variety of zoisite; a rare mineral that yields cut stones that flash three vivid hues depending on how the light catches them or in what direction they are viewed: purple, blue, and red, or purple, green, and red. Very large (fist- or foot-sized) specimens are sometimes found, and are prized for use in pendants for humans, demi-humans, and humanoids of large stature.

Gem stones —

	1,000 or more g.p. base value
1. <i>Amaratha</i> ⁴	10. Tomb Jade ¹
2. <i>Beljuril</i> ⁵	11. <i>Water Opal</i> ¹
3. <i>Jasmal</i> ³	12. <i>Zendalure</i> ²
4. <i>Kings’ Tears</i> ⁵	
5. <i>Moonbar</i> ¹	¹ — base 1,000
6. <i>Orblen</i> ¹	² — base 2,000
7. <i>Orl</i> ¹	³ — base 3,000
8. <i>Ravenar</i> ¹	⁴ — base 4,000
9. <i>Red Tears</i> ¹	⁵ — base 5,000

Amaratha — also known as “shield-stone,” this is a soft, greenish-white or very pale green sparkling gemstone. It is thought to be unique to the Realms, and is found there in the form of small lumps or nodules in deep rock strata. Too soft to wear well in exposed settings (such as in rings, at the top of a staff, or at the peak of an ornamented helm), it serves magnificently as a gem set in large body jewelry or other protected positions.

Shieldstone attracts and absorbs electricity in a 10-foot radius, and can be used to protect those who wear it or accompany the wearer. A one-inch diameter sphere of shieldstone will absorb up to 6 hit points worth of electrical damage, so that a large number of shieldstones worn as a necklace could absorb a natural or magical lightning bolt, electric eel shock, or the like. In absorption,

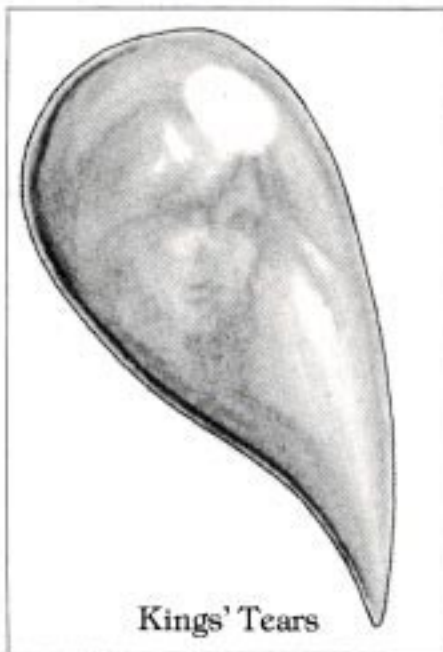
the shieldstone is consumed, vaporizing at the rate of a 1"-diameter volume per 6 hit points of damage absorbed. If an attack exceeds the capacity of a shieldstone or group of shieldstones, all will vaporize and the excess hit points of damage will be suffered by creatures or objects in the vicinity.

Beljuril — presently unknown outside the Realms; found there as smooth-surfaced, fist-sized stones, asymmetrical but roughly spherical. Beljurils are durable and very hard; cutting one typically wears out several sets of metal tools, so they are usually worn in pectorals or shoulder-plates which are fashioned with claw settings. Normally a deep, pleasant "seawater" green, beljurils periodically blaze with a sparkling, winking, flashing light. This discharge is pleasantly eye-catching in a candle-lit great hall or a lantern-lit dancing grove, but in a dark chamber or murky night, it is dazzling. At random, beljurils absorb some heat, light, and vibratory energy from their surroundings (up to 3" distant), and periodically — usually about once per turn, but rates vary from stone to stone, regardless of size or age and for no known reason-discharge this stored energy in a "flash." The discharge is silent and cold; the sparks given off are few and do not carry a strong electrical jolt. Beljurils are sometimes used in experiments by mages, alchemists, and artisans, but have not yet proven useful as a power source. Beljurils are often used for warning lamps or night beacons by the wealthy. Beljurils occur in old rock, usually in blue claystone. No beljurils significantly larger or smaller than fist-sized have yet been found.

Jasmal — a durable, very hard gemstone found in the form of small veins or (very rarely) larger seam deposits in certain mountain ranges in the Realms. It is so hard that it can hold a cutting edge and can even be worked into small weapons. When polished, jasmals catch sunlight or torchlight and, although themselves remaining transparent and colorless, give off haloes of amber light. Jasmals are usually cut cabochon, and thus appear as small glassy globes of orange light when worn on cloaks or tunics.

Kings' Tears — sometimes called "Frozen Tears," these are known only in the Realms, and are rare indeed. Clear, teardrop-shaped, smooth-surfaced, and awesomely hard (as yet unbreakable, even by hammer and forge), these stones are said to be the crystallized tears of long-dead necromancer kings. In each gem can be seen that which the weeping king loved long ago: in some, women; in some, lands now lost and forgotten or greatly changed with time; in some, dreams. The true nature of these stones and the images seen within them is unknown, but sages value these gems above all others.

Moonbar — pearly white, opaque gemstone crystals found in desert and tropical areas of the Realms. Moonbars are naturally large and rectangular (with curved corners), and have a smooth, shiny surface, so when found and washed clean, specimens are immediately suitable for use as gems; cutting is only required when fragments are found. The largest known moonbar serves as the lid of an unknown king's casket in a barrow on the Trollmoors, and is almost seven



Kings' Tears

feet long, but most are approximately a foot long and four inches wide.

Orblen — a rare gemstone unique to the Realms, yielding deep golden gems of large size. The hue of the material has earned it the nickname "honeystone," and it is much favored in the North.

Orl — a gemstone believed unique to the Realms, where it is found only in "blue caves" such as those at Whaeloon. Orls are found in the softest rock, as sharp-edged, spindle-shaped, symmetrical crystals of red (sometimes tawny or orange) hue. Red-hued orls are the most valued, and some orl fanciers prefer to wear the unfaceted, natural crystals rather than faceted cuttings.

Ravenar — the name given in the Realms to schorl, the black variety of tourmaline. Highly valued in the Realms, it is rarely used in jewelry here and has little value. Ravenar is commonly used in the Realms for inlay-work on daggers, buckles, and the like.

Red Tears — gems unique to the Realms, where legends say they are the tears of lovers for their men slain in battle, stained red by the spilled blood of the fallen. Red tears are teardrop-shaped, glossy-surfaced crystals of unusually vivid fiery orange, cherry red, or blood-crimson hue. Most such gems are found in deep mines or gorge-walls, where old rock has been exposed.

Tomb Jade — rare and highly prized both here and in the Realms, this is jade which has been buried for great lengths of time, and has turned red or brown. Buried jade can also be turned green by bronze objects buried near it; jade of such hue is no more valuable than normal jade.

Water Opal — colorless, clear opal with a "play" of color. It is rare and valuable both here and in the Realms. Colorless, transparent opal without such a



Orl

play of color is known as "hyalite," and is much less valuable (10 gp base value).

Zendalure — a gemstone presently unknown outside the Realms, where it is found as large (2- to 6-inch diameter) egg-shaped crystals in solidified lava flows. These mottled blue-white crystals are polished to a glassy finish and most often seen as inlays and tiny cabochons for rings, earrings, and pendants.

Hardstones —

prices are per 10 g.p. (weight) amount

1. Alabaster (5 sp)
2. Archon (2 gp)
3. Hornbill Ivory (7 sp)
4. Iris Agate (2 gp)
5. Ivory (1-5 gp, depending on quality)
6. Lumachella (26 sp)
7. Luspeel (3 gp)
8. Marble (3 gp)
9. Meerscham (2 gp)
10. Pipestone (1 gp)
11. Psadros (6 sp)
12. Serpentine Stone (3 gp)
13. Soapstone (9 sp)
14. Star Metal (10,000 gp)
15. Sulabra (7 sp)
16. Tempkya (1 gp)
17. Turritella (8 sp)
18. Xylopal (22 sp)

"Hardstone" is a collective term given to natural substances valued for their

appearance which are found in large quantities and lend themselves readily to carving. Such carvings may take the form of screens and panels, furniture inlays, figurines, bowls and trays, book-ends, spheres, scarabs, beads, and rings. Artwork can also be carved in gems (intaglios), or the material carved away so that the artwork appears in relief (cameos). Cameos are almost exclusively carved in shells (see the section following this one).

In the Realms, as in our world, many of the cheaper gems found in massive form are cut for stones if of the highest value (most desirable hue and texture, flawless composition), or if not, they are sold by weight for carving applications. These include jade (jadeite and nephrite), chalcedony, agate, tigereye, jasper, idocrase, grossular, rhodonite, beryl, tourmaline, rock crystal, rose quartz, and serpentine. Weaker (softer and/or more brittle) materials used for carving include amber, jet, obsidian, moonstone, turquoise,

enough, they can be used for carving — thus, ivory in our world comes from the tusks of the elephant, the teeth of the hippopotamus, and the tusks of the walrus, narwhal, and boar, and the teeth of the cachalot whale. Tiny quantities of fossil ivory (from prehistoric elephants, mastodons, and sabre-toothed tigers) can also be found here. In the Realms, ivory also comes from creatures that are not found in our world. Unicorn horns, it should be noted, are not used for ornamental carving, and command prices of thousands of gold pieces from alchemists. The price of ivory depends on its hardness and durability, its hue and any mottling of colors, and the shine or surface it can take. Prices depend on current preferences; what is valued highly in a particular place or time may be extremely cheap elsewhere and else when.

Lumachella — also known as “Fire Marble,” this is a rare, dark-brown fossil marble variety containing small, iridescent opal-like snails (lumachella means

Kings' Tears. . . are said to be the crystallized tears of long-dead necromancer kings. In each gem can be seen that which the weeping king loved long ago. . . . The true nature of these stones and the images seen within them is unknown, but sages value these gems above all others.

malachite, and opal. (These weaker stones are rarely used unless of low gemstone value.)

Serpentine, for example, ranges from fine faceted gems (the details for which are given in the section on Semi-precious stones) to the dark green variety used in ornamental screens and furniture inlays. In our world, this variety is usually known as “verde antique”; in the Realms it is called “serpentine stone,” and so it appears in the Hardstones section of this text.

Alabaster — the finely textured but brittle white form of gypsum (plaster). It has the same ornamental uses for structure interiors in the Realms as it does here.

Archon — the name by which “Blue John” (see Fluorspar in the Ornamental Stones section) is known in the Realms.

Hornbill Ivory — not ivory at all, but rather material from the beak of the hornbill bird. Avery similar bird (heavier, and with grey plumage) is found in the Realms, and the material is used in the same fashion.

Iris Agate — a massive variety of agate much used in temples in the Realms for effect; its vivid colors can be seen only when light shines through it.

Ivory (or dentine) — the substance that provides the teeth of all mammals; whenever the teeth or tusks are large

“little snail”), known both here and in the Realms.

Luspeel — the name by which magnetite is known in the Realms; it is used in temples for its properties — i.e., a kneeling worshipper will find his ferrous metal weapons and accoutrements adhering to the floor.

Marble — also called calcite, it is as widely used here as in the Realms, for its beautiful colorations, its ability to take a polish, and its abundance. It is extremely heavy, but is easily quarried in precise dimensions without fracture or wastage.


Meerscham — sometimes known as sepiolite, this is used in the Realms as here, for small carvings and for pipes. White and porous, it is light and can therefore be quarried and transported in large pieces without much equipment.

Pipestone — a soft, easily carved brown to red-hued carving stone used both here and in the Realms. It is also known as catlinite.

Psaedros — the name by which lepidolite is known in the Realms; it is a soft pink to mauve mica rock used in low-priced carving. With time, its colors fade.

Serpentine Stone — the name by which “verde antique” is known in the Realms (see text above); the massive variety of serpentine (see the Semi-precious stones section).


Soapstone — a brittle and soft stone, it



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is thus unsuitable for fine carving, but is easily worked by unskilled hands, and can be quickly brought to a warm, glossy finish.

Star Metal — another name for meteorite, this stone is as rare in the Realms as it is here, but smiths there have mastered the technique of forging it (adding small amounts to alloys of more common metals) to make weapons of great strength and durability — hence the material's high price. Tiny pieces are sometimes sliced and polished for inlay work.

Sulabra — the name by which argillite (or "haida slate") is known in the Realms. It is not as rare there as here, and is widely used for inexpensive carvings. It is soft and grey, cleaving easily in planes, and is low-priced due to its hue and softness.

Tempskya — a form of quartz which we refer to in this world as petrified wood; the silicified woods vary widely in hue (black or white through red, yellow, tawny, brown and sometimes pink), and, like the original wood, vary in size from twigs to huge logs. Some are difficult to polish because of differences in hardness across a tempskya surface, and most have fractures and inclusions of clear quartz, opal, or chalcedony. In the Realms, as here, tempskya of pretty grain and hue is sometimes cut and polished cabochon for personal ornamentation, but usually is cut in flat slabs, polished, and fitted for inlay-work.

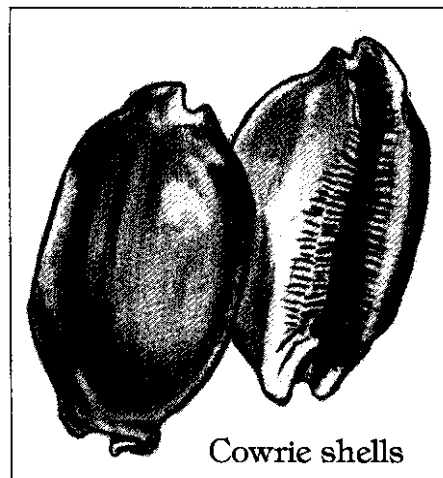
Turritella — a type of agate (quartz) consisting of many small silicified shells. The shells are conical and spiral in appearance, less than an inch long, and the rock is dark brown in color. It is quarried in slabs and used in inlay work or for facings (as a cheap alternative to marble).

Xylopal — the name used in the Realms for opalized wood, or "lithoxyle"; it is more highly prized there than here, where it is usually fashioned into bookends, polished for collectors, and so on. In the Realms it is more often used for table inlays and personal adornment.

Shells — price per specimen

1. Abalone (10 gp red, 25 gp green)
2. Black Helmet (45 gp)
3. Conch (10 gp)
4. Cowrie (10-4,000 gp)
5. Flame Helmet (40 gp)
6. Horned Helmet (50 gp)
7. Mother of Pearl (5 sp for 1 gp-weight; see text)
6. Nacre (1 gp for 1 gp-weight; see text)
9. Nautilus (5 gp)
10. Red Helmet (20 gp)
11. Sardonyx Helmet (40 gp)
12. Shambos (1-5 gp per shell plate; see text)
13. Trochus (4 gp)
14. Turbo (2 gp)
15. Unio (1 gp)

Shells are valued for their vivid coloration (which often fades in the sunlight)



both here and in the Realms. Shells are never used as currency there, but in both worlds certain rare shells are sold for high prices to collectors (for example, the "Glory-of-the-Sea" cone shell here, and the "Purple Star Cowrie" — not found here — in the Realms). Bear in mind that price and resale value for rare shells vary wildly.

A few notes on the entries of the table: The price given for Conch is paid only for large, unblemished specimens usable in cameo-work; Cowrie prices vary according to color, pattern, and rarity, from 10 gp for pale "Tiger" black-and-white specimens to 4,000 gp for "Purple Star" specimens; and the various Helmet shell species are prized for cameo work.

A special note concerning Trochus ("Great Top Shell") and Turbo ("Green Snail") shells: The prices quoted in the table are for giant specimens — and Turbo fetches such a price only when it has been polished to a pearly sheen. Smaller shells of both species are sold for as little as 5 cp per pound, and are cut and polished to be sold as Mother of Pearl (the ordinary pearly material used for inlay work, buttons, etc.) or, if of "fire luster," are sold as Nacre for similar uses.

Shambos is the name given in the Realms to what we call "Tortoise-Shell." This name is a misnomer; the plates of shell are not from a tortoise at all, but from a sea turtle found in tropical waters. A single undamaged carapace will yield thirty-seven separate plates if properly handled. Thirteen of these plates are valued in gem work, and are known as "blades." The twenty-four remaining edge-plates are of little value and are usually damaged from activity during the turtle's life. The plates are separated from the turtle's skeleton by heat, but the fire must be tended with skill, or excessive heat will darken the color of the shell, ruining it for ornamental use.

Unio shells are simply unusually large fresh-water pearl mussels, drag-netted from rivers for buttons and similar uses. Gambling tokens in the Realms are often fashioned of such material. ♣

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THE REAL BARBARIANS

Everyone knows what a barbarian is: a large, stupid, half-dressed warrior who grunts and hacks his way through life, subduing a succession of beautiful, stupid, and undressed women.

Right?

Wrong. A real barbarian is much more complex, talented, and — most importantly — much more fun to play in a fantasy game than the character described above.

Most fantasy role-playing game systems allow for the existence of barbarians, either as player characters or part of the milieu of a specific game-world, but the only reference many players and referees employ is a particular strand of fantasy writing of which Conan is the best (or perhaps the worst) example. With such a limited picture of what a barbarian culture really is like, the referee and players will have great difficulty getting the most out of an adventure or campaign in which barbarians play a part. Drawing from historical sources, this article presents background material on the social structure, physical culture, and mentality of real barbarian tribes.

What exactly is a barbarian culture? The word barbarian is derived from classical Greek, and it carries with it an ancient prejudice: barbarians were called that because they babbled languages sounding like “bar bar bar” instead of speaking Greek like all *real* people did. The peoples originally given this catch-all label by the Greeks were the disparate tribes who lived in and on the fringes of classical Europe: Celts, Persians, Scyths, and so on. Later, the label was used for any tribe with a similar lifestyle, such as the Franks, Huns, and Goths.

Still later, at the beginning of modern times (when the Europeans invaded America and Africa), the same label was applied — with the same old negative

connotation — to the native peoples of the newly discovered lands. To the explorers and those who followed them, using the word barbarian to refer to the Iroquois and Sioux, or the Masai and Yoruba, was a good way to justify exploiting those groups, just as the Romans conquered and exploited the Celts. The conquest, of course, was supposed to bring poor “savages” the benefits of civilization, but if you believe that, I’ve got a bridge in Brooklyn I’d like to sell you.

The barbarian way of life

All these disparate peoples do have certain traits in common, enough so to justify talking about a “barbarian way of life.” In general, barbarian cultures are more or less successful social adaptations to living conditions in wild forest, scrub land, veldts, or jungle edges — land that’s unsuitable for sedentary, intensive farming as the Greeks, the Romans, and later the Europeans practiced it. Though many barbarians do farm, they obtain the bulk of their food supply from animals, either livestock, wild game, or both. A population that doesn’t rely on agriculture to feed itself must meet two requirements: The people need a lot of open land in proportion to the population being fed, and the people need to be mobile. Barbarians rarely have cities or towns, merely villages and camps, if they have any permanent settlements at all.

Almost all barbarian tribes have devised (unconsciously, of course) a primitive but effective means of population control: the glorification of war. And since life in a warlike society in a semi-wilderness is dangerous, barbarians organize their social groups on the basis of blood-kin—the clan, family, and tribe—rather than on abstractions such as the city or nation state. After all, you can trust your kin, but who knows what some fellow citizen might do to you?

Finally, barbarians have an oral culture, not a literate one. Being illiterate, however, does not mean barbarians are stupid, as evidenced by, for example, the elaborate poetry of the Celts. Priests and singers keep a fully developed mental and intellectual culture alive in almost all barbarian societies.

Highs, lows, and in between

Since so many different cultures fall under the barbarian label, this article restricts itself for simplicity’s sake to three historical barbarian societies of Europe, one for each general type of barbarian culture. The first type, the “High Barbarian” culture (a term coined by the archeologist Stuart Piggot) such as the Celts, is far from primitive. Since it includes enough agriculture in its economy to produce a food surplus, it has a well developed material culture, including elaborate jewelry and sophisticated weapons technology. (The Celts invented horseshoes and chain mail, among many other things.)

Low Barbarian cultures, sometimes classed as “savages,” depend primarily on hunting and gathering, supplemented by stock raising, and thus have a poorly developed material culture. The early Germans are a good example.

Finally, there are the Nomad Barbarians, such as the Scyths, who have no fixed settlements and live entirely by stock-raising. Depending on the lushness of the grazing lands they and their livestock occupy, the material culture of nomads is either rich or poor; the Scyths, used here as an example, had many luxuries obtained by trading horses to the Greeks and Romans.

Barbarian society can be loosely defined as a democratic aristocracy. Every free person in the tribe has a say, or even a formal vote, in decisions that concern the whole tribe, such as declaring war or





leaving old territory for new. Although tribes contain nobles and leaders, in no sense are they considered inherently superior to other tribe members. If a leader insists on acting against the will of the tribe, he or she will be deposed or simply ignored. The one truly fixed social division in the tribe is between the free and the unfree. Only a small minority of the unfree are outright slaves; these are usually prisoners of war and their subsequent offspring. Most of the unfree are criminals, debtors, and the dishonored, who have lost their tribal rights in such a way that those rights cannot be restored. The unfree survive by binding themselves to free families and performing menial work, such as serving in the house or tilling the family's fields.

Among Low Barbarians like the early Germans, there are no social distinctions among the free. Every member of the tribe lives in the same fashion and possesses about the same amount of wealth. Everyone raises stock, which is collectively owned by families — not individuals. Men hunt game and women gather wild plants or do a little gardening to supplement the food supply. Most people can perform the various necessary handicrafts (woodworking, sewing, and so forth), which is what they do to occupy their spare time. Even priests and shamans raise or collect their food rather than being supported by the community. Since the tribes are small, everyone in a tribe knows everyone else well enough to be able to choose the wisest persons to be leaders for the leaders' lifetime.

However (as the Roman historian Tacitus pointed out), as wealth accumulates in a primitive society, power tends to be concentrated in fewer and fewer hands. Moreover, the wealthier the society is, the more it can support specialists from priests to craftsmen. The High

barbarians and wealthy nomads thus have a social hierarchy. Those at the top, the nobles, have surplus wealth (usually measured in livestock) and personal influence (measured by their character and their achievements). Although nobility runs in families, mostly because wealth tends to perpetuate itself, a barbarian nobility is by no means a fixed social class by birth. A cowardly noble, for instance, will be scorned and ridiculed no matter who his ancestors were. Likewise, the tribe retains the right to choose its leaders from among any of the noble families. Hereditary succession of "kingship" or chieftainship is unknown among barbarians. When a chief dies, a great deal of electioneering — or even open warfare — takes place among and between the great clans to see whom the tribe will declare its new ruler.

Wealth and how to get it

Wealth is defined very differently in barbarian societies than in civilized ones. A man's wealth means not what he owns and hoards, but what he can afford to give away. Nobles are expected to give gifts to tribe members who need or deserve them, as well as support a large household or a riding-group of warriors and retainers. Whenever a Scythian chieftain made a good horse trade, for instance, he immediately threw a large party and gave away most of the luxury items he'd obtained. A chief who didn't do so lost face and standing in the tribe. Similarly, a Celtic chief was expected to reward bards and craftsmen lavishly for their skill and to give away horses and weapons to every deserving warrior who asked for them.

Maintaining such an outpouring of

generosity requires a source of things to give away. Sometimes these things are obtained through trade, but more usually through warfare in the form of battle loot, which supplies weapons, horses, and even stolen cattle from a neighboring noble. Beyond these rather commercial motives, however, war is also considered the highest form of activity for a free man, and therefore warriors are the cream of a High Barbarian or nomadic society. A barbarian noble makes war on another noble for the flimsiest of motives; if no motive is available, he raids his enemy's livestock and creates one. This constant raiding and warring rarely affects the tribe as a whole, however, because it's considered a personal matter between the combatants. Only if some extreme danger threatens, like a foreign invader, does the entire tribe mobilize for war. Among Low barbarians, only a very extreme danger can cause a true war; most fighting takes place between individuals or individuals each supported by a couple of friends.

To accompany him in his constant warfare, the High barbarian or nomadic noble maintains a warband — a group of younger, poorer warriors who pledge to fight in return for being armed, horsed, and fed at their lord's expense. The warband is fanatically loyal; each member is expected to risk his life to save the lord's or (if need be) to die avenging the lord's death. If a noble does something that shames him, the warband feels shame along with him. Becoming part of a warband is usually marked by a ceremonial oath and a ritual event, similar to the knighting ceremony of later times. The lord is obligated to defend each member of the band, and to give each a share of any battle loot (as well as his ordinary

by Katharine Kerr

maintenance expenses) in return for this blind loyalty.

In wealthy barbarian societies, other classes of the free also have a high social standing, particularly skilled craftsmen, singers, and priests. Since barbarians have a great love of beautiful objects, those who can weave, make jewelry, and — above all — make good weapons are highly regarded and well paid. Many craft workers live as part of a noble's retinue, receiving his support and protection in return for producing goods only for him and those he favors. Other craftsmen set up independent workshops and take apprentices. Women as well as men can become independent owners of such a workshop.

Singers, priests, and shamans

Singers, such as the Celtic bard or German scop, are far more than entertainers. They are the oral historians and guardians of the traditional wisdom lore for their tribes. In their memories, in the form of poetry, are the genealogies of important families, tales of past battles and events, and a kind of lore called *gnomic*, which is part good advice and part primitive science. Using poetic stanzas, gnomic lore preserves wisdom such as "a faithful wife is better than a fine horse" and "dark clouds, yellow leaves — winter is coming."

Among Low barbarians, each camp or village has its own part-time singer. Among High barbarians and nomads, most singers have a place in a noble lord's retinue, but some wander from group to group within their tribal territory. Whenever they appear, these wandering singers are fed, sheltered and treated with respect by those they visit.

Barbarians have two kinds of holy men and women, whom for convenience we may call priests and shamans. The priest or priestess knows the lore of the gods — who they are, their deeds and attributes, and what they require from mankind in sacrifice, rite, or law. In a settled barbarian society, priests are attached to temples or shrines of their particular god or goddess. Among the Low barbarians, this shrine may only be a holy tree, spring, or other natural feature. Among nomads, priests carry the sacred images or totems of the gods as the tribes roam the grazing lands. Priests and priestesses serve their gods the same way a warrior serves his lord — out of personal loyalty, not with a sense that holy things are superior to the mundane. Priests also guide and advise the nobles, and are skilled in interpreting omens and deciding which days are lucky or unlucky.

Shamans, as opposed to priests, are those who actively seek out direct experience of the gods and the places where the gods live by what are commonly called "magical" means. This magic is a set of techniques that induces trances and visions, from which the shaman

learns secret knowledge from dwellers in the spirit world. By using their secret lore, shamans can make powerful charms and spells that bring them personal power and influence over others.

Although barbarians respect shamans, they also live in terror of this secret lore. Shamans are said to curse more than bless; the very objects they touch are said to be infested with spirits and thus dangerous. In some game systems, barbarian player characters automatically look upon player characters who use magic as dreaded shamans, and thus shun them. In other game systems, magic and shamanism are an accepted part of life in barbarian society. The referee must make certain decisions about the nature of shamans based on the rules of the game being played.

Women in barbarian society

It's necessary to treat the position of women in barbarian societies in some detail, simply because so much nonsense has been written about it. Some writers maintain that barbarians treated women as equals; others, that women were chattel.

The truth of the matter is far more complex. Certain barbarians, like the Brythonic Celts, gave women full civil rights in every sense of the word. Others, like the Goidelic Celts, reserved these rights for a certain class of noble women. Still others, like the Germans, treated women as "second-class citizens." But — and here is the important point — no barbarian tribe can afford to treat all women as chattel in the fully restrictive way that the Romans and later the Christians did. In a small tribe living under harsh conditions, all members have to pull their own weight from the time they're five or six years old. Helpless, fluttering women who must be protected are big nuisances and little else. Only the wealthiest men can afford one or two slave women or concubines, and even these women are expected to weave, spin, or make some economic contribution to his household. Because they contribute, even they are protected by tribal laws.

Free barbarian women have to have the means of supporting themselves and their children, because they are likely to be early widows. The glory of war doesn't come cheap: Archaeological evidence shows that the average death-age of barbarian men is twenty-four, but of women, over forty. No tribe can afford to have a large number of widows dependent on a small number of grown men. Thus, what free barbarian women earn by their labor is their property, not their husbands'; they can make legal bargains and contracts in their own right; they are trained in food-producing skills like stock raising and farming. Even when they have no vote in tribal affairs, they are expected to hold a place in the tribe and

offer advice and counsel to the menfolk. Noble women are trained to run a fort and hold off sieges while their husbands are at war. In many barbarian tribes, a woman can be a leader in her own right or can inherit her husband's position when he dies.

Not surprisingly, the barbarian tribes that gave women full rights were those where women could be warriors, such as the Brythonic Celts. Even among the Germans and the Goidelic Celts, women who wished to be warriors could escape from the second-class standing of most women and take part in the full life of the tribe. These women warriors are well attested to by eyewitnesses among the Greeks and Romans. Tacitus, for example, repeatedly says that barbarian women fought alongside men as a matter of course, and that the Roman soldiers found them much more frightening than the men. Good women warriors could even be generals, as was Boudicca in Britain.

In tribes where women warriors were unknown, the women were still expected to be as blood-thirsty as the men and to keep up the courage of their husbands and sons by taunting them. In some tribes, the women followed the men onto the battlefield and killed the helpless enemy wounded, or did whatever torturing of prisoners was deemed necessary.

In a game world, then, free barbarian women are never mere dupes for handsome adventurers, but are independent persons capable of demanding respect — often at sword-point. Male gamers whose fantasies run to harems should establish them in civilized areas with the food surplus to support such whims. A woman gamer who wants a character who is primarily a warrior should consider giving her creation a barbarian background if the game rules allow. Not only will a barbarian woman have the right social conditioning to be a warrior, but she will also have a height advantage over her civilized sisters. Probably because of their almost-all protein diet, all barbarians are very large, as the grained Romans learned at their own expense. Men range from 6' to 6'7" in height, and women from 5'9" to 6'2". This fact can be a decided advantage for barbarian types in games like *Runequest* where size is a factor in determining character abilities.

Habitat: how they lived

High barbarians are most likely to be found in fertile open land not too far from forests. Although most of the territory is in pasture for livestock, around the tribal settlements are fields, farmed by the unfree (on land belonging to nobles), or by independent free farmers who also herd livestock. The typical settlement, built behind an earthwork wall and ditch, contains 6 to 12 round wooden houses with thatched roofs. The largest house

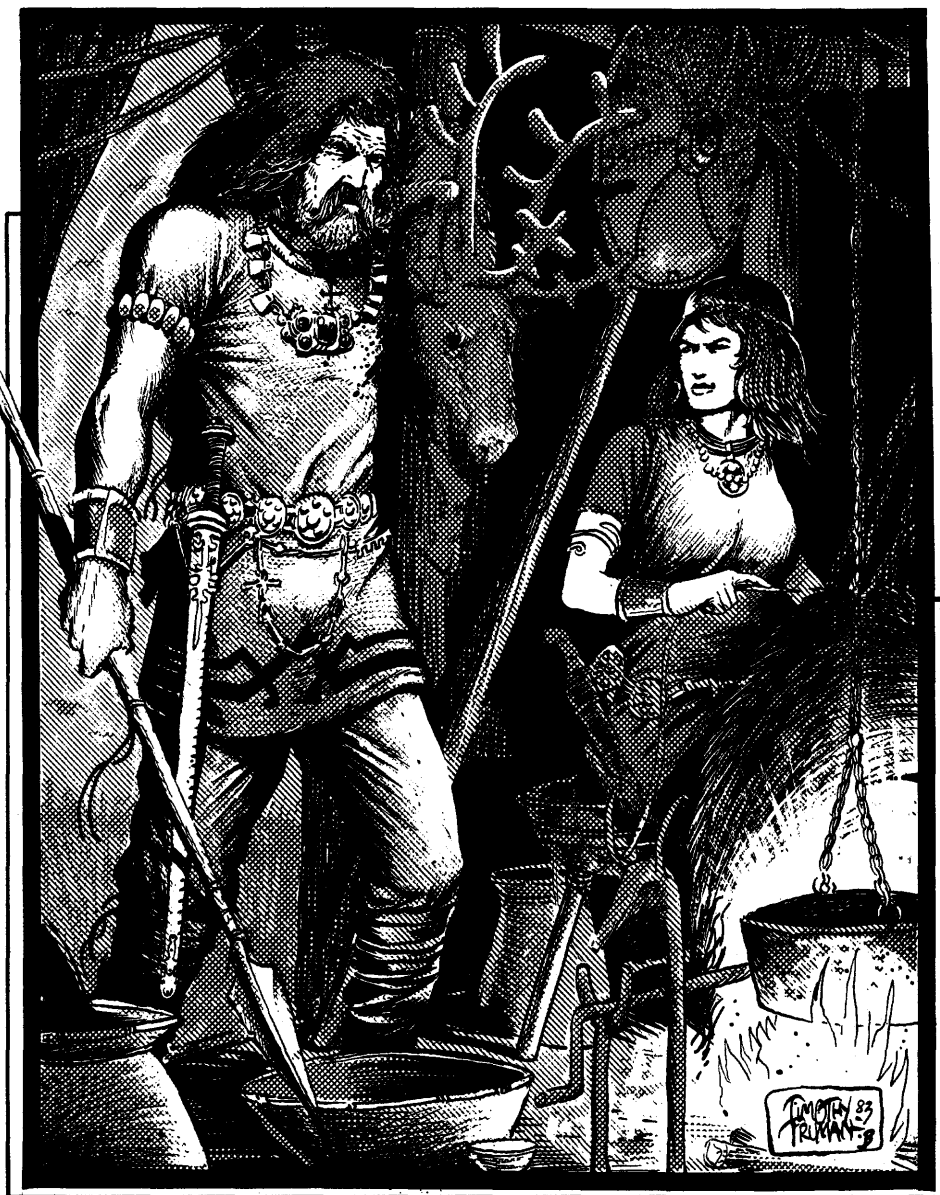
belongs to the village noble or chief. The greatest chief in the tribal area, the sort of man often erroneously called a king, lives in a dun or fort, usually at the top of a hill, behind a stone wall laced with timber. Within the dun is the chief's round house, a stable, storage sheds, a well, and a few huts for the unfree who serve him. If High barbarians live near a civilized area and trade with it, there may be a town, located along some major road or river, surrounded by earthwork defenses and containing 100 to 200 houses aside from the chief's fort. If more than one of these towns exists in the same large area (a rare occurrence), they will be separated from each other by an expanse of at least 90 square miles.

Low barbarians live on poor land, to where they have been pushed by their stronger neighbors: clearings in forests, marshes, or hilly scrubland. They live in villages of 5 to 10 rectangular wooden houses surrounded by a palisade of logs. If the village is in fairly open country, small fields will be planted around it, worked in common by the village, and there will be a common grazing ground for livestock. If the Low barbarians live in a forest, most of the ground they've laboriously cleared will be used as grazing area for livestock or for a few small patches of vegetables. Forest tribes live almost entirely by hunting and gathering; some have no livestock except for dogs, who are beasts of burden as well as hunting animals.

Nomads, of course, live only in open grasslands. Each nomad tribe or clan requires a lot of open ground, because it takes roughly 25 acres of pasture to feed one cow, or one horse, or seven sheep, for a year. Nomads travel in small groups, because of their need for so much land. Each tribal group of 4 or 5 extended families or clans needs about 30 square miles of land, on which they graze about 100 head of cows and horses, or 600 sheep and a few horses, per family. Nomads set up camp near a water supply, stay about two weeks, then pack up and move on to fresh grass. In camp, they shelter in round tents of either leather or felt, averaging about two tents for each extended family. The chief may have as many as five tents, to house his warband and other retainers. Nomads carry these tents and their other gear in wooden-wheeled carts, usually laboriously carved and brightly painted. Once or twice a year, several of these tribal groups meet at a river to trade and exchange news, but these big camps only last for a few days, because their combined livestock soon eats the area bare.

Possessions: the things they kept

Whether a tent or a house, the internal layout of most barbarian dwellings is similar. In the center, beneath a smoke-hole in the roof, is a main hearth or fire with andirons and chains to hold the



cooking-pots. Most of the life of the household takes place around this fire. Off to the sides, wickerwork partitions or felt hangings and carpets divide small areas off into private sleeping areas for couples and unmarried adolescent girls. Everyone else who shares the house or tent sleeps in a heap around the fire — warriors, servants, children, and dogs. For furnishings, nomads have storage chests and jars, cushions, and saddlebags lying more or less neatly around the tent. Low barbarians have few possessions in their houses — a prized wooden chest, some storage barrels, perhaps one stool for the head of the family to sit on. On the walls they hang weapons, cooking equipment, and what few pieces of extra clothing or gear they have.

High barbarians have many more possessions per household. Even common people have chairs, a set of shelves to store equipment, and wooden chests and barrels to store food; they may even have a cloth hanging or an ornate lantern. The nobles, particularly the great

chief with a dun of his own, have proper beds rather than blankets spread on the floor and may even have a table for the chief and his warband to eat at. A truly great chief may have a *broch*, a two- or three-story round tower. The entire bottom floor of the *broch* is the chief's hall, used exclusively for cooking, receiving guests, and conducting official business. The servants sleep on the floor of the hall; the chief's family and retainers have bed-chambers upstairs. Even if a chief has a *broch*, with the privacy it could offer, he still receives guests and makes his legal judgements in the midst of a crowd — the warband drinking beside him, the servants busy at the cooking, the members of his family and tribe standing around and watching. Privacy is an unknown concept among barbarians of all classes.

All barbarians wear as much clothing and jewelry as they can afford, or their rank allows; in every sort of barbarian society, personal adornment is a sign of rank and status. The standard costume for European barbarian men is a pair of

loose trousers, a simple loose tunic, and an elaborate sword-belt. Women wear long, loose dresses, also belted, except for women warriors, who dress like men. Members of both sexes use a long, hooded cloak in bad weather.

High barbarians make their clothing out of fine wool and linen, woven and dyed into bright-colored checks and plaids. Both men and women wear rings, brooches, and jeweled belts, while the men also wear gold armbands or torques at the neck, and the women have combs and other hair ornaments. Low barbarians make their clothing out of leather and what cloth they can acquire in trade, dyed in simple blues and browns. Most persons have a single piece of jewelry, usually a copper or bronze pin set with glass. Sheep-raising nomads have wool clothing; other nomads wear leather, except for heavy horse-hair felt cloaks and boots. All nomad clothing is heavily decorated with embroidery or felt-work applique. Nomad bands typically have a goodly amount of elaborate jewelry, acquired through trade.

Weapons: how they kept them

Among the three types of barbarians, weaponry differs strikingly. The primary armament of High barbarians is the spear, which comes in several varieties: a short throwing javelin, a long thrusting battle spear, and a stout heavy hunting spear. Among the battle spears, there is a type called variously a *gae bulba* or an *angon*, which has metal barbs along the edge of its leaf-shaped steel head. These barbs do further damage to the victim when the spear is pulled out, and the referee should allow for double damage according to the rules of the game system being used. In any group of High barbarian warriors, 25% will carry this sort of barbed spear. Besides a spear, each warrior carries a sword of the slashing type, with a rounded tip that cannot stab. Referees will have to adjust for these inferior swords by lowering damage points and eliminating critical hits in systems that have them. Although High barbarians also have axes and hunting bows, they rarely use missile weapons in combat, because they consider striking from a distance to be cowardly.

As for shields, High barbarians use one of two types. The more common is round, made of wood reinforced with leather and set with a central boss. The other is a long oval, overlaid with a thin sheet of bronze and decorated with jewels. Although a great chief may have a shield decorated with gold, most of his men carry wood-and-leather shields painted with whitewash. Their armor is finely wrought chain mail or studded leather. Again, the chief may have golden or decorated armor. Few High barbarians wear helmets, contrary to the popular image; they shun them because they cut down a man's ability to turn his head

freely. Instead, they specially prepare their hair before battle by packing it with lime, which bleaches it white and turns it as stiff as straw. The resulting mane is combed straight back and out.

Low barbarians' lack of metal-working skills and lack of surplus products to trade combine to keep them poorly armed. Although they too carry spears as their primary weapons, these are likely to be nothing more than heavy wooden poles, sharpened on one end and hardened by fire. These wooden weapons, which cannot pierce any kind of metal or metal-reinforced armor, will do approximately half the damage of a regular metal spear. In any game system that takes the parts of the body into account when reckoning damage, the game referee should remember that Low barbarians will be aiming for the enemy's head and shoulders with the wooden spears.

More formidable weapons exist in Low barbarian society, but not in great profusion: 25% of Low barbarian warriors have metal-headed spears, and 5% carry swords (of the type described above). Each warrior carries a long knife and a hand axe for hand-to-hand combat. Low barbarians are proficient with slings, and have often been known to pick up rocks from the ground and throw them at the enemy for want of any better missile weapon. Their round wood-and-leather shields also provide a thrusting weapon of sorts because they build up the central boss to as sharp and long a point as possible. The only armor most Low barbarians can afford is their outstanding courage in battle, but 10% will be decked out in leather breastplates and perhaps a leather cap.

Although nomads also use spears, particularly throwing javelins, their favored weapon is the bow. Nomad horse-archers are highly trained to fire accurately and fast from horseback and to perform complicated maneuvers. Often they sweep up to the enemy, fire one volley, then turn their horses with their knees while firing another volley as they sweep away at a tangent that makes them very hard to hit with return fire. Nomad spearmen use long thrusting lances, but they stab overhand rather than cradling the spear under the arm for a direct charge. Most nomads also carry a slashing-sword, sometimes with a curved blade for greater efficiency of use on horseback, and a dagger, but they use the sword only if the spear is broken or their arrows exhausted. Archers carry no shields; spearmen use a light wooden oval, of minimum weight and encumbrance, that can be slung over the left arm. Nomad fighters depend on their maneuverability and their long-distance wounding ability rather than hand-to-hand force in a battle. Their armor is usually studded leather, but 25% of all nomads have chain mail that they have obtained in trades.

Barbarian fighting styles

One of the main contributions any kind of NPC barbarians can make to a campaign is in acting as mercenary troops and personal bodyguards to player characters. Roman and Byzantine emperors drew their personal guards from among barbarians under their rule, because barbarian guards would never betray their lord — something which could not be said for their more civilized subjects. Barbarians are also eager to hire out as mercenary troops — for the chance at battle-glory far more than for the pay. Usually they prefer to swear a formal oath to their new leader, just as they would to a barbarian lord, and fight for their keep plus a share of loot rather than wages.

Barbarian mercenaries generally ride to battle and dismount to fight, but among High barbarians, 20% will be proficient in fighting from horseback and the rest will be willing to train to do so. Low barbarians are more conservative and will balk at any changes in their usual fighting style. Nomads, of course, fight as cavalry and will balk at the idea of fighting dismounted. Nomads also have incredible endurance, which allows them to transmit messages at great speed. As long as they have fresh horses, they can stay in the saddle for twenty hours a day.

In any barbarian warband, 10% of the male warriors take a formal berserker's oath which requires them to go into battle naked except for a shield and sword belt. Since nakedness in battle is a male prerogative, women warriors are never berserkers in this sense. (Illustrators, take note!) True berserkers work themselves up to such a high pitch of fury and blood-lust that they commonly perform prodigious feats in battle. For berserker-type barbarians, the referee should allow them to fight at a higher level in a game that has proficiency levels, or to attack and parry at higher percentages in a game that uses percentages, while they are in the berserk state. In other cases (such as spontaneous tavern brawls), the berserker has no special advantages.

The very courage and battle-frenzy of barbarian warriors has certain drawbacks in any organized battle. No barbarian warband, unless under exceptionally strong or magical leadership, makes a strategic retreat to save either itself or the battle. No matter what the reason for giving way, barbarian warriors prefer to die rather than be thought cowards. Basic tactics like keeping a wing in reserve are also beyond them. Barbarians know only one way to fight a battle: They assemble at the field, scream horrifying insults at the enemy, and work themselves up to a pitch of fury. Then, with the berserkers in the lead, they charge helter-skelter full into the enemy ranks. Once the battle is underway, they seek single combats and cannot form

shield walls or use other team tactics. On the other hand, a large group of barbarian warriors can play havoc with an enemy's morale. In game systems where morale is a factor, the game referee should always penalize those forces facing barbarians.

Playing the barbarian honorably

Players who are drawn to create barbarian characters might consider actually role-playing their character rather than inventing a rather standard warrior-type with exotic clothes and a limited vocabulary. Role-playing a barbarian requires a certain shift of mental attitude, but the result is some highly exciting gaming. The most important thing for the player to understand is the heavy barbarian emphasis on personal honor, which is the warrior's most prized possession, the driving force of his or her life, and a matter of constant emotional concern. Barbarian honor is the sort known as heroic honor — a consideration of personal worth without any sense of social responsibility. Warriors keep their honor for their own sake, not for the sake of the tribe or even for the sake of their battle-companions. If a warrior breaks his honor, he feels shamed no matter who tells him that it's all right, and he keeps his honor no matter who suffers from him doing so.

Heroic honor is at the same time a personal quality and a code of behavior. The code is basically simple: A warrior must always be brave, generous, truthful, and stubborn, forgiving to the weak but harsh to his or her equals. Those with honor must never do even the smallest action that conflicts with this code. Compromise, mental flexibility, the little white lie, a give-and-take attitude — all are signs of weakness and disgrace, not desirable social skills. Thus we have the Frankish barbarians, Roland and Vivien, who insisted on dying at their posts in battle even though their friends begged and their commanders ordered them to retreat; and Cuchulain, who kills his beloved foster brother in a battle neither wanted, simply because his honor bound him to do so.

The honor-bound warrior is also determined to fulfill any pledge or promise, even an idle one, no matter what the cost. If a barbarian idly promises someone her best horse, she will hand it over even if it's her only horse and she needs it to save her life. Before a battle, warriors engage in a ritual usually translated as boasting, but that word with its shallow connotation is the wrong one. These battle-pledges are really like a deadly version of declaring a contract in bridge. If a warrior pledges that he will kill five men and bring their horses home, he is expected to do just that or die trying. If he lives without fulfilling the pledge, he is shamed in the eyes of his warband and his tribe. Barbarian player characters

should make these pledges either just before battles, or at dangerous junctures in an adventure, and then try to live up to them — and remember, if you pledge that you won't come out of a room until you've killed four men, there had better be four bodies on the floor when you leave.

Shame is the worst thing that can befall an honor-bound warrior. The main reward of honor is respect in the eyes of others; to the barbarian, the opposite of respect is ridicule — and this is crushing. The error of being shamed is the source of the well-known barbarian quality of "touchiness," which is not at all similar to vanity as we think of it. The slightest joke, the slightest wrong word or even just an offensive look drives a barbarian to challenge the offender, usually to single combat. If the insult is bad enough, the barbarian strikes first and challenges later. If a town-dweller insults a barbarian character, that town-dweller should *promptly* have a fight on his hands. Even a barbarian's friends or other members of his party won't be exempt from these challenges if they insult the barbarian badly enough, but in such cases the barbarian will be content with weaponless combat rather than spilling the friend's blood. The barbarian has a double standard where insults are concerned, using the fear of shame to keep up his or her party's courage in tight spots — both by appealing to their honor or by outright taunting and dares.

There is a ritualized form for single combats brought on by questions of honor. In Irish, for example, it's called *fir fer*, which translates literally as "fair play." The basic rule is equality in the fight — one against one, each with the same weapons of the same quality at his or her disposal. After the challenge has been given and accepted (and no honor-bound person can turn down a formal challenge), the combatants assemble their weapons and go to the agreed-upon place. There they face off and exchange boasts, the challenger first. These boasts, an important ritual act, have three parts, in order: a statement of the boaster's genealogy; a brag about his or her personal prowess; and finally, a reviling of the opponent, with as many nasty taunts as possible about the opponent's base ancestors, nasty habits, and shameful disposition. After the boasts, the fight is on to the death.

Barbarians take taboos seriously

Another important part of the barbarian mentality is the idea of personal taboo, or *geis*, as it was called among the Celts. A taboo is laid upon a person by a priest or shaman; it isn't a quest or something that must be fulfilled, but a prohibition, usually of an irrational nature, that the person must never break on pain of causing his or her own death or some evil for the tribe. One Irish king, for

instance, could never drive his chariot around Tara from left to right; another could never kill a bird, even by accident. Every person in a barbarian world will have his or her personal taboo, sometimes consisting of a single thing, but often, especially with warriors, a long list of them. All societies which have taboos believe in them so implicitly that a person who breaks one will fall ill and die if he or she cannot make ritual amends for the deed.

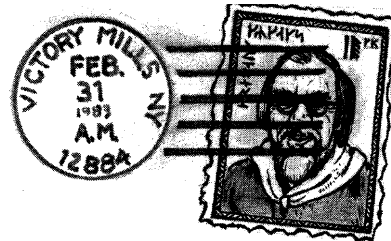
The game referee should impose taboo on any barbarian player character, either as part of the character-creating process or in the person of some priest or shaman NPC. The referee should remember that the taboos must be irrational and somehow in keeping with the barbarian lifestyle. Some examples: The character must never draw a sword with the left hand. He must never eat pork before sundown. She must never kiss a dark-haired man. He must never ride a gray horse. She must never enter a tavern door last. If the character does break taboo, the referee should make sure that amends are made in the form of ritual tasks or quests to restore purity, such as visiting a certain holy place or bathing in a certain river. If the character cannot or will not perform the ritual amends, he or she should suffer a grave penalty, such as losing a certain percentage of either his or her strength or battle proficiency until he or she either dies or makes amends.

A well-played barbarian character or a group of NPC barbarians add drama and excitement even to the routine parts of a game scenario. At first the other characters (and their players) might be puzzled or even alarmed by the barbarian's flamboyant personality and actions. But they'll soon find that they can have no more loyal a friend — or bitter an enemy — than a real barbarian.

Selected bibliography

- Herm, Gerald, *The Celts*, St. Martin's Press.
Herodotus, *The Histories* — A good translation is that of Penguin Books; the best single source on the Scythians.
Homer, *The Iliad* — Be sure to read the Richmond Lattimore translation from Chicago University Press; anyone who wants to understand honor has to read *The Iliad*.
Ross, Anne, *Everyday Life of the Pagan Celts*, Batsford/Putnam.
Tacitus, *On Britain and Germany*, trans. by H. Mattingly, Penguin Books.
The Song of Roland, trans. by Dorothy Sayers, Penguin Books; Roland and his gang are technically Christians, but this epic provides another good crash course in heroic honor.

by
Michael
Gray



The PBM scene Facts you can use when YOU choose what game to play

Thousands of play-by-mail game-turns are being sent around the country every week. Most new players enter the play-by-mail fray not on the recommendation of another PBM gamer (although this certainly happens), but by responding to an advertisement in their favorite gaming or science-fiction magazine. With several games to choose from — and on a limited budget — which game should you choose?

You won't find the answer to that in this article, or in any other PBM article or review. The game, or games, you enter depends on what you want and what you like. Are you a historical gamer, a chess player, or a role player? Do you want to play a game, or type of game, that you know very well — or do you want something entirely different out of your PBM gaming experience? Every PBM game has good points and bad points; concerning the games I know about and play, I've run into people who love each one, and some who can't stand a certain game. And each of them is "right" in his or her opinion — because whether a game is good or bad is simply a matter of personal preference.

All that aside, there is one general guideline that any prospective new PBM player should follow: Before you commit your time — and money — to a game, get a copy of the rules and make a decision on whether that game is for you. In some cases, such as two-player games and historical simulations, a prospective player will automatically have the rules because he or she should already own a copy of the game in question.

For a multi-player "stand-alone" game, the rule book by itself can usually be obtained by writing to the company that runs the game. Even if an advertisement says, "Send \$17.50 for set-up and first five turns," you can write to the company and ask for the rule book alone. This'll cost you a few dollars, perhaps, but not as much as it would cost to sign up right away. Then you can examine the rule book at your leisure and use it to help you decide if the game is for you. A well-written rule book usually contains general information about the game structure, as well as detailed instructions on how to play once you become involved. The rule book may answer some important questions: How much time do I have between turns? Is there player interaction? What kinds of extra charges and fees are involved?

You may also be able to get answers to some specific questions about the rules before you actually sign up to play. Many times I've finished reading a set of rules and wound up with a list of dozens of questions that seemed to be unanswered. The company might provide the answers on request, depending on the company and the game involved — or you may be told that your questions can't be answered because the answers would give away too much about the nature of the game. If you're

confused about a game after reading the rule book, you can give the game a try, or you can investigate some other choices — there are certainly plenty of games to choose from.

For the sake of organization, the wide range of PBM games available can be divided into three major categories:

1) *Two-player games and historical simulations*

If you'd like to play your favorite Avalon Hill, SPI, or GDW game or another of your favorite two-player wargames by mail, then you should look for opponents in the want ads section of *The Avalon Hill GENERAL™* magazine or contact AHIKS, which is a PBM club for historical simulation gamers.

The Avalon Hill *GENERAL* magazine: Avalon Hill Game Co., 4517 Harford Rd., Baltimore MD 21214

AHIKS: Contact Bruce Maston, 1404 Union St., Schenectady NY 12308

List of current game openings: Send SASE to Robert Sachs, Apt. 5V, 4861 Broadway, New York NY 10034

2) *Multi-player games of finite length*

These games have well-structured rules and are generally computer-moderated. Most of them end after a specified number of turns, by player agreement, when one player's score reaches a specified level, or when a specified portion of the board has been conquered by one player or team.

If you prefer playing games like *Diplomacy™*, *Kingmaker™* and *Samurai™*, or if you'd like to command a fleet of starships, review these publications for ads and information:

DRAGON™ magazine: Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147

THE SPACE GAMER™ magazine: Steve Jackson Games, P.O. Box 18957, Austin TX 78760

DIFFERENT WORLDS™ magazine: P.O. Box 6302, Albany CA 94706

SORCEROR'S APPRENTICE™ magazine: Flying Buffalo Inc., P.O. Box 1467, Scottsdale AZ 85252

NUTS and BOLTS of PBM™ magazine: Bolt Publications, 3753 W. 80th Place, Chicago IL 60652

ARES™ magazine: Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147

STRATEGY & TACTICS® magazine: Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147

FLYING BUFFALO QUARTERLY: Flying Buffalo Inc., PO Box 1467, Scottsdale AZ 85252

List of current game openings: Send SASE to Robert Sachs, Apt. 5V, 4861 Broadway, New York NY 10034
THE SPACE GAMER magazine has extensive coverage of

PBM games, while NUTS and BOLTS of PBM is a small fanzine exclusively devoted to PBM material. If you are interested in playing Diplomacy™, send a SASE to John Boardman, 234 East 19th St., Brooklyn NY 11226.

3) Multi-player, role-playing games of infinite length

These games have a lot in common with each other. You start out with a minimum amount of skill, power, possessions, money, and followers, and sally forth in search of wealth and glory. Growth is the name of the game, and maximum growth generally comes from a combination of luck, diplomacy, and using your own creativity. For some of you, this will be a very rewarding experience. At last you can role-play all by yourself! You'll find ads for these games in most of the magazines and publications mentioned under category 2.

Before you start one of these games, be sure you understand the fee system and how costs will be charged to your account. I don't like to point fingers, but Schubel & Son has a policy of charging extra for battle results. The company fully explains this procedure in the back of the rule book. The justification is that you receive battle results when someone else attacks you, and it does cost the company extra money to inform you as soon as possible that you've been attacked. This promptness gives you extra time to confer with your allies and plan your defense. However, this policy also opens up an interesting option to a group of allies: Tell your enemy that until he submits, he will be attacked by one member of your alliance on every turn. It doesn't even have to be a large attack — just a one-ship suicide run will do. Your enemy's turn fees will go up, and there's not much he can do about it except submit to your alliance. I don't think this sort of tactic is used all that often, but I sure wouldn't be pleased if it happened to me even once.

In all "infinite" PBM role playing games, so much depends on the gamemaster and the rules. When you start any game classified in category 3, you are only given a minimal amount of information. Much of the fun is in discovering new things and watching your clan, army or starfleet grow. But be warned — somewhere down the line, if the gamemaster doesn't do his job (keeping you happily entertained), you may get bored and drop out. Don't be afraid to tell the gamemaster how you are feeling.

Games of finite length

The games in the following list fall into category 2, games of finite length. *Starweb*, *Feudal Lords*, *Earthwood*, and *Heroic Fantasy* also fall into this category, but they are reviewed at length at the end of this article.

Empyrean Challenge (Superior Simulations, 525 Franklin Park Circle, Boise ID 83709)

As the name implies, this game is a *real* challenge. The rule book is more than 50 pages long. The goal of the game is the control of a star cluster consisting of 100 solar systems, with 1-10 planets in each system. Ten of the planets in the cluster are inhabited at the start; each of these inhabited planets has 15 nations, and each nation is represented by a player. So, you begin the game with 149(!) opponents. This game seems to offer the ultimate in complex simulations, involving economic, scientific, and military decisions. If you're looking for a long, complicated game, this is the ticket.

Starlord (Flying Buffalo Inc., Box 1467, Scottsdale, AZ 85252)

I just got the rules for this game, and I'm anxious to play it. Within a universe 128 astrals in diameter, each player controls a command ship and all of his units that lie within range (7 astrals) of that command ship. Units out of range are considered to be standing in defense. When a player loses his command ship, he is out of the game.

The universe has 14 types of stars (City stars, Lotus stars, Battle stars, Fort Stars, Power stars, etc.), presented each turn on a *full color* results sheet! Near the center of the universe is the one and only Throne star. If you can find and conquer the Throne star, you become the Emperor, and you can play for

free as long as you hold the Throne. The Emperor is the only player to score points (one point for each star he or she controls per turn). The Emperor also gets a 5-foot square color printout of all the stars in the galaxy, and gains the ability to teleport back and forth from the Throne star to anywhere else in the galaxy! When someone else conquers the Throne star, the Emperor is out of the game. A player who becomes Emperor early in a game, and is then dethroned and eliminated, may still win the game by accumulating lots of points during his or her reign. But with 50 players per game, *Starlord* could take many years to complete.

Fleet Maneuvers (Fantastic Simulations, P.O. Box 24566, Denver CO 80224)

This game is a tactical simulation of starship-to-starship combat. It is played by four teams of four players each. Each team has its own starships, and a starbase to protect. Each hit on an enemy ship is worth one point, each enemy ship destroyed is worth 20 points, and each starbase destroyed is worth 100 points. The game ends when one team reaches an unspecified score. If you like *Starfleet Battles* by Task Force Games, you'll like this one.

Catacombs of Chaos (Schubel & Son, P.O. Box 14848, Sacramento CA 95821)

This game is very similar to *Heroic Fantasy* by Flying Buffalo. First, your selection of character types determines which quest you will have to achieve. Then you will enter the dungeons with your group of adventurers in search of magic and treasure. Your fighters will fight monsters and your magic-users will cast spells. You send your orders in by filling out a computer data card for each character.

Way of the Warrior (Genji Games, P.O. Box 3689, San Bernardino CA 92413)

This game is reminiscent of Avalon Hill's *Samurai* game. Feudal Japan is divided up into provinces. Each player starts with one province and tries to expand his power to control all of Japan. Another path to victory is to find and capture all three Special Treasures, which are randomly placed about the nation at the start of the game. Using the funds from a limited treasury, each player may hire troops, scout other provinces, employ a magician or a priestess, or attempt an alliance with a neutral province. It looks like an easy game for a beginner to get into.

Galactic Conflict (Flying Buffalo Inc.)

This is a new game. Each player starts with a planet in a universe of unspecified size. At the start, all unowned planets are neutral. The object is to score the most points. However, points are only scored for owning ECONs (short for economies). One ECON can build one gate (a teleportal), two attack forces, three defense forces, four fortifications, or five information-gathering probes. If you dedicate all of your ECONs on a single world, you can build another ECON. So, the player is constantly faced with the decision to build more forces and defenses or to build ECONs and thereby gain more points. This also looks like an easy game for beginners.

Games of infinite length

The games described below all fall into category 3, role-playing games of infinite length:

Realms of Sword and Thunder (Empire Games, 1630 St. Paul Street, Denver CO 80206)

This is a very new fantasy-oriented game populated by 11 races (dwarves, elves, giants, gnomes, etc.). You choose your race and your leader's profession. The possible professions are berserker, knight, druid, priest, sorcerer, witch doctor, and thief. You also control a home community which is supposed to grow and prosper under your wise leadership. Your leader can wander about the land, exploring new terrain and having numerous adventures. You must train your townspeople in

order to get a decent economy going. For example, you cannot buy anything (no weapons, armor, carts, boats, etc.) until you train tradesmen in each area.

I've been playing a troll witch doctor in this game. It's been intriguing, and I feel like I have gotten my money's worth, so far.

Universe II (Clemens & Assoc., Box 18287, Irvine CA 92713)

Universe III (Central Texas Computing, 710-S Southwest Tower, Austin TX 78701)

Unless it has changed since I played *Universe II* several years ago, the game goes something like this: You start out with a spaceship, a crew, and a supply of fuel. You then order your ship around on a two-dimensional plane in search of adventures. Each turn you are told what you found on the previous turn in the spaces that you crossed or stopped in. I usually found asteroids and a single alien artifact. It takes several artifacts to assemble an alien technological item. After finding several unrelated artifacts, I started asking how and where to find certain other artifacts. Eventually I had all eight matching artifacts and built an "alien escape pod" — but I never did find out how to use it. Then I found a primitive planet and explored its surface for a few turns. I found the game to be quite dull and dropped out soon after that. I do remember that the company was very efficient about returning my results quickly.

By reading the PBM updates in THE SPACE GAMER magazine, I see that a lot of people must like this game. Now there's a new version, *UNIVERSE III*, run by another company (see the address given above).

Silverdawn (Entertainment Concepts Inc., 6923 Pleasant Drive, Charlotte NC 28211)

This is a medieval/fantasy role-playing game in the strictest sense, very similar to the experience of playing across the table from your DM — except here the gamemaster and you communicate only through the mail. First, you choose a character or characters to be in your party of adventurers. The cost is \$3 per turn per character. You receive a computer printout of your character's abilities — strength, health, lore, and so forth. Each turn, you may write up to three pages of orders and activities for each one of your characters.

I was told by another postal gamer that players never interact with each other in *Silverdawn*. That is, each player's adventure is one-on-one with the gamemaster. The gamemaster reads your orders, then writes you a personal and creative response, telling you what happened to your character(s). I have heard only good things through the PBM grapevine about this game. If you've always wanted to role-play solitaire-style, here's your chance.

Star Trek (Entertainment Concepts Inc.)

In this new science fiction role-playing game, you are at the helm of a Federation starship much like the USS Enterprise. Your crew is composed of several varieties of aliens who have special powers to aid you in times of peril. Just like Captain Kirk, you will go planetside on strange worlds, to become involved in bizarre events that only your intelligence and the Federation's resources can resolve.

Just like *Silverdawn*, this ECI game allows you to write up to three pages of orders each turn for your ship and crew. This game could turn out to be as good as *Silverdawn*; it will all depend on the time and creativity of the gamemaster.

Star Master (Schubel & Son)

This is a game of creating a race and expanding out to other planets. You'll build spaceships, explore deep space in search of solar systems, scan planets for life, colonize planets, set up trade between your home world and your colonies, build armies, and fight other players. The set-up procedure is very complex but lots of fun. First, you have to create your own race and its home world. Then you must give production orders and movement orders for your ships. When you scan nearby space or planetary surfaces, you'll find out what you found out on

your next results sheet. A good starting strategy is to find a world suitable for colonization, colonize it, and set up trade.

Hundreds of people play this game, all in the same galaxy. As with almost all "infinite" PBM role-playing games, there is no turn deadline. Schubel & Son puts out a *Star Master* newsletter with all sorts of information about the game, such as strategy tips, news of great alliances, and reports of warfare. This all sounds really neat, doesn't it? Well, here's what happened to me:

After spending three turns trying to find another solar system, I finally was informed of the whereabouts of a nearby star by the gamemaster. So, I scouted out the solar system, found a habitable planet, loaded up a fleet of colonists and set off for the New World. When I finally arrived, I found out that the world was owned by another player and that I had to have his permission to colonize it. I wrote to the guy twice, and he never responded. So I had a fleet full of colonists and nowhere to land! Then, on turn 5 I received a full-page notice entitled "The Attack of the Gamma Cybernauts." My home world, barely defended because of my colonization efforts (besides, why would a company let a new player get wiped out right away?), was under attack!

At the time of the attack, my Technology Level was 44. (Cavemen are level 1; World War I technology is equivalent to level 40.) The half-machine, half-protoplasm Gamma Cybernauts, whose weapons had the ability to speed up time (thus, their targets die of old age or crumble and rust), had a Tech Level of — *gulp!* — 120. And all I had were submachine guns. . . . It was (sort of) fun while it lasted — all of five turns.

Star Venture (Schubel & Son)

This game is thematically quite like *Star Master*, though it seems to be more closely structured. Moves are sent in on computer data cards, just like in *Catacombs of Chaos*. You start out with as many ships as you are willing to pay the \$5 entrance fee for. Then you go out and explore, build more ships, scan planets, attack other players, and so forth. Before you choose between *Star Master* and *Star Venture*, purchase copies of each rule book and look them over.

Tribes of Crane (Schubel & Son)

This game has been around for years — and you could literally play it forever. You start with a tribe of people, some herd animals, and a little gold. Then you wander around a world (with no map except what you find out for yourself) trying to grow rich and powerful. You grow rich and powerful by playing for a long time, buying things here and selling them there for more than you paid for them. Every turn or so, you will run into some barbarians or a weird animal, or you may find some ruins, a mine, or a field of rare herbs. Eventually you get reports of some of the hundreds of tribes wandering around just like yours is. Some of them will attack you. Others will send you messages, and may offer to trade goods or information.

I got lucky. I contacted a very experienced player who sent me everything I ever dreamed about wanting to know about Crane. I got a world map with all of the cities marked on it, a list of all the market prices in each city, and information on every aspect of life on the planet. There is a lot to find out about while playing this game — but the gamemaster won't tell you anything you don't ask him about or hear about in a tavern.

This is a long-running, well-established game. If you are very creative, you can enjoy it for a long time. I had three tribes when I finally got tired of it and dropped out.

Four personal favorites

Speaking of personal preference (remember the way this article started?), following are detailed descriptions of four more games — my current favorites:

STARWEB

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The fat man runs this city like a toy train. Noisy people disappear. It's a very quiet city.

There's a .38 in my pocket and a file in my desk that's going to sound like the Fourth of July.

The fat man never liked me much. Soon he won't like me at all.

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short of a masterpiece! *Starweb* has everything a great PBM game needs: a brilliant design, finite length, repeat play value, attractive rules with plenty of examples, several variants for the experts, an answering service for phoned-in moves, a fan magazine full of commentary, advice on strategy, game results, player ratings, and more. . . .

The game goes like this: You choose a character type, start with a home world and five fleets, and set about exploring the Web — a tangled link-up of 225 planets. You conquer, build, attack, defend, trade, make alliances, and make deals, scoring points for doing so according to the goals established for your chosen character type. When a certain high score is reached by one or more players, the game is over.

Starweb is a contest between 15 players. Each player chooses one of six character types, and each game contains a different mix of these six types. Character types earn points toward victory for doing different things:

Empire Builders must try to control as much territory as they can conquer. They receive points for controlling population, industries, and raw material production.

Merchants are only interested in trade. They receive points for unloading raw materials and consumer goods onto other players' worlds. They can carry twice as much in raw materials per ship than other players.

Pirates get points for plundering worlds and owning fleets, assisted in this goal by a special ability: If the pirates outnumber an enemy by more than 3 to 1, then they capture all enemy fleets and ships without firing a shot!

Artifact Collectors get points for gathering artifacts. There are 100 artifacts randomly strewn about the worlds of the Web at the start of the game.

Berserkers are robots that have been programmed to kill all life. They receive points for destroying ships, populations, and whole planets! They can repopulate destroyed worlds with robots like themselves.

Apostles get points for converting other populations to their religion. They get one point for each of their kind that is killed (as a martyr, of course). Once in each game, an apostle player can declare a Jihad (a holy war) against one other player and then receive points for destroying the Chosen Enemy.

On your first turn you'll receive a small computer printout listing your home world, all the worlds it is connected to via the Web, your code name, your world's number of industries, amount of raw materials produced each turn, number of population, population limit, the number of turns you have owned the world, the number of raw materials you have stored, the number of ships defending your world's industry and population, and by a list of all fleets (by number) and the number of ships in each fleet on that world.

The game has a lot of rules. *Starweb* is not simple, but it's not anywhere near as complex as something like *Empyrean Challenge*. Diplomacy is your strongest weapon: You need allies to succeed in *Starweb*. The masterful mix of character types and goals, combined with the diverse personalities of the real people you'll be playing with, are what make each game a distinctive experience. After you've become an expert, you can play in the other types of *Starweb* variants; pick up a copy of *Flying Buffalo Quarterly* and check it out for information on these "spinoff" games.

During your first experience with *Starweb*, you'll be learning the rules and learning the ins and outs of the different orders. If you get confused, just write down all your questions on a sheet of paper and send 'em in along with your next move. Or you can do like I do—get on the phone and ask your experienced ally in Colorado (oh, my phone bills!).

If you're interested in playing a terrific PBM game or would just like to read a fascinating set of rules, send \$2.50 for the *Starweb* book to Flying Buffalo Inc., P.O. Box 1467, Scottsdale AZ 85252.

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EARTHWOOD

This is a fantasy-oriented game of diplomacy and conquest. The object of the game is for one player or an alliance of players to control all of the developed cities in Earthwood, a land that measures 32 by 38 squares in area.

Each game has 25 players — 16 are player-races (like humans, dwarves, elves, and gnomes) and 9 are player-characters (warriors and wizards). Player-races start with a home city, 1,250 people, a number of gold, food and armor production centers, three "groups," and a spy. Player-characters start without a home city, but they have other advantages that player-races lack. Wizards, for example, can research powerful magic spells.

Player-characters must quickly find a ruined city and build it up. Warriors must go out and solicit NPC (non-player character) allies. NPCs, monsters and other humanoid types as well, are sitting around on the board just waiting to ally or attack the first "group" that stops in their square. Wizards must capture a ruined city and develop it to finance their magical research. A powerful wizard will make a great ally for anyone.

Player-races have it easy. They start with cities where their population grows automatically each turn. And they start with 1,250 people, whereas the player-characters start with just a small band of allied NPCs.

Each turn, city owners give orders for spending the city's gold and planning its defense. Each player-race has three groups that move about the board transferring people and things from place to place. Also, players can transfer troops and other possessions to their groups, then move the groups into the wilderness in search of ruined cities and NPCs.

The turn-result sheets and the new-move sheets are nearly three feet long. Filling out the turn sheet is very easy, since most questions require only a yes or no answer (i.e., Do you want to increase your Security Level?).

To move a group, you just fill in the map coordinates of the squares that you want to move through. You might not go as far as you'd like, because your movement rate depends on your race and the terrain in each square. For example, it costs humans 5 movement points to travel in mountains, but it only costs hill dwarves 2 points to move through the same terrain.

Controlling a city is easy to do. A city produces 3,000 gold pieces per turn. With the right amount of gold in your treasury you can: 1) increase the strength of your city walls; 2) increase your spy-catching ability (security level); 3) increase the percentage of population growth; 4) increase food and armor production; 5) build boats; 6) do magical research (for any wizards); and 7) pay your garrison troops to defend the walls.

Spies have a lot of interesting options. They can explore the terrain and contents of any square; steal gold, food, or a wizard's belongings; lower a city's wall defense; lower the production of a city; and assassinate a city leader, which lowers morale. There is a percentage chance for all spying activities that the spy will be unsuccessful. Depending on the security

level of the victimized city, the spy may get caught and be forced to go to work for his captors!

Combat results are a function of race, terrain, morale, number of troops, a chosen combat tactic, and a chosen loss percentage that will cause retreat.

I have been playing *Earthwood* for almost two years. There are still nine players left in our game. I am allied with three other players — between us, we control the entire southern half of the board! Games Systems Inc. (P.O. Box 430587, Miami FL 33143) has been very receptive to players' suggestions for improvements to the game. For this reason, I am sure that *Earthwood* will continue to improve as a game system. I have enjoyed the game, and I recommend it.

FEUDAL LORDS

When I first read the rules of this new game from Graaf Simulations (27530 Harper, St. Clair Shores MI 48081), I was pleasantly surprised. The rules are complete, clear, and logically organized.

The game is played in feudal England, which is divided into 46 fiefs. Each of the 11 players starts with a home fief, 200 knights, 800 peasants, 200 townsmen, and plenty of gold and food. A Lord (player) has 30 different orders to choose from, but can only issue 12 orders on any turn.

The company should be commended for a marvelous design. The 12-order limit presents a real challenge for the lord of a growing kingdom. Many of a fief's internal variables are interrelated. Building a strong economy and a strong defense, while taking precautions against a poor harvest, can make building a powerful army a difficult task. Random events spice up the game nicely: In the space of seven turns, my leader died and was replaced by an heir, two of the heir's daughters were married (oh, the dowries!), and my castle began to crumble!

What kinds of orders are possible? A Lord can change the tax rate; buy livestock or convert it to food; swear fealty to an Overlord; give or withdraw favors; train or disband knights; hire mercenaries; lead his forces on a raid, battle or siege; use favors owed by other fiefs for military aid; trade gold, ships or food; buy and sell food; give extra food to townsmen and peasants; do agricultural research; bribe other fiefs with gold and favors; spy on fiefs; explore for mines; speculate on foreign trade; improve the fief's castle; or build ships, markets, fishing fleets, or lumber mills.

Many of the elements of an economy are interconnected. For example, each turn the peasants produce food — and it must be enough to feed all of the peasants, plus the townsmen and knights, in the fief. (Livestock can also be a source of food.) Each turn, a fief's harvest will yield a previously unknown amount of food. Any extra food that is left over after feeding all of the people can be given to the peasants to increase their population growth on the next turn, or the surplus can be sold at the current market rate (which is dependent on the quality of the harvest).

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Favors are granted voluntarily or through bribes. A Lord can spend up to 1,000 in gold on a bribe order. The more money spent, the better chance the bribe will be successful. Bribe orders do not succeed most of the time, but can have powerful repercussions when they do. The importance of bribes and favors is evident when you use a favor to accomplish something like enlisting half of a vassal's army (about 100 knights) to aid your force in its current endeavor. To hire 100 mercenaries for one turn would cost 2,500 in gold, but as the result of a bribe or favor, the whole kit and kaboodle is yours for free! You can also use a favor to gain passage across a hostile fief. This could allow you to make a surprise attack on an opponent on the other side.

In many play-by-mail games, the exact sequence of the execution of players' orders is left in doubt. This often makes planning and numerical calculation a difficult task, especially for the inexperienced player. But in *Feudal Lords*, the 30 possible orders are all presented on the turn sheet in order of execution. This clears up a lot of confusion, before it even has a chance to occur, and makes the game very easy to understand.

Feudal Lords is fun. I heartily recommend it.

HEROIC FANTASY

Another Flying Buffalo product, this is a game of dungeon exploration — a standard activity in most fantasy role-playing games. The object is to find your way out of the dungeon level you are on, and also to accumulate as much experience and treasure as you can. After you've found your way out of one level, you can quit or try your luck on the next lower level.

The first thing you must do is create your group of characters. Each character must be given a name, sex, race, and class (magic user or fighter). Depending on the race and class you have chosen, each character's starting strength and constitution are fixed. Each character also starts with either a strength potion or a healing potion. There is a point cost associated with

each type of character, and you are only allowed to choose 100 points' worth of characters to fill your group.

There are 17 different types of characters to choose from, ranging in size and strength from fighter-giants (72 points each) to fairies (1 point each). A group is limited to 15 characters. I found it an enjoyable task to analyze the possibilities and choose my own mix of characters.

In my game, the dungeon seems to be laid out with square rooms that connect to each other to the north, south, east, and west. Sometimes there is no connection going from one room to an unexplored area, and sometimes there is a hidden door that has to be revealed by magic. There is usually a creature of some type, and a treasure, in each room.

If your group is reduced to 40 points' worth of characters or less, you can send in a rescue party to bring your group back up to 100 points. From a player's point of view, this is a very nice feature.

Should you find the exit out of your dungeon level, then you can trade in your experience points (which are gained by killing monsters and accumulating treasure) for extra strength or constitution points.

On each turn, each character can take a number of interesting actions. A character may speak a message (up to 73 letters), drop something he or she is carrying, pick something up, drink a potion, use a magic item, spy on a character or monster, lock or unlock doors, reveal hidden doors, etc. Magic users have three spells at their disposal: sleep, blast and fireball. It takes one turn to prepare a spell and one turn to cast it. Combat orders include attacking, defending, guarding, and ambushing. There is a limit to the number of actions that any one character may take, but several things can be done at a time.

Heroic Fantasy is an excellent game for beginners. It does not involve very much diplomacy (although it can, if one runs into groups of other players), and the rescue-party rule makes it a game you can enjoy for a longtime.

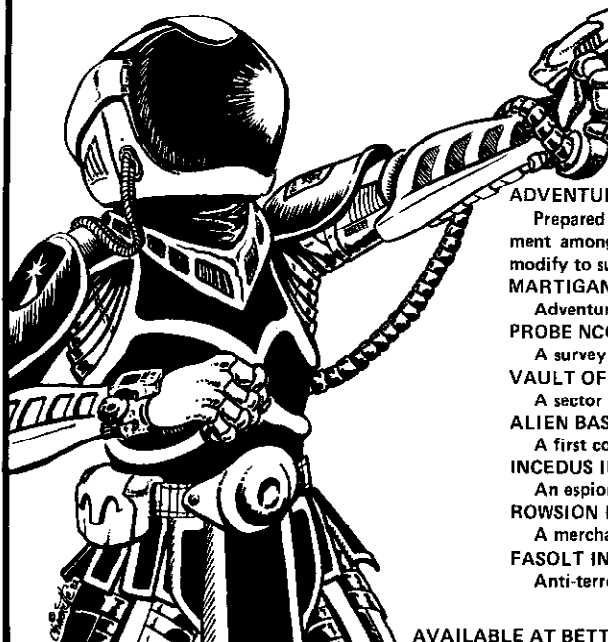
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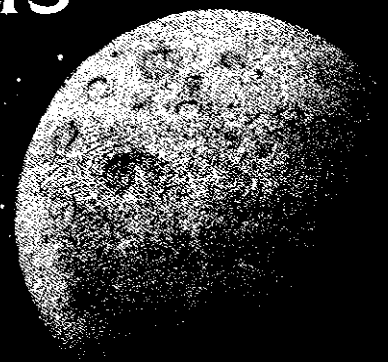
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Long fiction by Jack Williamson, Larry Niven, Robert Silverberg; short stories by Gene Wolfe, John M. Ford, Nancy Springer; Silverberg's "Opinion"; Ford's games column.

January 1983. Kelly Freas cover; "Aquila Meets Bigfoot" by Somtow Sucharitkul; novelet by Poul Anderson; stories by Tanith Lee, Jack C. Haldeman, Michael McCollum, etc.; Avram Davidson Adventures in Unhistory; Silverberg.

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FILE 13

THE GAME INVENTOR'S GAME

FOR 2-4 PLAYERS

BY TOM WHAM

INTRODUCTION

When you were a little kid, your folks gave you a Monopoly® set. Your dad taught you how to play chess. You were a card playing fool. Soon you had all the kids on the block playing your games.

But it wasn't enough. So you made up a game of your own and had your friends over. . . and they liked it! You began spending your time in your room, drawing funny things on pieces of posterboard. You didn't know it then, but you were going to grow up to be what millions of Americans have never heard of. You were going to be a *game inventor*!

Now you, the player, can enter the glamorous world of game inventing. You will play the role of a game designer. You will experience joy and pain as you submit idea after idea to The Great Game Company in the Sky. You will struggle to get your games into print. Sometimes you will succeed; the rest of the time, your best efforts will end up in *FILE 13*.

FILE 13 traces the life of various game inventions as they wind their way through the paths and pitfalls (or is that piths and pratfalls?) of corporate intelligence. You'll discover that it's a long, hard road from the author's typewriter to the player's dining room table!

INVENTORY OF GAME PARTS

Your *FILE 13* game should contain the following parts:

- 1 game board
- 1 rules booklet
- 2 six-sided dice (you'll have to provide these)
- 52 cardboard markers (the game inventions)
- 60 *FILE 13* game cards

OBJECT OF THE GAME

Each player is a game inventor. Game inventions are represented by the cardboard markers. The Great Game Company in the Sky occupies most of the playing board. The game cards represent some of the maneuvers, good fortunes, and disasters involved in putting out a game.

Players must move their inventions through the game

company and into sales. The first player to get two games into the Hot Item sales position is the winner.

PREPARING FOR PLAY

Carefully remove *FILE 13* from the center of your copy of DRAGON™ Magazine. Using a pair of scissors, cut out the 60 *FILE 13* game cards to make a deck.

Next, cut the 52 cardboard markers away from the game map, but do not cut them out yet. Glue these markers to a piece of card stock, or a piece of self-adhesive vinyl floor tile, and then cut them out. If you don't glue them to something heavy, players will have to abstain from breathing while playing the game.

Backfold the playing board, so that it will lie flat in the center of the table. Scrounge up some six-sided dice and a player or two, and you're ready to go!

SETTING UP

Each player selects a colored set of game invention markers, and places any 2 of them on the board in the area marked "New Submissions." The remaining markers are kept on the table in front of the player they belong to. If less than 4 players are in the game, the unused sets of markers are put aside.

Players each roll two dice. The high roller is the dealer, who shuffles the game cards and deals 4 to each player. These 4 cards are referred to as the player's hand, and should be kept secret. The remaining cards are placed face down near the board, to form the deck.

The dealer takes the first turn. Play proceeds clockwise around the table.

SEQUENCE OF PLAY

When taking a turn, all actions taken by a player must be done in the following order:

1. DRAW a card from the top of the deck
2. PLAY a card from the hand (or discard one)
3. MOVE games through the company by die rolls

THE CARDS

A player begins the game with 4 cards in his hand.

HOW IT IS AT THE GREAT GAME COMPANY IN THE SKY

NEW SUBMISSIONS — Each day, Gertrude Grief and her 42 assistants get about 50,000 pieces of mail: bills, payments, complaints, threats. . . and game submissions. Occasionally one of the girls accidentally drops something into File 13.

THE PRODUCT REVIEW BOARD — Once a month, if the raquetball courts are taken and the golf course is closed, a group of way high up executive types meet to decide if the company should produce any new games. Oscar falls asleep. Sam doodles while proposals are being read. Horace has never played a game in his life and thinks the company is publishing children's books. In spite of this, they sometimes approve new products for publication.

PLAYTESTERS — These area bunch of strange people who have dropped out of the real world to play games full time. They know a good game when they see one, but few people listen to them. Playtesters earn their living by being mentioned in the credits. Unfortunately, this doesn't pay anything, so most playtesters die of starvation.

COST ANALYSIS — Ned and his buddy Fred work here. It is their job to figure out just what each game is going to cost to produce. They use important reference works to help them, such as the Sears Catalog and a brochure from the Publishers Clearing House. Sometimes they write to a guy in Hong Kong, but they can't read his answers. Fortunately, they use a dart board to make major decisions.

DEVELOPERS — The developers' responsibility is to take game submissions and change them so much that nobody can recognize them. Sometimes this process can take a long time. Especially if the local bar has a new video game.

EDITORS — These people claim to have a grasp of the English language. However, most of them speak Portuguese better. It is the editor's job to completely change anything that the developers have rewritten. Editors are also required to change anything done by another editor.

ART DEPARTMENT — Day and night, the lights are on in this place — probably because most of the artists can't see too well. Somebody is always telling them to change what they have done, so each drawing has 10 or 20 versions. If nobody tells them to change something, they do it on their own. Never insult an artist or he will do your board backwards.

PRE-PRESS — These people set type, take pictures, and line things up. They also like to change things. They give editors fits . . . but then, editors give them fits, too. The pre-press people have a big computer that makes all their mistakes for them.

PRINTERS AND ASSEMBLERS — Printers have the last good chance to screw up a game. They can do this by losing paragraphs, inverting pages, or goofing up the colors. If they fail to louse up a game, the underpaid assemblers can help. For fun, assemblers play games like "Leave out the rules," or "Put the wrong stuff in," or the real biggie, "Empty Box."

SHIPPING — Shippers have a grudge against the rest of the company because they have to leave their doors open all the time. They're cold in winter and hot in summer. Shippers have big machines with spears on them with which they impale, spindle, crush, and otherwise mutilate games. They also store games in pools of water, or send them to the wrong places. A skilled shipper can lose thousands of games right in the company's own warehouse.

Each turn, the player draws one card from the top of the deck. A player may never hold more than 4 cards, or play more than one card in his turn.

As cards are played, they should be placed face up adjacent to the deck to form a discard area. If a player is unable or unwilling to play any of his cards, he still must discard one card. If the deck is exhausted, shuffle the discards to form a new deck. The cards are explained in more detail later in the rules.

MOVING GAMES

A player's game ideas all start at the "New Submissions" area on the game board. From here, players try to move their games all the way to the "Hot Item" box in the sales area. Games are moved from area to area by roll of a die, and occasionally by the play of a card.

Movement must follow the red and green arrows

printed on the board. The direction of the move is determined by the result of a die roll and the numbers printed in the arrows. A game may only be moved once, from one area to another adjacent area, in a single turn — unless it is first moved by a card and later in the same turn moved by a die roll. (Some cards can move a game more than one space, and other cards affect more than one game.)

On each turn, a player must roll a die for each of his or her games that are on the board, except those that have been sent to FILE 13.

MOVING A GAME WITH A CARD

Many of the cards allow a game to be moved from one area to another. The player may move one of his own games or a game belonging to an opponent. Unless a card specifically mentions FILE 13, it cannot be used to move a game into FILE 13.

MOVING A GAME BY DIE ROLL

Each turn, after playing a card, a player must roll a die once for each game he has on the board (except those in *FILE 13*). Although no order must be followed, it is easiest to begin with games in the sales area and then work backwards down the production path.

The die roll is compared with the numbers printed in the arrows leading from area to area. Each game must move in the direction indicated by its die roll. If no direction is indicated for the number rolled, the game must remain in the area it occupies. A player may only roll for his own games.

CARD DESCRIPTIONS

There are three basic types of cards: Game Submissions (blue), Good Events (green), and Bad Events (red).

Game Submissions

These are new inventions sent to the game company by the player. When a *Game Submission* card is played, the player may take one game marker from the table and place it in the "New Submissions" area on the board. This is the only way a player may bring new markers into the game. Markers lost to *FILE 13* remain there unless resurrected by a green card.

If all of a player's game markers are on the board, or out of play, the player has run out of ideas. From now on, this player may immediately discard any *Game Submission* card he or she draws (or has previously drawn) and replace it with another card from the deck.

Good and Bad Events

These cards help or hinder games in their progress towards success. Good cards are usually played on a player's own games, but may be used on those of another player (say . . . those of your spouse). Bad cards, obviously, are to be played against an opponent's games.

Each card specifies just where it may be used. Games which are in sales may only be moved by cards which apply to sales (such as reviews).

Any game which is destroyed by the *Building Fire* card is removed from play and returned to the game box. It is not put in *FILE 13*, and cannot be resurrected later.

The *Game Released* cards are used to alter the die roll made when a game leaves shipping and goes into sales. They are not used to move a game.

The *36 Hour Work Week* and *Company Hires 35 New Executives* cards are the only ones that can move more than one game. Each of these cards moves *all* games that aren't in sales — no matter who they belong to.

If a player has a game in Shipping and plays a card that moves it forward one area, the player must roll a die to see which sales level the game enters. The player must still roll for this game when moving games by die rolls later in his or her turn.

HOW TO WIN

The moment any player has two games in the "Hot Item" box in sales, the game is immediately over, and that player is the winner!

EXAMPLE OF PLAY

It is Ernie's second turn. He has 2 games in the Product Review Board. He draws a card from the deck. It is a *Game Submission*. He decides to play it, announces his intention, and places it in the discard pile. He takes a game marker from the table in front of him and puts it in the New Submissions area.

It is now time for him to roll a die for each of his three games. Beginning with the 2 games in the Product Review Board, he rolls one die for each, and gets a 5 and a 2. The 5 sends one game to Cost Analysis. The 2 sends the other game to playtesters.

Ernie now rolls a die for his game in the New Submissions area. This roll is a 1. Unfortunately, somebody at the company lost the only copy of the game, and Ernie's third marker is taken from the New Submission area and placed in *FILE 13*. This completes his turn, and play passes to the player on his left.

CREDITS

Game design: Tom Wham

Venerable Aid: Ernie Gygax, Gary Gygax, Jeff Perren, Jim Ward, Zelda Smith, and Lydia Estes (who was 9 at the time)

Change for the sake of change: Kim Mohan

OPTIONAL SOLITAIRE GAME

For those of you who want to play *FILE 13* alone, the rules are pretty much the same. Set up as you would for a regular game.

Sequence: The sequence of play is changed, with the following addition. After moving your games, you must draw the top card from the deck. This is your Opposition. If the Opposition draw is a *Game Submission* or a *Good Event* (green card), nothing happens; proceed to the next turn. If the Opposition draws a *Bad Event* (red card), you must play it on yourself, against the game that is farthest along the path to hot sales. If the Opposition draws a red card that cannot be played, it is ignored.

Game Length: The solitaire game continues until you get two games in the "Hot Item" box, or until all the cards in the deck have been drawn and played.

Scoring: When the game ends, you score thousands of dollars, according to how well your games have done:

For each game in	You score
Hot Sales	\$60,000
Fast Sales	\$50,000
Steady Sales	\$40,000
Slow Sales	\$30,000
Break Even Sales	\$20,000
Turkey Sales	\$10,000
No points are scored for games not in sales!	

If you end the game by getting two games into the "Hot Item" box, you score an additional \$1,000 for each card remaining in the deck.

How to Win: Going through the deck of cards once represents two years of real time. The scores are based on 1983 dollars. If you have earned enough to support yourself in the manner in which you wish to be accustomed, you win!

LIST OF GAME INVENTION NAMES

BLUE

1. Blander — *The game of decreasing taste*
2. Blunder — *Lifes little mistakes relived*
3. Blender — *A mixed-up game*
4. Bender — *A game of lost weekends*
5. Blinder — *Landing airplanes in the fog, at night*
6. Bounder — *The game where you can become one*
7. Founder — *Go down with your ship*
8. Pounder — *Guess your opponents weight*
9. Flounder — *Flat fish rule the world*
10. Plunder — *Learn how to loot and burn*
11. Grounder — *The game of increasing hamburger*
12. Blounder — *The obvious sequel*
13. Sounder — *The game of primal screaming*

YELLOW

1. Polish Checkers — *A big jump backwards*
2. Dog Training — *Bring along your shovel*
3. Uncle Wiggly — *The worm's eye view*
4. Farts & Tarts — *A smelly bakery game*
5. Divine Flight — *Nuns at war*
6. Tic Tacs II — *The breath mint battle game*
7. Fowl Play — *Underworld bird migrations*
8. Panda Monium — *A game of fur bearance*
9. Lafayette We Are Here — *Martians invade Indiana*
10. Bleat! — *The game of sheep squashing*
11. Winds Light to Variable — *By Echols himself*
12. Kinderkillers — *Organized crime in preschool*
13. Snack Man — *Eat your way thru a maze of junk food*

RED

1. Manopoly — *The beefcake trading game*
2. Hang in There — *The lynchin' game*
3. Stones & Bones — *Marbles played with dice*
4. Armadillo — *The biblical game of Texas*
5. Feets & Fungi — *A sporadic role-playing game*
6. Sitting Ducks — *This one can't miss*
7. Bleak Box — *The game of dark prospects*
8. Queen Maker — *Evil women kill kings*
9. Scuffle — *The fisticuff word game*
10. Frisk — *The game of illicit fingerpoliticks*
11. Doplomicy — *International imbecile trading*
12. Porpoisefully — *The tuna fishing game*
13. Amiable Aliens — *Friendly, funny, furry foreigners*

GREEN

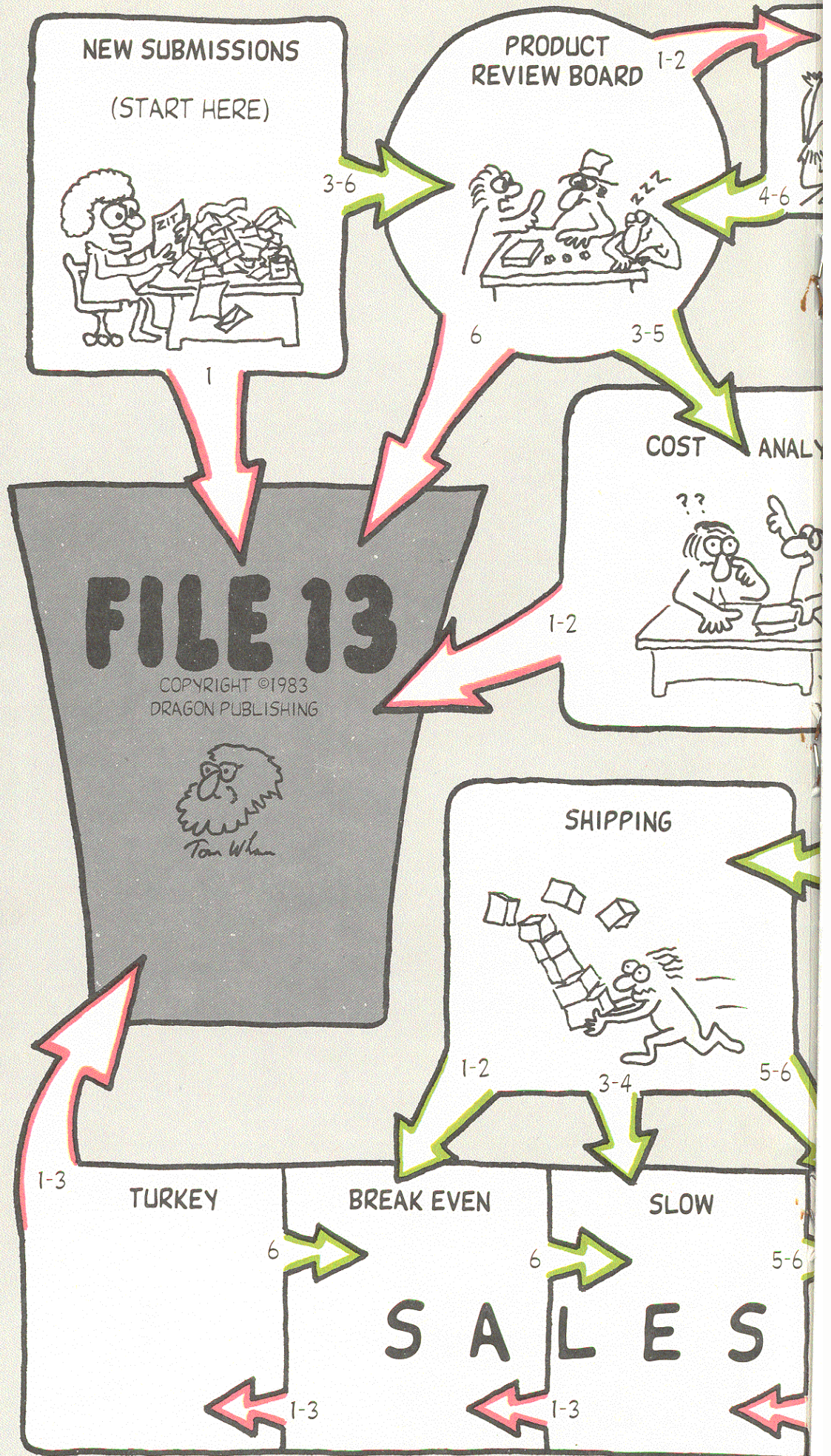
1. Basilisks & Biplanes — *A rocky WWI RPG*
2. Grudgeons & Grackles — *Fun at sea and in the air*
3. The Beast That Bothered Baltimore
4. The Lawful Bean Wings Fell Outta Grace
5. Crust — *The game you knead to play*
6. Hot Cross Capers — *Real-Life roll playing*
7. Prussian Campaign — *Can you become Kaiser Bill?*
8. Ralph! — *A family barfing game*
9. Rust — *The ironic oxidation game*
10. Penguins of Destiny — *The Jim Ward life story game*
11. Penguins of Death — *The end of the story*
12. Bounce the Rubble — *The third strike war game*
13. Brownstorm — *The stuff hits the fan*

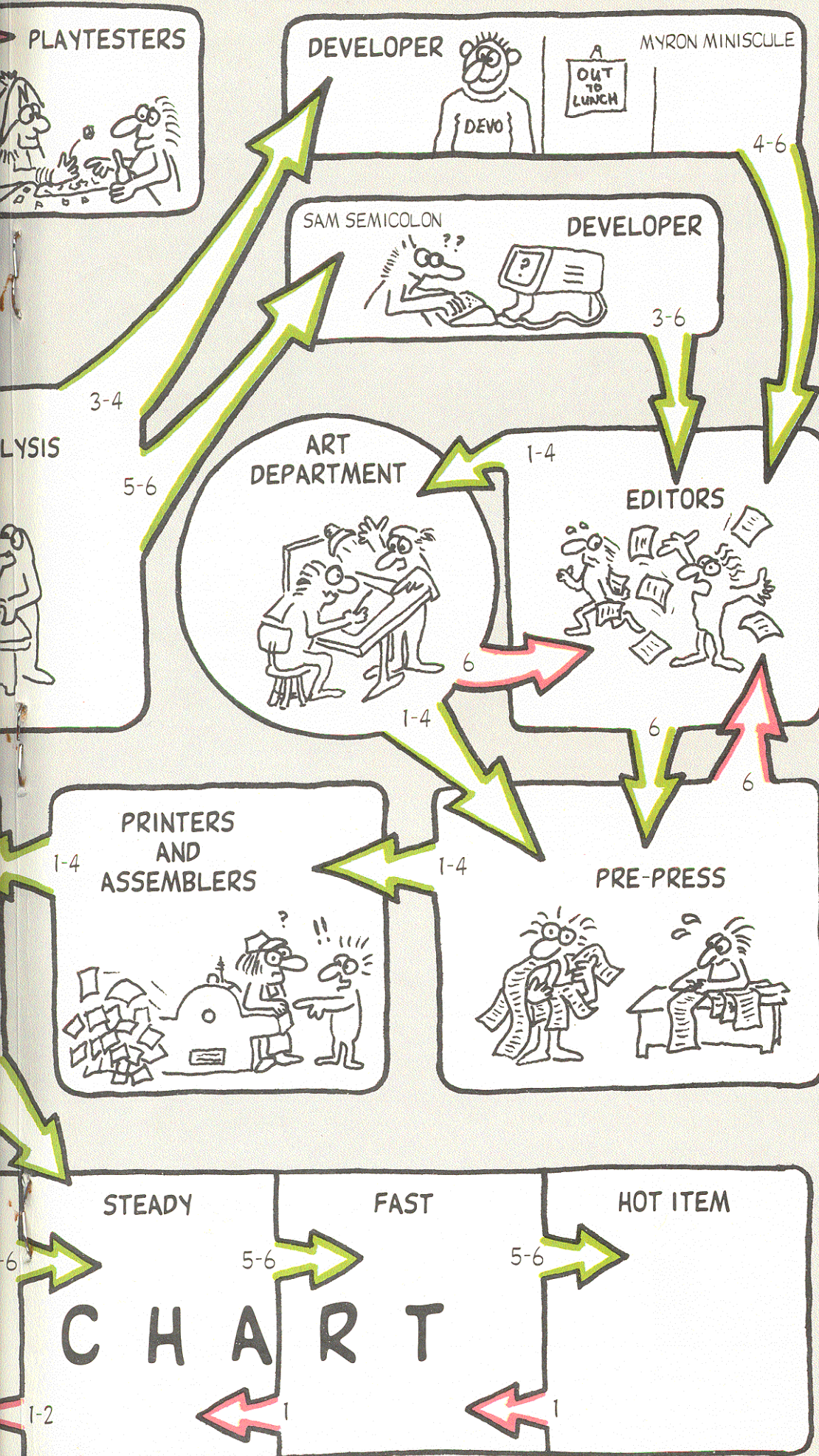
LIST OF GAME CARDS

Qty.	Type of card
20	GA ME SUBMISSION (blue)
18	BAD EVENTS (red)
7	Cards that move sales down 1 level: <ul style="list-style-type: none"> 3 <i>Bad Review</i> 1 <i>Sales Appeal Off</i> 1 <i>Printing Snafu</i> 1 <i>Increased Production Cost</i> 1 <i>Game sent to Peru</i>
5	Cards that move a game back one area: <ul style="list-style-type: none"> 3 <i>Production Delay</i> 2 <i>Minor Rework</i>
2	Cards that move a game to FILE 13 : <ul style="list-style-type: none"> 1 <i>Copyright Dispute</i> (any game, anywhere on the board) 1 <i>Sea of Paper</i> (any game not past Printers & Assemblers)
1	Card that moves a game back to Developer: <ul style="list-style-type: none"> 1 <i>Complete Revision</i>
1	Card that moves any game not in sales back to Cost Analysis: <ul style="list-style-type: none"> 1 <i>New Management Policy</i>
1	Card that removes from play any game not past Printers & Assemblers: <ul style="list-style-type: none"> 1 <i>Building Fire</i>
1	Card that moves all games (of all players) not in sales back one area: <ul style="list-style-type: none"> 1 <i>Company Hires 35 New Executives</i>
22	GOOD EVENTS (green)
5	Cards that move any game not in sales forward one area: <ul style="list-style-type: none"> 4 <i>Rush Order</i> 1 <i>New Word Processing System</i>
3	Cards that move a game from FILE 13 to a Developer: <ul style="list-style-type: none"> 3 <i>Resurrection from FILE 13</i>
3	Cards that add +2 to die roll when game leaves Shipping: <ul style="list-style-type: none"> 1 <i>Game Released at Hobby Show</i> 1 <i>Game Released at Toy Fair</i> 1 <i>Game Released at GENCON®</i>
1	Card that adds +1 to die roll when game leaves Shipping: <ul style="list-style-type: none"> 1 <i>Game Released at Origins</i>
1	Card that moves all games (of all players) not in sales forward one area: <ul style="list-style-type: none"> 1 <i>36 Hour Work Week</i>
1	Card that moves any game not past Printers & Assemblers to Printers & Assemblers: <ul style="list-style-type: none"> 1 <i>New Production Employee Hired</i>
4	Cards that move a game in sales up 2 levels: <ul style="list-style-type: none"> 2 <i>Free Publicity</i> 2 <i>Advertising Campaign</i>
3	Cards that move a game in sales up 1 level: <ul style="list-style-type: none"> 3 <i>Good Review</i>
1	Card that moves a game in sales up 3 levels: <ul style="list-style-type: none"> <i>TV Advertising Campaign</i>

GAME RELEASED AT GENCON ADD 2 TO DIE ROLL WHEN GAME LEAVES SHIPPING!	GAME RELEASED AT ORIGINS ADD 1 TO DIE ROLL WHEN GAME LEAVES SHIPPING!	FREE PUBLICITY ENTIRE CLUB DISAPPEARS: ANY GAME IN SALES — UP TWO LEVELS!	FREE PUBLICITY YOU GO ON A TALK SHOW: ANY GAME IN SALES — UP TWO LEVELS!	ADVERTISING PUSH ON NATIONWIDE TV: ANY GAME IN SALES — UP THREE LEVELS!
ADVERTISING PUSH ON NATIONWIDE RADIO: ANY GAME IN SALES — UP TWO LEVELS!	ADVERTISING PUSH IN COMIC BOOKS: ANY GAME IN SALES — UP TWO LEVELS!	GOOD REVIEW IN DRAGON MAGAZINE: ANY GAME IN SALES — UP ONE LEVEL!	GOOD REVIEW IN GAMES MAGAZINE: ANY GAME IN SALES — UP ONE LEVEL!	GOOD REVIEW IN FIRE & MOVEMENT: ANY GAME IN SALES — UP ONE LEVEL!
GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION
GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION
GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION
GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION	GAME SUBMISSION

BLANDER	POLISH CHECKERS
BLUNDER	DOG TRAINING
BLENDER	UNCLE WRIGGLY
BENDER	FARTS & TARTS
BLINDER	DIVINE FLIGHT
BOUNDER	TIC TACS II
FOUNDER	FOWL PLAY
POUNDER	PANDA MONIUM
FLOUNDER	LAFAYETTE WE ARE HERE
PLUNDER	BLEAT!
GROUNDER	WINDS LIGHT TO VARIABLE
BLOUNDER	KINDER-KILLERS
SOUNDER	SNACK MAN





MANOPOLY	BASILISKS & BIPLANES
HANG IN THERE	GRUDGEONS & GRACKLES
STONES & BONES	THE BEAST THAT BOTHERED BALTIMORE
ARMADILLO	THE LAWFUL BEAN WINGS FELL OUTTA GRACE
FEETS & FUNGI	CRUST
SITTING DUCKS	HOT CROSS CAPERS
BLEAK BOX	PRUSSIAN CAMPAIGN
QUEEN MAKER	RALPH!
SCUFFLE	RUST
FRISK	PENGUINS OF DESTINY
DOPLIMICY	PENGUINS OF DEATH
PORPOISE-FULLY	BOUNCE THE RUBBLE
AMIALE ALIENS	BROWN-STORM

**COMPANY HIRES
35 NEW EXECUTIVES**

ALL GAMES, OF ALL PLAYERS,
NOT IN SALES —
BACK ONE AREA!

BUILDING FIRE

DESTROYS THE ONLY COPY OF
ANY GAME THAT HAS NOT
REACHED THE PRINTERS —
REMOVED FROM PLAY!

**LOST UNDER A
SEA OF PAPER**

ANY GAME NOT PAST
THE PRINTERS — GOES
INTO FILE 13!

COPYRIGHT DISPUTE

FAMOUS AUTHOR SUES
THE COMPANY: ONE GAME
GOES INTO FILE 13!

COMPLETE REVISION

A VICE PRESIDENT HATES
YOUR SYNTAX: ANY GAME
BACK TO A DEVELOPER!

POLICY CHANGE

GAME NOT ANALYZED
ENOUGH: ANY GAME NOT IN
SALES — TO COST ANALYSTS!

PRODUCTION DELAY

FLU EPIDEMIC HITS COMPANY!
ANY GAME NOT IN SALES —
BACK ONE AREA!

PRODUCTION DELAY

COMPUTER SYSTEM DIES!
ANY GAME NOT IN SALES —
BACK ONE AREA!

PRODUCTION DELAY

SUMMER VACATION SEASON!
ANY GAME NOT IN SALES —
BACK ONE AREA!

MINOR REWORK

PAPERWORK NOT IN ORDER:
ANY GAME NOT IN SALES —
BACK ONE AREA!

MINOR REWORK

GAME OFFENDS CITIZENS
OF PERU: ANY GAME NOT IN
SALES — BACK ONE AREA!

SALES APPEAL OFF

TV MINISERIES SWEEPS
NATION: ANY GAME IN
SALES — DOWN ONE LEVEL!

BAD REVIEW

IN THE SPACE GAMER:
ANY GAME IN SALES —
DOWN ONE LEVEL!

BAD REVIEW

IN DIFFERENT WORLDS:
ANY GAME IN SALES —
DOWN ONE LEVEL!

BAD REVIEW

IN CAMPAIGN MAGAZINE:
ANY GAME IN SALES —
DOWN ONE LEVEL!

PRINTING SNAFU

RULES PRINTED INSIDE OUT:
ANY GAME IN SALES —
DOWN ONE LEVEL!

GAME SENT TO PERU

BY SLEEPY SHIPPERS:
ANY GAME IN SALES —
DOWN ONE LEVEL!

**INCREASED
PRODUCTION COST**

RAISES PRICE OF GAME:
ANY GAME IN SALES —
DOWN ONE LEVEL!

**RESURRECTION
FROM FILE 13**

NEW DEMAND FOR SCHLOCK:
ANY GAME IN FILE 13 —
TO A DEVELOPER!

**RESURRECTION
FROM FILE 13**

PRESIDENT LIKES IT:
ANY GAME IN FILE 13 —
TO A DEVELOPER!

**RESURRECTION
FROM FILE 13**

GAME FOUND IN DUMPSTER:
ANY GAME IN FILE 13 —
TO A DEVELOPER!

36 HOUR WORK WEEK

ALL GAMES, OF ALL PLAYERS,
NOT IN SALES —
FORWARD ONE AREA!

**NEW PRODUCTION
EMPLOYEE HIRED**

SERES GET HELP: ANY GAME
NOT PAST PRINTERS —
TO THE PRINTERS!

**NEW WORD
PROCESSING SYSTEM**

QUILL PENS GONE FOREVER:
ANY GAME NOT IN SALES —
FORWARD ONE AREA!

RUSH ORDER

FOR CHRISTMAS CAMPAIGN:
ANY GAME NOT IN SALES —
FORWARD ONE AREA!

RUSH ORDER

FOR TRADE SHOW:
ANY GAME NOT IN SALES —
FORWARD ONE AREA!

RUSH ORDER

FROM UPSTAIRS:
ANY GAME NOT IN SALES —
FORWARD ONE AREA!

RUSH ORDER

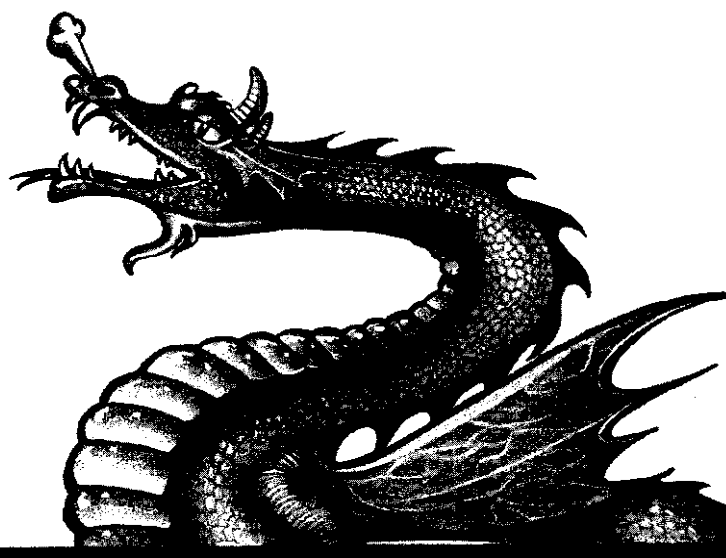
FOR SALE AT GENCON:
ANY GAME NOT IN SALES —
FORWARD ONE AREA!

**GAME RELEASED
AT HOBBY SHOW**

ADD 2 TO DIE ROLL WHEN
GAME LEAVES SHIPPING!

**GAME RELEASED
AT TOY FAIR**

ADD 2 TO DIE ROLL WHEN
GAME LEAVES SHIPPING!



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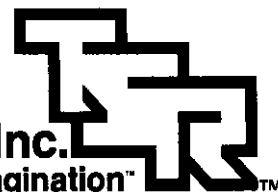
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FIGURE FEATURE: DRAGONS

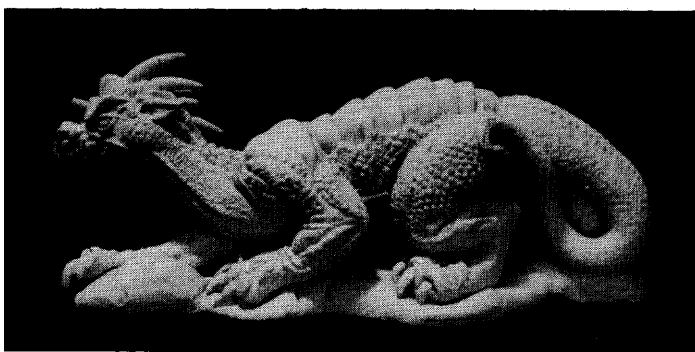
Text by Kim Eastland



RAL PARTHA Personalities Series

Cold Drake (Sculptor: Tom Meier)

This figure has been out for quite a while, but that doesn't mean it doesn't deserve to be noticed here. The drake is 2¼" tall, 2½" long, with a 2" wingspan. It's a two-piecer (body and wings) but is very easy to assemble. Its dog-like face is reminiscent of the Oriental dragon-types; the highly detailed scales and serpentine appearance make it a pleasure and a challenge to paint at the same time. Suggested retail price: \$7.00.



GRENADIER MODELS Advanced Dungeons & Dragons™ Figure Line

Prowling Dragon (Sculptor: John Dennett)

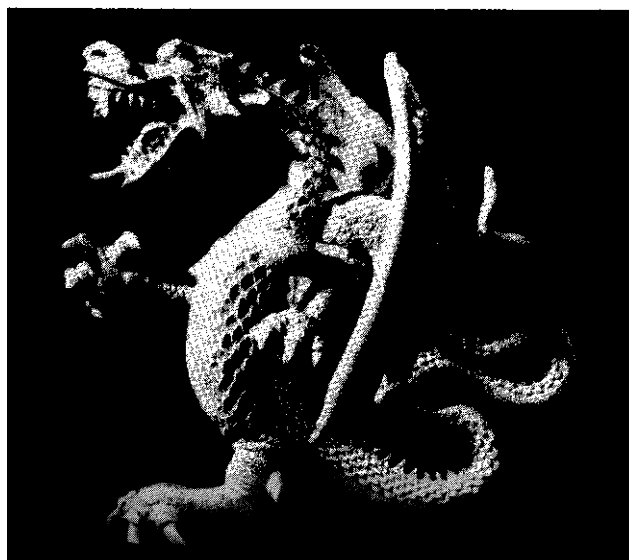
One of last summer's releases from Grenadier was another of its popular Action Art sets. Along with paint, brushes, and 11 other figures you get this wonderful prowling dragon. Measuring 2¾" long and 1⅛" high, it offers a truly different impression of a dragon, both in posture and appearance; a beak-like muzzle gives it an avian air, its great spinal plates a reptilian one, and its feline legs and paws an almost mammalian one. The pose makes it easily convertible into a mount for all sorts of strange riders. Suggested retail price is \$13.50 for the set: 12 figures, paints, brushes, and instructions.



SUPERIOR MODELS Wizards & Lizards Fantasy Series

Dragon #6 (Sculptor: Ray Lamb)

This is one of the finest dragons on the market. It's 3 1/8" tall and 3½" long, with a wingspan of almost 3½" as well. You couldn't ask for better detail on the wings, scales, and face. The wings are a one-piece unit that easily slips onto a post coming out of the back. There's no base, but it stands solidly on its hind legs and tail. A truly gorgeous figure; suggested retail price \$14.00.



SAXON MINIATURES Dragon

This one-piece casting has such a distinctive look to it that it may take viewers completely off guard. The fearsome face, four almost-human hands/claws, the rippling back, and the flanging of the scales are just some of the figure's unusual aspects. It is 2¾" long and 2" high. The features are very pronounced, which makes for good cleaning and easy painting. This is a good example of why Saxon is one of the best manufacturers of larger monsters in the industry today. Suggested retail price: \$7.98.



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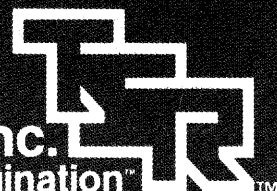
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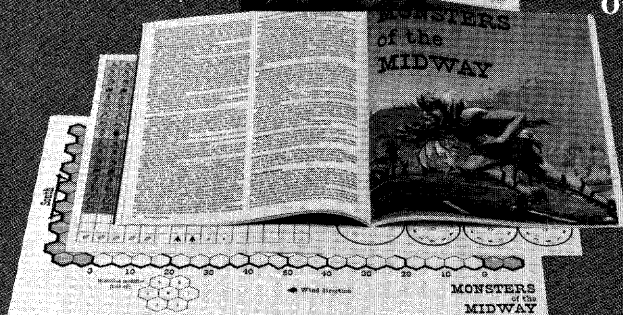
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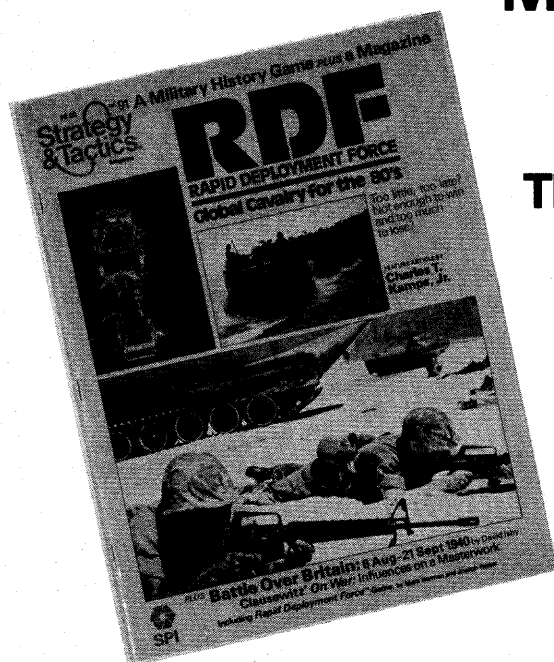


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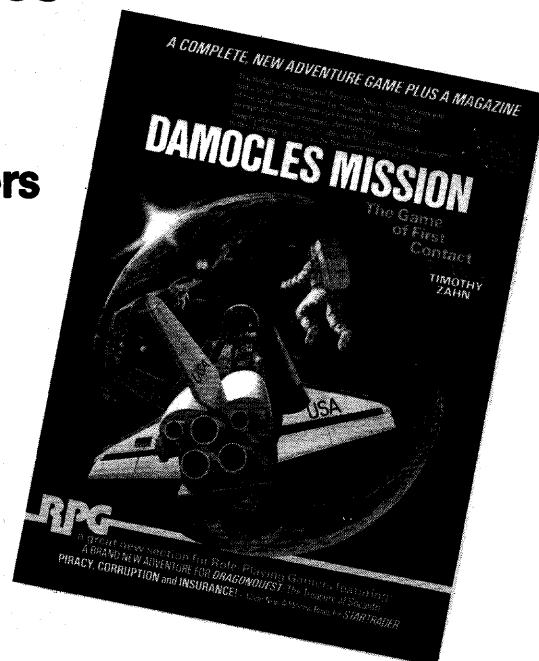


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Now it can be sold! The true story of

FILE 13

by Kim Mohan
as told to his typewriter

1. We First Learn Of The Existence Of A New Tom Wham Game

It came in a shallow, ordinary-looking brown cardboard box. It didn't look like much of a game from the outside — but, as we've learned before, you can't judge a Tom Wham game by the brown box it comes in. All TW games come in brown boxes, and no TW game even remotely resembles any other TW game once you lift the lid.

This one, Tom informs us, is called *FILE 13*, and he would very much like to see it printed in DRAGON™ magazine. It has already been turned down by a very successful game company for being “too esoteric.” Tom, mellow soul that he is, hid his disappointment admirably. Sensing that his feelings were hurt, I said, “Gosh, no, Tom, it doesn't seem too esoteric for us. Sure, we'll take it.” Tom went away with lifted spirits, and we hurried to the dictionary to find out what “esoteric” means.

2. The Game Gets Extensive Playtesting And Is Found To Be Good

Tom, insecure soul that he is, thrives on praise. He likes to hear people tell him how good his games are. But he isn't easy to fool: The only way you can praise Tom's games and do it convincingly is to *play* the game first and shower him with compliments later. So, three of us sat down at a table at the local watering hole to play *FILE 13* — Tom, Your Humble Chronicler, and Roger, who we keep around to remind us that we were young once, too.

We had lots of fun being conspicuous, spreading out little piles of counters and cards and chasing dice around between beer steins and pizza platters. We giggled a lot over the names of the games Tom had thought up. (More about *that* subject later.) The other two laughed uproariously when yours truly set a new modern record for most consecutive lousy die rolls. The tension mounted as Tom adroitly maneuvered his little cardboard creations inexorably onward, toward the coveted “Hot Item” box. Finally, with a bang followed by two whimpers, it was over. Fittingly enough, Tom was the winner, and after almost a whole hour of in-depth examination, we were able to state definitely that the game was Good. Tom smiled. (I know, because I saw his beard move.) And we all went away positive that the readers of DRAGON magazine would also find the game Good, because now it had been Playtested.

3. We Will Publish No Game Before Its Time

Just because *FILE 13* had been accepted for publication was no reason to rush things. Tom left the little brown box in our care. “Let me know when you're ready to start working on it,” he said. “Sure thing, Tom,” we said.

Three months later, Tom returned. “Welcome back to the Prime Material Plane, Tom,” we said. “There's your game, right on the shelf where you left it.”

“It's nice to be back,” he said. “I think I'll take it with me and tinker with it a little bit.”

Two months later, he brought it back. “Still want it?” he said.

“That depends,” we said. “Does it need more playtesting?”

“Nope.”

“In that case, okay. Leave it here, and we'll get right to work on it.”

Tom grimaced. (I saw his beard move again.) And he left it.

4. Many Fundamental Decisions Are Made, Even Some Good Ones

One of the nice things about Tom Wham games is that they don't need a lot of fixing. One of the nice things about Tom Wham is that when something *does* need fixing, he usually puts up about as much of a fight as the Argentine army did against the British navy.

“Let's change the board a little bit, okay, Tom?”

“Sure. Whaddya wanna do?”

In the prototype (a fancy name for the not-so-fancy brown box version), a game could be sent to File 13 by a roll of 1 when it was in the New Submissions, Product Review Board, Cost Analysis, or Playtesters area. But we decided it wasn't realistic for playtesters to be able to “file” a game, because even they will tell you they don't have *that* much power. So now, they don't.

We reversed the direction the sales chart runs, so that arrows coming out of shipping would lead no higher than steady sales. (In the prototype, you could go right from shipping to fast sales with a good die roll.) “Considering how the economy is these days, that's a good idea,” Tom reasoned. “It also makes the game a little longer,” I said. “If we had made this change before I played the game, maybe it would have lasted long enough for me to win.”

“Are you still holding a grudge?” asked Tom.

“You won't know until the game comes out,” I snickered. I could tell that made him nervous, because I saw his beard quiver.

“And another thing, Tom. When it comes time to edit the rules, we just *might* have to do something about some of the game titles. This is a family magazine, you know.”

“Aw, shucks,” said Tom, which is about the strongest language I've ever heard him use in front of an editor. I know he was pouting, because I could see his lower lip.

5. They're Only Some Words On A Gilded Page

On a date that will always be remembered (I think it was some time in late February), we started the production of *FILE 13* in earnest. Well, actually, it started in our Pre-Press Services Department, where our crack typesetter D.J. became the first person in the civilized world to set eyes on the rules manuscript.

And a gorgeous piece of work it was, typed impeccably by Tom's computer on *bright gold* paper. A typesetter's dream, involving no deciphering of typos and no squinting at faded photocopies — and all on gold paper, which would give me no excuse at all for losing it in the middle of a stack of other stuff.

Less than two hours after she started to work with it, D.J. came into my office holding the manuscript with tears rolling down her cheeks. “I'm done,” she said, “and it was the *funniest* thing I've ever read. I just *love* the names of some of those games.”

“Oh, yeah?” I said. And I started to take mental notes. I knew what D.J.'s sense of humor was like. “Thanks for the kind words,” I told her. “Too bad, but some of the ones you like probably won't get used.”

“Yeah,” she said, looking over the list once more. “I can see why not.” And she started to laugh again.

6. We Develop Manuscripts While U Wait

Tom and I have this ritual when it comes time to edit his manuscripts. We wait until both of us and the typesetting machine all happen to be in the same place at the same time (which ain't easy, 'cause the machine doesn't move), and then we hunker down over the keyboard to fiddle with semicolons, participles, and all those other things everybody remembers from freshman English. By doing it together, we both benefit: He knows everything that gets changed, even slightly, and I'm sure that the changes we make are okay with him, because he's sitting right there when they're made. And, I get off on having such a famous person sit next to me for that long.

Well, as it turned out, this time we didn't get together by leaving it up to circumstance. “Deadline beckons,” I said to Tom one day when we passed each other in a dimly lit hallway. “I'll come over and pick you up at your house on Sunday morning and we'll go to the office and get this editing done real quick, okay?”

"Shore," said Tom. "Just wake me up and point me in the right direction."

Tom's house is a lot like the person who lives there: A good-sized structure (getting on in years a bit) with lots of little compartments inside it for special things. There's a room for the computer, a room for miniature figure painting, a room with an enormous gaming table in it, a room filled with little cardboard counters, and some other rooms that don't have a lot to do with games.

I went through every room I could find on that Sunday morning, but I didn't find Tom. "Drat," I said to myself. "Either Tom has been kidnapped, or he forgot about me." For the next three days, I checked my mail for a ransom note.

On Wednesday, Tom called. "Oh, Tom," I shouted joyously. "I was afraid you'd died and gone to heaven, or wherever."

"Well, I thought you were mad at me and decided not to show up."

"But I was there," I said. "I looked in *every* room."

"Nope," he said. "Ya see, to get to my bedroom you've gotta go through the computer room . . ."

"Spare me the depressing details, Tom," I said. "I'll be right over. Besides, I've got to get back on the track here. This isn't supposed to be the True Story of Tom Wham's House, after all."

"That's a good thing," he said. "I'll be waiting."

7. Down To Work, Finally, And Then Up Again

The once-and-for-all, last-chance-to-change-anything pass through the manuscript began about 10 o'clock in the morning. It's interesting to work with Tom at that hour of the day: His brain seems to be functioning, but I have a feeling his heart doesn't start until noon. Everything went swimmingly for a while; we got a lot done. Then a couple of nerve endings came together inside Tom's memory bank for

the first time that day, and all of a sudden he said, "I gotta go to the doctor today."

"Nothing psychological, I hope. What time should we be there?" I wasn't about to let him out of my sight now that I had him. So, we stopped editing for a while. We went out in the sunshine, and on the way to the doctor Tom laid a pitch on me for his *next* game.

"It's the best thing I've done since Awful Green Things," he said.

"Hmmm," I said. "Does it have to be playtested?"

"Don't be funny," he said. "Yeah, you should come over some night and we'll run through it a coupla times."

"Oh, sure. Which room will you be in?"

8. Making Sense and Censoring Aren't Always The Same Thing

The last section of the rules (the solitaire stuff Tom put in when he shuffled away with the prototype back in chapter 3) was easy to edit. Tom was fortified with Chicken McNuggets and motivated by a desire to get back out in the sunshine, and we breezed through one solitary paragraph after another. Then we came to the list of games to be printed on the counters.

"Tom," I said, "I'm just as sorry as you are, but some of these names have *got* to go."

"But they'd be the hottest sellers of all!"

"No doubt. But we can't have little counters with *these* words on 'em getting caught in the shag carpet. If Mom picks up that little bugger, she's gonna want to know where it came from. And then we got trouble in River City, you know?"

"I understand," Tom sniffed. "But can't we at *least* keep . . ."

To make a long story mercifully short, we tossed a few and kept a few, and we thought up a few new ones along the way. Some day, when *all* of you out there are grown up, we'll reveal The **FILE 13**

Tasteless Song of the Month

Valley Elf

Valley Elf,
He's a Valley Elf,
Valley Elf,
He's a Valley Elf . . .

So cool, so fair,
With chartreuse hair,
So young, secure --

"Fer sure, fer sure,
like, oh, man, I was really down today,
like, sooo down,
I almost flunked *archery* today,
I was blitzed totally, it was
wrong. Like, I wore my elven cloak
into the dungeon, y'know, and it got all
grody with, wow, like
spider webs and *green slime* all over it,
like *yucko*, like
when I saw it when we got out I thought, oh,
gag me with a *wand*,
it was *grody* to the max, just *psionic*, like,
and I had to clean it, oh,
gross me out, man.
Totally *awesome*. I *hate* to go in dungeons,
they are *so rank*, and some of the monsters just like
freak me out, man, like wow.
I even saw a fer real monster, like *real* close up
once, and it was *really*, like, totally
disgusting, *barf city* man, it was so *gross*
that I thought, like, Hey, keep away from me, man!
Like *no way* I'm gonna ever even use my sword
on you, I just *waxed* it, y'know, like
gag me with a mace."

Valley Elf,
He's a Valley Elf,
Valley Elf,
He's a Valley Elf . . .

North of Geoff, South of Ket,
By the River Javan wet,
Living with the stubby gnomes,
The Valley Elves do make their homes,

"Sure, totally, y'know, I had a dog, man,
a cooshee, like he was special,
a Gucci cooshee poochie,
he had designer genes, like, really rare,
he was just awesome, but not too housebroken.
I had to clean up after him, and that was like *grody*,
just gross to the *max*, but, wow,
like, no biggie, cuz he was my
dog, y'know, but he's gone now, totally, see,
I met-the *mage* the other day, and, *wow*, man,
the *mage* has got like no,
totally no sense of humor. Like, I made a joke,
y'know, I thought it was *super*,
like, I saw the mage and said like, hey,
we're in the Valley of the Jolly,
like, Ho Ho Ho, Green Valley Mage,
just like the freakin' commercials,
but he just looked at me, like wow,
he must have *really* been *out of it*, man,
like he was so out of it he threw
one of those, like, meteor swarms at me, it was just
awesome, I mean it was just, oh wow man, it was
astral, and it missed me and hit my dog,
my designer dog, like,
crispy critter city,
I was *really* bummed out, really bad like."

Games That Couldn't Be Used. Some of them offer great insight into how Tom's mind works, and the others are actually understandable.

9. *Some Things That Cannot Go Without Saying*

The story, as seen by the person operating this typewriter, is just about over. We got the game produced on time, we guess it was good (the same guess we make every time), and we think you'll like it.

But a lot of Tom's work on *FILE 13* went on when I wasn't around. He composed the board and the design for the counter-sheet and card layouts, and he gave us all the instructions on what colors to put where. And he did it all with *days* to spare before deadline, which is days ahead of his previous record. The gold paper was a terrific idea — it must have saved me at least an hour of "where did I put it this time?" searches during the last week before deadline. It's such a good idea I'm going to have all the papers on my desk colored gold.

Remember the trip to the doctor in chapter 7? Well, Tom did all his work while recovering from a broken left shoulder. Fortunately, he's right-handed, so he could still draw. (No, he did *not* farm out the artwork to the kid next door.) He worked through a bad time for him and got everything done, and he put me to shame: I have two unbroken shoulders, and I'm not finished *yet*.

I could tell his shoulder hurt the first time I saw his arm in a sling. "Does it hurt?" I would say.

"Yes," Tom would answer, in a certain way he has of saying that word when what he really means is, "Of course it hurts, you moron. Don't you know suffering when you see it?"

Thanks, Tom. For the pain you put up with in your shoulder, and for the one you put up with in the chair next to you at the typesetting machine. I think we're finally done with this one. Now, what was that about *another* game? . . .

Valley Elf,
He's just a Valley Elf,
Valley Elf,
He's just a Valley Elf . . .

He's a super Valley Elf,
So chaotic, sure of self,
Tall and thin and fair of face,
His brain is lost in outer space.

"Oh, super, like I live in the
good part of the Valley,
y'know, where we're all into, like,
real *ethereal* things, like
I got a set of designer *ring* mail
for my birthday, I was totally
freaked out, like, my old set was getting
full of wrinkles and it had
blood on it from where I cut myself
with my short sword, yeah, really, like
agony, man, I was in *total* agony
for an *hour*. *Really*,
but now I'm together, like,
fer sure, *no problem*.
That was close, man,
like I was so *sure* I was gonna
pass out fer sure,
I lucked out *totally*.
Good thing."

(Totally written by some gamers
in, like, *Kentucky*, man,
who don't want their names used.
Fer sure.)

Don't read this until you finish page 51!

Feign Death ½

This spell requires the use of a large white lily. To effect the magic, the caster must stagger around the room (or clearing, or whatever) saying such things as, "Aargh, a touch, I do confess it! I fear I breathe my last! Give my plate mail to Sis. Bury me not on the lone prairie!" and so forth. When everyone has gotten the point, and then some, the caster drops over on his back, clutching the lily on his chest, and lies rigid. The duration of the spell depends on how long the caster can stay rigid.

Comprehend Languages ½

This spell requires a copy of *Stomper and Wombat's Official Multilingual Dictionary of Fantastic Tongues*, available anywhere in the multiverse at one of Stomper and Wombat's Panchronatic Multiversal Trading Posts, usually 10 gp but on sale this week for only 5, step right this way . . .

Tongues ½

This spell has no material component, although props may be used to make one's meaning more clear. The caster simply speaks his piece in his normal tongue, in a loud voice and with much emphasis and much waving of arms. Example: "Whassa matter? No speak-a da Common? Where's the bath-room? You know — roomo da batho?"

Insect Plague ½

The material component of this spell is a packed picnic lunch. To cast the spell, the caster and several friends must sit down to begin eating.

Summon Thunderstorm ½

The material component of this spell is a packed picnic lunch. To cast the spell, the caster and several friends must sit down to begin eating.

Find The Path ½

This spell requires a compass, a *Boy Scout Handbook*, and a set of local aerial reconnaissance maps, available anywhere in the multiverse at one of Stomper and Wombat's Panchronatic Multiversal Trading Posts, usually 15 gp but on sale this week for only 10, step right this way . . .

Disappear ½

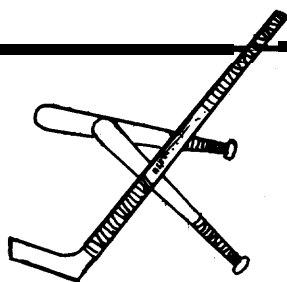
This spell requires the use of a well-broken-in pair of shoes. The caster must point to a spot somewhere behind the creature he is facing and say, "Don't look now, but there's three dozen trolls and six ogres sneaking up behind you!" If the creature fails to save vs. intelligence it will turn around, at which point the caster calls out, "Feets, don' fail me now!" and runs for the nearest horizon while whistling the Looney Tunes theme song.

Purify Food ½

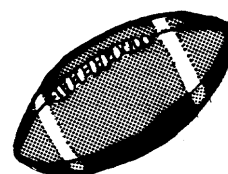
This one is simple. All you need is a tin of black pepper and a bottle of catsup. Everyone knows you can eat *anything* if you put enough catsup and pepper on it.

Commune ½

Despite the fact that it seldom works, this is handy to have as a last resort. The player (here representing his character) kneels, clasps his hands, turns toward the DM, and says, "Puh-leeeeeeeze give me a *hint*!"



Duh JOCK



by Jon Mattson
(obviously a 98-pound weakling)

The Jock is a subclass of fighter with limited magical ability and an unlimited number of reasons why no one would want to be one. Nevertheless, many characters choose to follow this line of work. I'm sure you know the type:

The principal (often only) attributes of the jock are constitution, which must not be less than 12, and strength, which must be at least 10. In addition, the jock has *maximum* limits in the other characteristics: Dexterity cannot be more than 16, intelligence and wisdom not more than 10, and charisma not more than 8. If a jock has strength and constitution of 15 or more and wisdom of less than 8, he or she gains the benefit of a 10% bonus to earned experience points, awarded by the DM, referee, or publicity agent, as the case may be.

Jocks can be of any alignment, but tend toward chaos and neutrality (usually Chaotic Brash or Neutral Self-Centered).

Humans and half-orcs have unlimited level advancement in the class; members of all other races can rise no higher than eighth level, or sixth level if charisma is higher than 7. Non-human jocks can be multiclassed as thieves or magic-users. Such figures are commonly known as jocks-of-all-trades.

Armor, weapons, magic items

Jocks can wear three types of armor: jogging shorts and T-shirt (AC 9), sweatsuit or jogging suit (AC 8), or football padding (AC 6). For each week the jock goes without washing his armor, its effective armor class will improve by one place, up to a maximum AC bonus of four places. The jock can and will use any type of shield, up to and including other members of the party.

Jocks can use any sort of weapon, but will *always* have to take a non-proficiency penalty when using any weapon but the following: baseball bat, hockey stick, tennis racket, cleats, or football. Treat all these weapons as staves, except for cleats (as daggers, but with 1 extra point of damage for every 50 pounds of the jock's weight) and footballs (as sling bullets).

Jocks can employ a limited number of magic items: all "cursed" items, protection scrolls (if the jock can read), magical versions of the armor and weaponry they normally use, and any potions, scrolls, and rings which affect strength, constitution, athletic ability, and/or health. Jocks are immune to *rings of weakness*, but are doubly susceptible to *potions of delusion*. In addition, there are some magic items (described below) usable primarily by jocks.

JOCKS TABLE 1: Experience points & levels

Experience points	Level	Dice for ac-cumulated HP	Level title
0 — 2,250	1	d12	Walker
2,251 — 4,500	2	+d12	Jogger
4,501 — 10,000	3	+d10	Runner
10,001 — 20,000	4	+d10	Athlete
20,001 — 40,000	5	+d8	Pro
40,001 — 80,000	6	+d8	Hero
80,001 — 140,000	7	+d6	Super Pro
140,001 — 250,000	8	+d6	Super Hero
250,001 — 500,000	9	+d4	Jock
500,001 — 750,000	10	+d4	Super Jock

250,000 experience points per level for each additional level beyond 10th. Jocks gain 2 HP per level after the 10th.

JOCKS TABLE 2: Special abilities and talents

Level title	Level	Move	Sports lore	Special ability
Walker	1	12"	10%	A
Jogger	2	14'	20%	B
Runner	3	15"	25%	C & D
Athlete	4	15"	30%	E
Pro	5	16"	35%	F
Hero	6	16"	40%	G
Super Pro	7	17"	45%	H
Super Hero	8	17"	50%	I
Jock	9	18"	55%	J
Super Jock	10	18"	60%	K
Super Jock, 11th	11	18"	6 5 %	—
Super Jock, 12th	12	18"	7 0 %	—

Note: Sports lore continues to increase by 5% per level, to a maximum of 90% at 16th level.

Move: A jock's movement rate increases with experience, similar to the way a monk gains speed. Note that this refers to physical movement only; a jock's mental processes are seldom quicker than those of an intelligent dog in any event.

Sports lore: This represents the jock's ability to come up with an obscure sports fact or answer a trivial sports-related question. Successful performance of this ability has the effect of creating *admiration* in lower-level jocks (and anyone else with an intelligence of 8 or less), or *boredom* in anyone with intelligence higher than 11.

Special abilities

A — Protection from Junk Food: This ability can be employed once a day. It enables the jock to muster up enough will power to avoid junk food, or neutralize the effects of anything he has just eaten (including poison, potions, and corn chips).

B — Health food Kick: The jock begins carrying health food with him and can try to get other people to eat it as many as three times a day (once per meal). If the jock displays this nutritious but unappetizing food before eating it himself, it can cause *nausea* in all other viewers (as if affected by a *stinking cloud* spell).

C — Feign Death: The jock is able to collapse, comatose, as if affected by the cleric spell of the same name. The ability can be used twice a day, and before each use the jock must run at full speed for a number of minutes equal to twice his constitution score.

D — Diet: This power, usable once a month, enables the jock to lose from 2-20 pounds of weight right away. It's nice to have handy when a jock's *protection from junk food* ability has been used up for the day, and the old armor is getting a little tight.

E — Mind Over Body: This ability works in a similar fashion to the psionic power of the same name (but without the point cost.) It enables the jock to ignore such discomforts as hunger, sore feet, foul tips, and Howard Cosell.

F — At fifth level, the jock gains an automatic +1 on his constitution score — which gives him such a swelled head that he also takes a -1 penalty to charisma. The jock is also afflicted with *megalomania* at this stage of his development.

G — At sixth level, the jock is able to use the equivalent of a *strength* spell once a day. Employment of this ability requires 15 minutes of strenuous exercise immediately beforehand and causes a complete collapse (see ability C) for 1-10 minutes afterward.

H — *Boredom*: Upon gaining this ability, the jock becomes able to bore people to sleep with his bragging, stories of "heroic" tales, and his repertoire of trivial sports facts. The *boredom* acts as a powerful *sleep* spell, which can affect one creature of more than four HD/levels if the listener fails a saving throw vs. petrification. *Boredom* requires one turn to put into effect and, fortunately for the rest of us, is usable only three times a day.

I — *Friends*: This ability is the equivalent of a *friends* spell, usable once per day for each three full points of charisma the jock possesses. It is particularly useful, since under normal circumstances a jock doesn't have friends.

J — *Money*: A jock who advances to 9th level is a professional, and he earns an income to prove it. This financial bonus comes from such things as doing television commercials, suing sports reporters, and other activities for which jocks are well known. It is only paid once, with the amount varying from jock to jock: Roll d% and add the jock's charisma score to the result. An adjusted dice roll of 01-25 means 5-500 gp of income; 26-50 means 10-1,000 gp; 51-75 means 20-2,000 gp; 76-90 means 30-3,000 gp; 91-00 means 50-5,000 gp; and a score of 101 or more means 100-10,000 gp.

K — *Fear*: The effect of this special ability upon onlookers and listeners is the same as for the magic-user spell of the same name. The jock can "cast" fear into the hearts of those around him in one of three ways: by threatening to tell a tale about one of his heroic deeds, by threatening to open his gym locker, or (if he has retired or is semi-retired) by threatening to come out of retirement. If the first of these methods is used and is combined with ability H (as the jock carries out his threat), victims have a -4 penalty to their chance of saving vs. *boredom*.

Henchmen, followers, etc.

A jock cannot have any men-at-arms, servants, aides, or henchmen until eighth level (when the friends ability is gained).

When a jock attains 10th level, he may opt to establish a memorial arena or similar structure. When such an establishment is built, it will attract a body of other jocks (usually numbering 3-18 and being of levels 1-4) and 1-6 men-at-arms (first or second level fighters with intelligence and wisdom scores of 6 or less and constitution of 12 or more).

Magic items made for jocks

Hockey Stick +5, Holy Terror: In the hands of any character other than a jock, this will perform only as a *hockey stick* +2. In the hands of a jock, however, it is a +5 weapon which will also knock out 1-6 of the opponent's teeth on a natural roll of 19 or 20. This occurrence will reduce a character's charisma by 1 point, or reduce a monster's biting damage by 1 point.

Boots of Jogging: This special footwear allows the jock to jog at a steady pace for six hours without needing to rest. These boots are also referred to as "sneakers," probably because they allow the jock to add +1 to all surprise rolls.

Pennant of Bravery: By waving this mystical flag and yelling "Go team, go!" the jock can cause all friendly viewers to fly into a berserk rage (+20% to morale, -2 to hit but +2 to damage).

Ball of Bowling: This is a +3 weapon that can knock over any opponent weighing 500 pounds or less that is hit by it. On a natural roll of 19 (mystically known as a "split"), up to two other similar opponents behind the one struck will also be bowled over. On a natural 20, up to four similar opponents will be so affected if the jock yells out the magic word "Strike!" when releasing the ball.

Sweatsuit +5: This magical suit, if worn constantly for longer than one day, allows the wearer to cast the equivalent of a *stinking cloud* spell up to three times per day thereafter. A non-jock who attacks a jock attired in such a magical suit can choose to try to tear either the shirt or pants from the jock's body instead of attempting a normal hit in combat. Once a *sweatsuit* +5 has been "activated," burning it the only way to get rid of the *stinking cloud* property of the suit; not even *soap of scrubbing* will do any good.

Spells for everyone

by L. Creede Lambard and Jerry Stoddard

(known to each other and a few privileged friends
as *Stomper* and *Dr. Wombat*, probably not in that order)

Why should magic-users and clerics have all the fun? In our campaigns we have noticed a need for spells that the average fighter or thief can use to help himself or herself get along. At the same time, we realize that allowing your average thief to defuse a trap by dropping a 4-dice fireball on it would seriously affect the balance, purpose, and length of almost any campaign.

After some well-spent minutes of research and study, we are ready to offer the following list of spells anyone can use. And that means *anyone* — any player character or NPC. And, for that matter, some of them may have applications in real life. (You *do* remember what real life is like, don't you?)

General notes

Most of these spells allow a save vs. intelligence on the part of the target (whomever or whatever the spell is being cast against). Anything dumb enough to believe in the effects of most of these spells deserves what it gets. For most spells, the range, area of effect, and duration are the same as for the magic-user or cleric spells from which they are derived. All components needed (material, verbal, or somatic) are mentioned in the text description of the spells. These spells have been arbitrarily designated as ½-level spells, since they are less powerful than first-level spells but (in our considered opinion) better than no spells at all.

Monster summoning ½

This is about the most reliable spell of the lot. To execute it, the caster must simply jump up and down, waving his arms and shouting, "Yoo-hoo, beastie! Come and get me!" The caster may also use a warm beef roast as an added incentive to entice reluctant monsters. An alternate form, usually employed against fairly intelligent monsters, is to loudly declare, "Oh, dear me. I simply don't know how I'm ever going to spend these *eight thousand platinum pieces* I brought with me. Maybe I should get a *new sword to rep/ace* mine, *which I left* at home. Whatever shall I do?"

Bigby's Insulting Hand

This magic is executed by yelling out to the intended target, "Hey, you!" and then making some disparaging remark about its ancestry while raising one hand (the other had better be holding a weapon) and moving it in the fashion of the derogatory gesture of your choice. The target will probably become enraged and head your way, in which case it would be a good idea to have a *Disappear* ½ (q.v.) spell handy.

Wombat's Tiny Hut

The material component of this spell is a neutral-colored cloak. In the face of impending danger, the caster drapes it over himself and does a credible imitation of a boulder.

(Continued on page 49)

Everything we think you need to know about sex in the AD&D™ world

by Roger E. Moore

We've all wondered about it at some time or another, perhaps while studying the fetching portrait of the succubus in the *Monster Manual* or that wonderful sketch of Loviatar in the *DEITIES & DEMIGODS™* book (I know more guys with characters that worship Loviatar than any other evil deity). We also wonder about it every time we get a new *DRAGON™* magazine and turn immediately to the back to see if Phil & Dixie are finally going to talk about "it" this issue. We're all normal people — right? — and we all wonder what sorts of ideas the AD&D™ critters have about sex.

Having concluded an exhaustive study of the subject (that in itself is another story), I would like to present some interesting information on the private lives of the *Monster Manual* inhabitants. Let's start with dryads. Someone from Kansas City wrote to me the other day and wanted to know about the sexual lives of dryads. (I didn't think Kansas City had that many dryads, or even trees.) Well, this person was really interested in knowing if there were male dryads. Nope, there aren't. All dryads (and all nymphs, sylphs, and similar woods-spirits) are female. So where do little dryads come from: cloning? Nope.

This same person from Kansas City also wanted to know if there were female satyrs. Do women get satyriasis? Do men get nymphomania? Do any *female* satyrs ever appear in those Playboy cartoons? No, no, no, and no. Satyrs dance around in the woods and fool around with the dryads and nymphs and other females, and the females get pregnant eventually and have satyr children (if male) or female wood-spirit kids like Mommy. It's a good thing that dryads don't get pregnant as easily as humans do, or else oak trees would cover the world and the sea bottoms as well. So, there's all you wanted to know about dryads. (Well, maybe not all, but Mohan will edit out anything else.)

Next, sphinxes. Surely one of the most intriguing eternal triangles in all mythic role-playing literature is that of the androsphinx, the gynosphinx, and the criosphinx. (The hieracosphinx could care less; he just wants to eat people.) The androsphinx thinks of himself only; daily he preens himself and admires the way the wind tosses his hairy mane

about. Think of the androsphinx as the King of Muscle Beach. The gynosphinx (from which we get gynecology, the science of studying gynosphinxes) lusts after the androsphinx; she watches him from afar, flashes those inch-long eyelashes, wiggles her hips, and pouts to show off her ultra-gloss lipstick. Does the king of Muscle Beach notice? Of course not; he's looking at his muscles. So the gynosphinx's heart is constantly just on the verge of breaking. Think of her as a beach bunny, one of the ones who crowds around the lifeguard stand or plays like she's drowning to get rescued (but can't do it convincingly).

Meanwhile, in the background behind the gynosphinx, there's the criosphinx. This one is not the most attractive sphinx there is, having a goat's head and all. The criosphinx lusts after the gynosphinx, who is repulsed by him and tells him that a *regenerate* spell couldn't make him better looking, and that she would rather date an intellect devourer than see him.

The criosphinx is hurt; he looks in a still pond and tries to do something about his nose. It's too long, but no one in the woods does plastic surgery (or will, for the next 35,000,000 years), so he's stuck with it. And his horns — why doesn't she like his horns? He used pine rosin on them just this morning to make them shiny. He tries again; maybe the gynosphinx just didn't notice them.

"I've got horns and androsphinxes don't," he says casually, having crept up behind a gynosphinx who is watching an androsphinx flex on the beach.

"Androsphinxes have a minus 2 armor class and more hit dice than you," she snaps.

"They only have two more than I do," he says defensively. "And I get three attacks when they get just two."

"Don't make me laugh," she says.

Getting nowhere fast, the criosphinx slouches off but stops at the last moment for one more try.

"I got money, ya know," he calls. "I prize wealth and will usually seek to extort passersby, give them safe passage for a healthy bribe."

"Blow off. I read the *Monster Manual*, too. You couldn't extort spit from a giant slug, and you couldn't get a date with one, either, 'cause you're too ugly."

The gynosphinx turns back and sighs at the androsphinx, who lets out a huge, lazy roar at this moment and scares off

the criosphinx without knowing it. The criosphinx comes back later, but it's all a waste of time. Think of the criosphinx as yourself, sitting on a beach lusting after a beach bunny who's lusting after a muscle-bound lifeguard who ignores everybody but himself. Don't ask me if sphinxes have sex or not; I almost don't think they do. Maybe they clone themselves or something.

And then there are succubi . . . oh, boy. A body like a high-school cheerleader, with cute little fangs and horns to boot. At least, those fangs and horns look cute when you first see them. Succubi make you wonder where they get that super-pale skin tone, like they spend all their lives indoors. And they seem to have such oral personalities, talking all the time, smacking their lips, chewing on pencils and fingernails (not their own, though). Those lips are something, too: red as new-drawn blood, inviting, tempting, begging to be kissed . . . and then *BAM!* You go from Arch-Mage to Prestidigitator in twenty minutes, and you wonder where the time went. Not even cheerleaders kiss like that — at least not where I went to school, they didn't. The problem with succubi is that kissing is about as far as they go, though they don't seem to mind going directly into it on the first date. And, unless you're 30th level to start with, your first date with a succubus stands a good chance of being your last one.

Who have I left out? Minotaurs. Heh, heh. Guess you could say those guys are always horny. . . . Okay, sorry.

Um, who else? Hydras. I bet you didn't know. . . no, Mohan won't let me use *that*.

Giants. Those folks *really* know how to make the earth move! . . . All right, so I'm not Henny Youngman, but ya gotta start somewhere. . . .

Ixitxachitl. Didja every wonder about the sex life of an itxitxachitl? . . . Hey, leggo of me! Stop it! Wait, wait! I know what I'm doing! No, wait —

(Editor's note: Roger Moore will be taking a brief vacation from writing from DRAGON Magazine. Cards and flowers will be accepted for him by the staff of Dragon Publishing, for shipment to his room at Happy Valley Hospital. Next month we will bring you the next in his series of insightful articles into AD&D role-playing: The Cerebral Parasite's Point of View.)

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Up on a Soapbox

Level titles don't do justice

They aren't used much, and aren't useful anyway

By John T. Sapienza, Jr.

The custom of giving each level within every character class its own distinctive name, at least for the first eight or so levels, dates back to the original D&D® rules of 1973. At that time, there were exactly three official roles played in the game, and of these provision was made for clerics of up to eighth level (L 8), fighters of up to L 9, and magic-users of up to L 11. (The experience point tables went no higher.) It appears that the original concept was that characters would use the level names in gaming as designations of rank or skill, instead of using the overall character class name. This makes a kind of superficial sort of sense, since it is a matter of pride to have achieved high rank in any field. And since a character will be spending any number of expeditions in practice at a given level, giving that level a name to go by must have looked useful.

The problem is that, as a practical matter, the level names are *not* useful. How many D&D or AD&D™ players memorize the level names of all the character classes? How many actually refer to their characters by their official level names? If you were trying to fill out a well-balanced party, would you tell the players that they have a Swashbuckler, a Hero, a Theurgist, and a Village Priest

to choose from? Based on my own experience in playing regularly over the years with four groups, plus watching what happens at conventions, I am inclined to doubt it. The actual practice I have seen is to tell the players you have two fighters, one L 4 and one L 5, plus a L 4 magic-user and a L 3 cleric to fill in needed places in the party.

Well, you might say, whether or not the level names are widely used in gaming, they look neat in the rulebooks. And besides, why not offer them to the minority of gamers who may actually want to use them? Because there are not enough descriptive words to go around to supply distinctive names for every level of every character class.

It is obvious that the authors of the level tables delved deeply into their thesauruses in producing names for levels. For example, the cleric table in the original D&D rules lists the levels titles as Acolyte, Adept, Village Priest, Vicar, Curate, Bishop, Lama, and Patriarch. On a purely technical level, several of these make no sense: Vicar and Curate are lay titles, and the title "Adept" is traditionally reserved for magic-users of the highest level of skill. On the character level, many of the clerical titles used are far too specific to actual religions to be usable as general-purpose game terms. You would no more speak of a "Bishop" of a

Tibetan monastery than you would speak of a "Lama" of a Catholic diocese, yet the rules have them as the official titles for all L 7 and L 8 clerics.

Other level titles leave one wondering whether the authors gave much consideration to the real-life meanings of the words chosen. The list of level names for magic-users is a particularly good example of this problem, since most of the names have specific reference to distinct types of specialization in magic, and yet all are used as if they meant nothing but "magic-user." A Medium contacts the spirits of the dead; a Seer foretells the future; a Conjuror summons things or creatures, and so forth. A Necromancer specializes in the undead, and might be a more appropriate title for an evil high priest than for a L 8 magic-user.

Both the fighter and cleric tables show another fallacy in the use of names for levels. At level 9, a fighter has enough status to be appointed Baron, or its campaign equivalent, and build a castle. So at L 9, a fighter is titled "Lord" or "Lady." At L 7, a cleric is titled "Bishop." The problem with this approach is that a given character may or may not have achieved sufficient social status for the Powers That Be to hand out the official responsibilities that underlie those titles. The fallacy lies in using job titles for level names, since a level is a reflection of

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accumulated skill but has nothing whatsoever to do with the character's being actually promoted to hold official titles of nobility or ecclesiastical rank.

The use of level names for character classes has little practical use in gaming, and tends to create more problems than it is worth. I suggest that **DRAGON™** Magazine stop including level names from now on in character class articles. (Editor's note: The suggestion is noted. However, in the interest of consistency and uniformity, we'll continue to publish level titles in experience-level charts for variant NPC classes. We try to present new classes in a form that's as compatible as possible with the official rules. Readers who do use level titles to refer to their characters will also be able to do so for variant NPCs they might want to try out, and those who don't use level titles haven't been 'hurt' by our inclusion of them in the articles. As a practical matter, level titles are hardly ever mentioned in any other type of article, but we'll continue to do so when such a usage is appropriate to the nature and tone of the article.)

Eliminating the level titles has the further advantage that by standardizing terms, we make possible a simple abbreviation system. By ignoring the various arbitrary level names and standardizing on the character-class names as the game term, you can then abbreviate the

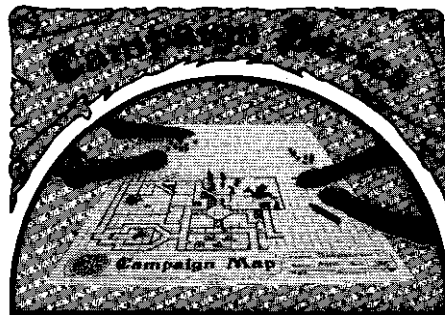
character-class names and add the appropriate level number in describing characters. Fighter would be abbreviated "F," cleric would be "C," thief "T," magic-user "MU," druid "D," bard "B," monk "MK," illusionist "I," paladin "P," and ranger "R," for example. You could then easily note the composition of a group of NPCs for convenience, thus: F2, F2, F2, F3, F4, C4, MU3, T4. This also adds consistency and detail to the customary abbreviations to describe a player character, since "F3 L/N 14/11/9/10/11/6" would be readily understood to mean "A fighter of third level, alignment lawful neutral, having Strength 14, Intelligence 11, Wisdom 9, Constitution 10, Dexterity 11, and Charisma 6." ¶

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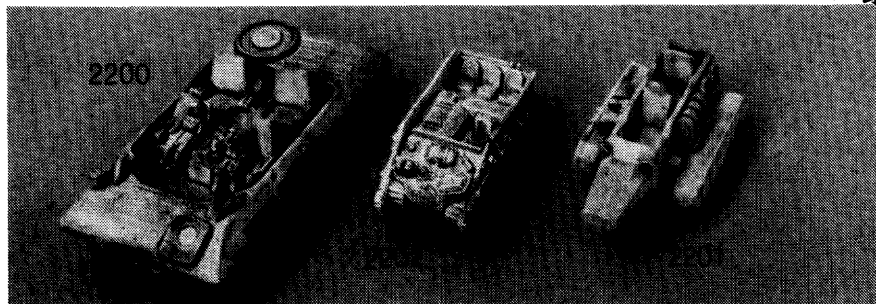
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A new name? It's elementary!

Old English makes a meaningful source

by Jay Treat

An appropriate and authentic name can add flair to any character's persona. This article offers a way for players and referees to enrich a fantasy campaign by giving characters names with Old English (Anglo-Saxon) origins.

Old English is a good source of names for three reasons. First, the "common tongue" bears an uncanny resemblance to English. Names expressed in Old English are easily perceived by our English minds and easily pronounced by our English tongues.

Second, Old English names have an air of the exotic and archaic about them. Perhaps no one would wish to limit names in a fantasy campaign to Old English forms; even historical Angles and Saxons often had names of Celtic, Latin, Pictish, or other more obscure origins. But fantasy fans will find a wealth of heroic names in the Anglo-Saxon treasury by itself, without necessarily considering all the possible offshoots.

Third, using Old English makes it easy to construct names that have real meanings, without having to make up a new

language. Players and referees will enjoy making up names that reveal — and at the same time perhaps conceal — the natures of their characters. Bahamut has appeared incognito to players in my campaign at various times under names such as "Windbearn." He can truthfully tell them he is "a child of the wind" without giving away his actual name.

Old English names were typically composed of two elements. The tables accompanying this article list actual Old English name elements. To create a name from the tables, simply put a first element together with a second element. Parentheses and slashes show optional variations. Make any desirable euphonic changes (changes that make the word sound better): "aelf-flaed" to Aelflaed, "leof-mund" to Leomund, "cene-weard" to Kenward. Also, names may be shortened: Raedwulf to Radult, or Ralf.

Since there were no family names in medieval times, family members would often use alliterative (each beginning with the same letter) names, or names in which one element was constant (such as Eadweard, Sigweard, or Coenweard).

The Old English ae is pronounced like

the short a in "at" and is often written as a ligature (with the a and e joined). In the combinations ea and eo, pronounce both letters with stress on the first.

The tables are set up so that players can dice for "random names" if so desired. If this method is used, you may wish to include an equal chance of having an asterisked name-element as a first element in the name. Follow this procedure to do so. Roll on the "second element" table first. If you end up with an asterisked second element, assign a 2/3 (or 66%) chance that it is actually the first element in the name. If it is, then roll on the "second element" table again, ignoring the same element if it recurs.

For example, let's create an Old English name by rolling dice. A roll of 02 on percentile dice, using the "second element" table, yields "b(e)ald/balt/balth*." Noting that this element has an asterisk behind it, we roll the percentile dice again. If we roll 66 or below, we make "bald" the first element of the name instead of the second element. Now we roll again to get the actual second element; a result of 99 yields "wyn/wynn*." So, the resulting name is "Baldwyn."

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If the second roll in the example had been 67 or above, we would then retain "b(e)ald/balt/balth" as the second element and proceed as usual to roll a first element. Let's say the next roll is 47, yielding a result of "grim." In this case the name would be "Grimbeald" or "Grimbald" or "Grimbalt" or "Grimbalth," depending on individual preference.

The tables and "element-order" rules given are historically correct. Since we are using the name elements for fantasy, however, we can break the rules of Anglo-Saxon name formation and get away with it. For example, "Wilmanric" is a name composed of three elements. Probably no Anglo-Saxon would have gone by it, but it makes a rather handsome name anyway, particularly for a chaotic character.

Table of First Elements

Dice roll	First element	Meaning
01-02	<i>aelf/aelb</i>	elf
03-04	<i>aethel/aedil</i>	noble
05-06	<i>badu/beado/beofight</i>	battle
07-08	<i>blith</i>	cheerful
09-10	<i>bregu</i>	prince
11-12	<i>ceol</i>	keel, ship
13-14	<i>coen/coin/cene</i>	bold, fierce
15-16	<i>cuth/cud</i>	known, famous
17-18	<i>cwic(u)/quic</i>	alive
19-20	<i>dryct/dryht</i>	band of retainers
21-22	<i>ead/ed/aead</i>	bliss, prosperity
23-24	<i>eald/ald</i>	old, eminent
25-26	<i>ealh/alh</i>	temple, refuge
27-28	<i>earcon/ercon</i>	genuine, excellent
29-30	<i>earn</i>	eagle
31-32	<i>ecg/ec</i>	edge, sword
33-34	<i>eofor</i>	boar
35-36	<i>eorcon</i>	genuine, simple
37-38	<i>eormen/yrmen</i>	universal, immense, whole
39-40	<i>folc</i>	folk, people, nation, tribe
41-42	<i>ford</i>	forth, forwards
43-44	<i>fri</i>	free
45-46	<i>go/d</i>	gold
47-48	<i>grim</i>	savage, fierce
49-50	<i>haem</i>	home
51-52	<i>haeth</i>	heath
53-54	<i>heah</i>	high, illustrious
55-56	<i>healf</i>	half
57-58	<i>hreth</i>	victory
59-60	<i>hroth(i)</i>	fame
61-62	<i>huaet</i>	sharp, bold
63-64	<i>hyg/hugu</i>	mind, heart, courage
65-66	<i>iaru</i>	ready, prepared
67-68	<i>leof</i>	desirable, friend, dear
69-70	<i>maegen</i>	strength, might, ability
71-72	<i>oidil</i>	native country, one's land"

73-74	<i>ongen</i>	opposed to, against, contrary to
75-76	<i>os</i>	god
77-78	<i>rath</i>	quick, clever
79-80	<i>saex/sax/sex</i>	knife, short sword
81-82	<i>se/e</i>	house
83-84	<i>tat</i>	tender, delicate
85-86	<i>theod</i>	folk, people
87-88	<i>til</i>	good, excellent
89-90	<i>torct</i>	illustrious, bright
91-92	<i>trum</i>	firm, strong
93-94	<i>tun</i>	enclosure
95-96	<i>waeg</i>	motion, wave, billow

97-98	<i>wig</i>	strife
99-00	<i>wil</i>	will, desire, pleasure

Table of Second Elements

Dice roll	Second element	Meaning
01-02	<i>b(e)ald/balt/balth*</i>	bold, brave
03-04	<i>be(o)rht/berct/berict*</i>	bright, noble
05-06	<i>beorn/bern*</i>	man, warrior (poetic)
07-08	<i>brand</i>	sword
09-10	<i>brod/brord</i>	point, lance
11-12	<i>burg/burh</i>	castle, town
13-14	<i>cyni/cyn(n)(e)*</i>	kin, family

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19-20 <i>flaed/fled</i>	mind, soul, life,	65-66 <i>refu</i>	counsel,
21-22 <i>for</i>	person	67-68 <i>ric</i>	wisdom
23-24 <i>frith(u)/frit/frid</i>	cleanliness,	69-70 <i>sig/sige*</i>	steward, high
25-26 <i>gar*</i>	beauty	71-72 <i>stan</i>	official
27-28 <i>geld</i>	journey	73-74 <i>swith/swid</i>	powerful, ruler,
	peace, security	75-76 <i>theof</i>	kingdom
	spear	77-78 <i>theow</i>	victory
	worship,		stone
	sacrifice,		strong
	payment		criminal, thief
29-30 <i>gifu/geofu</i>	gift		servant, slave,
31-32 <i>gis(i)l</i>	hostage		follower
33-34 <i>gund(i)/gunn(r)/</i>	war, combat	79-80 <i>thryth/thryd*</i>	force, strength,
			majesty
35-36 <i>gyth/gyd*</i>	battle	81-82 <i>w(e)alch/walh</i>	foreigner, slave
37-38 <i>haed/hathu*</i>	hardy, firm,	83-84 <i>weald/wald*</i>	power, rule,
	brave		possession
39-40 <i>here/heri*</i>	army, host,	85-86 <i>weard/ward</i>	guardian
	folk	87-88 <i>wic</i>	dwelling place,
41-42 <i>he/m</i>	helmet,		village
	protection,	89-90 <i>wict/wiht*</i>	creature,
	protector		person
43-44 <i>hild(e)*</i>	war, combat	91-92 <i>wine/wini</i>	friend,
45-46 <i>hun</i>	young bear		protector
47-48 <i>lac</i>	dance	93-94 <i>wiw/wiu</i>	holy
49-50 <i>laf</i>	legacy, relic,	95-96 <i>wuda/widu/</i>	wood
	survivor		
51-52 <i>lid</i>	soft, gentle	97-98 <i>wulf/wulf*</i>	wolf
53-54 <i>lind/linda</i>	serpent	99-00 <i>wyn/wynn*</i>	joy, delight
55-56 <i>maer(e)</i>	famous		
57-58 <i>man/mon</i>	man		
59-60 <i>mund</i>	hand,		
	protection		

* — An asterisk marks sets of second elements that can also be used as first elements.

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In the Sequence of Play, is it correct to say that if two characters are within 10 feet of each other and one of them is armed, the unarmed one can prevent being shot simply by attacking HTH?

According to the TOP SECRET® Hand-to-hand Combat Rules, yes.

In Hand-to-hand Combat, are you supposed to let the players see the Hand-to-hand Combat tables (charts)?

Yes.

On the HTH system, how far does one move when they choose "retreat" as a defense?

Ten feet. Outside Hand-to-hand Combat range.

It seems that if someone is attacked, all he or she has to do is choose clinch or retreat to keep from being hurt. How is this so?

This is not entirely true. A Clinch negates all attacks made by the clincher except for holds. If a Clinch is used to defend against an Untrained Combat Hold or Judo Hold, the hold is successful. Injury points sustained when the defensive character is held are found in the Injury Modifiers section of the rules (page 28 in the second edition). For example, if an untrained fighter chooses Clinch as a defense against a Strangle Lock by a strong offensive fighter who knows judo, the hold is successful. According to the Injury Modifiers section, the untrained fighter sustains injury points: one because the offensive fighter has a strong fitness rating, and three more because the defensive fighter used a defensive maneuver on a combat chart beyond his or her allowable combat knowledge.

How can anyone have a HTH weapon value of more than 250 (sword, thrown)?

A person can hold more than one weapon: for example, a stiletto in one hand and a sword in the other.

In the example of Hand-to-hand Combat there is a section which features the HWV damage to Yonny (page 32, Round Two, paragraph 2). It says that the hunting knife that Achmet used has a HWV of 52, which adds 3 more points to the total damage to Yonny. I would like to know how to get +3 damage out of a HWV of 52.

According to the Injury Modifiers section of the rules, the injury modifier for a weapon with a HWV of 52 is +3.

Is it possible to convert a semi-automatic weapon such as the AKM assault rifle to a fully automatic weapon? If this conversion is allowed, what would be the cost? Also, may telescopic sights be used on assault rifles of this type?

Yes, the conversion is possible — but note that fully automatic weapons are illegal in many countries. The inflated illegal market price for such a conversion is \$100. Yes, telescopic sights may be used on an assault rifle.

When an agent is on a mission, does the agent or the bureau pay for expenses like food and lodging?

Food, lodging, transportation, and hospitalization are generally paid for by the agency or bureau. Equipment, armament, and expenses connected with illegal activities generally are paid for by the agent.

If your mission is to assassinate someone, but in the process you rescue someone, would you get experience points for the rescue, too?

No.

How does an agent learn a new language?

There are two ways. Those who have access to issue #51 of DRAGON™ Magazine can complete the Languages & Culture Course, described as an unofficial rules addition in the Rasmussen Files column in that issue. The other way is to refer to the rule book under Improvement of Character Abilities and treat separate languages as Areas of Knowledge (AOKs). For every 25 points of Knowledge a character has, he or she can learn one new language. A character with a Knowledge of 100 knows a maximum of 4 languages. If the character were to add 8 points to his or her primary Knowledge trait, the character could know a fifth language with a fluency of 40 ($8 \times 5 = 40$).

When an agent "forfeits" experience points to switch bureaus, are experience points "used" to raise scores forfeited? Do an agent's primary scores revert back to what they were before?

No to both questions.

Could you describe and/or illustrate Fascinate, Dazzle, Impress, Con, and Lure?

Fascinate: like the power James Bond has over women.

Dazzle: showing off through the use of Coordination.

Impress: convey a feeling of being dangerous through offense.

Con: use a false statement to gain a psychological advantage over someone by preying on that person's weakness.

Lure: similar to a con, except that the statement might be true, and it attracts the listener with the possibility of pleasure or a reward.

One can fascinate by the use of witty or pithy sayings, using an accent, using body language or facial gestures, or by one's presence, appearance, dress, or deportment. One person can dazzle another with sleight of hand, card shuffling and dealing, hypnotic suggestion, fast-moving hands or feet, or amazing feats of athletic prowess. A character can be impressed by a close or called shot, smashing something with a bare hand or foot, surviving dangerous stunts, or rippling one's muscles. A con is used to defraud or swindle someone. ("I worked for Sam for three years. I know more about his operation than you do.") A lure may be used in basically the same manner, with an enticement involved to make the listener more inclined to

believe the deception. ("You could be well off for a long time if you tell us all you know about Sam.")

Would an agent be credited for passing counterfeit money if the agent didn't know the money was counterfeit?

No, the agent must knowingly pass the money.

In types of movement, how would you classify rolling (either as a somersault or a lateral move)? For example, an agent rolls for cover 10 feet away, pausing in the middle in a stomach-prone position to fire his pistol, then rolling on toward the cover. What penalties would be involved on the attempt to fire, and on someone shooting back?

Use "Crawling" for the rolling agent's effective Movement Rate. Use "Running and Dodging" for the firing penalties (both to hit and to be hit).

On called shots, why can't Shooter Wounded or Consecutive Shots be taken into account? Or, if using an automatic weapon, with incredible luck, though, would normal limitations still apply, subtracted from the CSV?

You may subtract other penalties as you see fit. The rules say only one shot per phase with called shots, so automatic weapons would have to be fired in semi-automatic mode.

Would a distraction work in a Projectile Combat situation? Who would get an advantage? If agent X could distract gunman Y from holding a pistol on him, and thus be able to draw his own weapon, would surprise modifiers revert to zero? And would agent X pick up the surprise (if successful)?

If a distraction works, neither agent is surprised. In determining who gets the first shot, however, agent X must still take a Drawing penalty which agent Y won't have; and the agent with his gun already drawn won't suffer a Weapon Speed penalty (although a bonus for Fast or Very Fast, speed still applies).

What would be the damage modifier (by caliber) for a hollow-point bullet that is filled with mercury?

Such a bullet has the same damage modifiers per caliber as a dum dum bullet. Dum dum bullets may have a soft, hollow, or notched nose. Sometimes the hollowed point is filled with mercury and capped with a BB (lead shot 0.18 inch in diameter). The shell may have a partially split jacket or a jacket with the tip cut off. All of these variants cause the bullet to mushroom (50% of the time) on impact with a live target, tearing a large wound through the victim.

In issue #57 of DRAGON Magazine, the Special Missions Bureau was described. Is it a legal bureau? And if so, is there any possibility of other bureaus?

None of the material that has appeared in DRAGON Magazine concerning the TOP SECRET game is considered "legal" or "official," particularly for purposes of tournament play or a game involving players from different campaigns — unless a certain article specifically states otherwise. (That doesn't mean you can't use the information in your campaign; it's perfectly okay to cite a "Spy's Advice" answer, for instance, to settle a question that may arise during play. Even if something *sounds* like an official rule — such as the new bureau descriptions, which read just like rulebook additions — it can't be used "officially," because we can't be sure that everyone who owns the TOP SECRET rules or acts as an Administrator will also see that particular issue of the magazine.

The Special Missions Bureau (described by Mark Mulkins), the Technical Bureau (by Merle Rasmussen, in issue #45), and the Infiltration Bureau (by Gary Gygax, in issue #61) have all been offered to DRAGON readers as ways for players to expand their characters' horizons. Obviously, there is the "possibility" of other bureaus; TOP SECRET players with access to the three issues mentioned above, and the desire to use the variant rules for new bureaus, are welcome to try them out. ♣

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IV: The Tower of London

In the long and colorful history of England, one castle boasts the longest and most colorful roster of ghosts, prisoners, murders, spies, and treasures connected with its existence. This fortress, on the north bank of the Thames, is the Tower of London.

The Tower of London is a combination prison, fortress, and palace. The White Tower, the oldest section of the compound, was built by William the Conqueror in 1078. It houses a dungeon complete with torture chambers. Also known as "Bloody Tower," this edifice was the location of the supposed murders of the "little princes" (Edward V and the Duke of York) by their uncle, Richard III. According to legend, the dark halls are still haunted by the ghosts of the boys.

Six ravens are said to roam the tower grounds today, just as they have for centuries. Tradition says that if the birds ever leave, both the tower and the British Empire will crumble. Also found here, and of more obvious value, are the British Crown Jewels, including the 530-carat Star of Africa.

Celebrities like Anne Boleyn, Lady Jane Grey, Sir Thomas More, and Sir Walter Raleigh have been imprisoned or executed (or both) within the tower walls. Tower Hill, located nearby, was the site of many hangings and beheadings. But the Tower was also a place of royal apartments, pageants, games, and luxury. While imprisoned there, Sir Richard Lovelace penned the famous words, "Stone walls do not a prison make, nor iron bars a cage."



Convention schedule

MUNCHCON III, April 15-16 — Author Nancy Springer will be the guest of honor at this free-admission event to be held at Marshall University. For more information, send SASE to Marshall University Science Fiction Society, Marshall University, Huntington WV 25701.

VIKING CON 4, April 15-17 — A west-coast convention for SF fans, featuring appearances by Theodore Sturgeon, Wendy & Richard Pini, Ed Bryant, Larry Niven, and Jerry Pournelle. For details, write to Viking Con 4, c/o Science Fiction and Fantasy Club, Associated Students, Western Washington University, Bellingham WA 98225, or call (206)676-3460, ext. 10.

CONTEMPREMP 2, April 22-24 — Gordon R. Dickson and Joe Haldeman are among the personalities scheduled to appear at this SF convention, scheduled for the New Tower Inn, 78th & Dodge St., Omaha, Neb. For more information, send SASE to Contretemps, P.O. 12422, Omaha NE 68112.

COLUMBIA WIZARDCON, April 23 — A gaming event at Columbia University in New York City. For details, write to Brad Lewis, 902 Fernald Hall, Columbia Univ., New York NY 10027.

NIU CON, April 23-24 — A gaming convention at Northern Illinois University, sponsored by the school's Conflict Simulation Society. For more information, write to the club at Northern Illinois University, De Kalb IL 60115.

NIAGARA GAMEFEST AND COMPUTER SHOW, April 29 - May 1 — This second annual gaming-oriented event, staged by



the Niagara Gamers' Association, will be held at Brock University in St. Catharines, Ontario, Canada. For details, write to the Niagara Gamers' Association, 223 St. Paul St., St. Catharines, Ontario, Canada L2R 6V9, or call Keith Siren at (416)682-1438.

TRI-STATE CON '83, April 29 - May 1 — A game convention sponsored by Cincinnati Adventure Gamers, to be staged at Cincinnati Technical College. For details, write to Tri-State Con '83, 11020 Reading Road, Suite 175, Sharonville OH 45241.



TREASURECON, April 29 -May 1 — Special guests for the first running of this gaming convention will include C. J. Cherryh and Robert Lynn Asprin. It will be held at the War Bonnet Inn in Billings, Mont. Memberships are \$20 for all three days or \$8 per day at the door. For more information, contact TreasureCon, c/o Barjon's Books, 2516 First Avenue North, Billings MT 59101, phone (406)252-4398 (days) or (406)252-4746 (nights).

SPRING REVEL, April 30 - May 1 —Another mini-con staged by the staff of TSR Hobbies, Inc., to be held at the Corno School outside of Lake Geneva, Wis. The doors will be open from 9 a.m. to midnight on Saturday and 9 a.m. to 6 p.m. on Sunday. The traditional Spring Revel game auction will be part of the festivities, refreshments will be available, and dozens of gaming events are on the schedule. For directions to the site and other information, write to: Spring Revel, P.O. Box 756, Lake Geneva WI 53147.

EXPLOR-O-CON '83, May 7 — An AD&D™ tournament sponsored by Explorer Post 129 in Gardner, Mass. Registration is \$3.


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until April 23, \$5 thereafter. Contact: Paul E. Bosselait, P.O. Box 435, Gardner MA 01440, phone (617)632-7034.

MARCON XVIII, May 13-15 — Author James P. Hogan will be guest of honor at this SF/gaming event at the Quality Inn Columbus, 4900 Sinclair Road, Columbus, Ohio. Memberships are \$12.50 until April 15, \$15 thereafter. Contact: Marcon XVIII, P.O. Box 2583, Columbus OH 43216, phone (614)497-9953.

TEXARKON 1983, May 13-15 — A SF/fantasy/gaming convention to be held in Texarkana, Ark. Scheduled guests include Andrew Offutt, Richard and Wendy Pini, and Robert Asprin. For more information, send SASE to Texarkon, 1021 East 29th, Texarkana AR 75502.

C. W. I. CON '83, May 20-22 — A gaming event, sponsored by Chicago War Gaming Inc., to be held at The Odeum in Villa Park, Ill. Role-playing games, board games, seminars, an auction, and a dealer area will be among the attractions. More information is available from Chicago War Gaming Inc., P.O. Box 217, Tinley Park IL 60477.

CONQUEST IV+10, May 27-29 — Author Kate Wilhelm will be Guest of Honor at this SF convention, to be staged at Howard Johnson's Central in Kansas City, Mo. Membership fee is \$12 until April 30, possibly higher thereafter. For details, contact ConQuest IV+10, P.O. Box 36212, Kansas City MO 64111.

M. I. G. S. IV, May 29 — The fourth annual gamefest sponsored by the Military Interests and Games Society, slated for the Kitchener-Waterloo Regional Police Association Recreational Centre, RR2, Cambridge, Ontario, Canada. The event will run from 10 a.m. to 10 p.m., and admission is free. For information, write to Les Scanlon, President M.I.G.S., 473 Upper Wentworth Street, Hamilton, Ontario, Canada L9A 4T6.

WARGAMERS' WEEKEND, June 3-5 — The seventh annual event staged by the Newburyport (Mass.) Wargaming Association and Chris's Game and Hobby Shop. Pre-registration fee (deadline June 2) is \$2 for Friday, \$3 for Saturday or Sunday. For details, contact Chris's Game and Hobby Shop, 1 Hales Court, Newburyport MA 01950, phone (617)462-8241.

DALLCON '83, June 4-8 — A convention for gamers at the Dunfey Hotel in Dallas, Texas. For information, write to Dallcon '83, P.O. Box 345125, Dallas TX 75230.

R. F. MICROCON III, June 10-12 — Sponsored by the Forest Gamers Club, to be held at the River Forest Community Center, 414 Jackson, River Forest IL 60305. For more information, write to the above address.

UNICORN I, June 10-12 — The first fantasy gaming convention ever in Lexington, Ky., to be staged at Lexington Catholic High School. For registration information, contact convention coordinator Steven J. Isert, c/o Unicorn Adventurers, P.O. Box 12666, Lexington KY 40583.

Player list being formed

A combined listing of DAWN PATROL™ game players, designed to put as many players as possible in contact with each other, is being compiled by designer Mike Carr. The listing will be published later this year, and will be available for a nominal charge to cover postage and handling. Any DAWN PATROL players who would like to be included should send their name and address to Mike Carr, c/o TSR Hobbies, Inc., P.O. Box 756, Lake Geneva WI 53147.

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Off the Shelf



Good books galore, old and new

Reviews by Chris Henderson

LOTS OF ACTION AT ACE

So much is happening in sf/fantasy publishing in 1983, it'll be hard for people to decide where to spend their money first. One company planning to capture a large share of the marketplace is Ace Books. Those who enjoy the Marvel Comics version of Robert E. Howard's Red Sonja will enjoy the fifth volume in the "Sonja" series, *Against the Prince of Hell* (0-441-71161-8 \$2.50).

For those who like their Howard in authentic form, Ace is also reprinting the entire *Conan* series once again. If you've missed any, now's the time to get them.

That last statement also holds for Andre Norton's classic *Witch World* series, being reissued by Ace. Anyone who's never read any of the novels in this series should try to find at least one of these reprints before they get sold out this time around, too.

In addition to bringing two of the world's finest swords & sorcery authors back into print, Ace is also re-releasing all the works it has available from one of the world's finest science-fantasy writers, in a collection titled *The Worlds of H. Beam Piper* (0-441-91052-1 \$2.75). The book contains 10 of this past master's most unusual short stories, including his first published story, *Time and Time Again*, as well as later masterpieces such as *Crossroads of Destiny* and *Day of the Moron*.

OUT OF THEIR MINDS

Clifford D. Simak

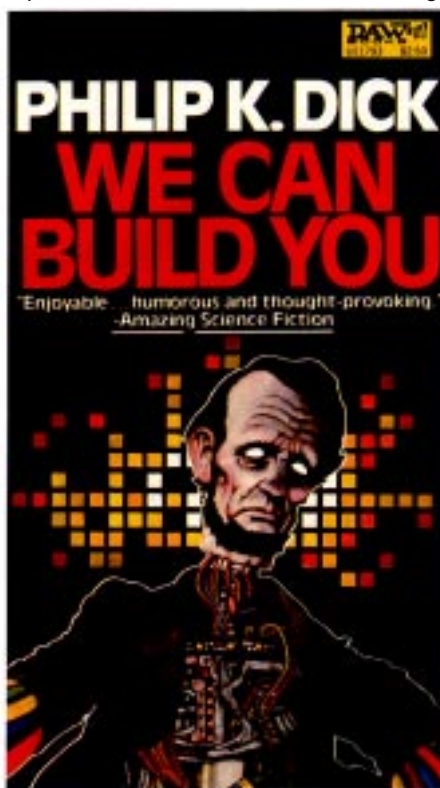
DAW Books 0-87997-791-4 \$2.50

Sometimes it seems like everyone reprints quality material at the same time. Not intending to be outdone by Ace, DAW Books is putting out a number of top authors' older works as well. One of the best is this stirring book by Clifford D. Simak.

The story line is simple: What if all the things men created out of their heads — Charlie Brown, Superman, Dagwood Bumstead, the devil, and so on — were real? What would happen to the man who discovers the place they dwell in?

Simak's poor lost soul is Horton Smith, and his adventures are both frightening and amusing. *Out of Their Minds* has been rated by many as the second best

book Simak has ever produced (most everyone still puts *Way Station* at the top), and since Simak's second best is still better than most people's absolute top work, this is one worth considering.



WE CAN BUILD YOU

Philip K. Dick

DAW Books 0-87997-793-0 \$2.50

The late Phil Dick went through several periods before experiencing the religious fervor that dominated his writings toward the end of his life. For a long time in an earlier period, he was concerned with the moral implications of men taking machines a bit too far down the path to human interaction. This is one of his best works from that period.

In *We Can Build You*, mankind has developed the ability to construct replicas of human beings — complete with their personalities — from out of the past. This simple premise leads to the type of morbidly humorous story Dick is so well known for. He sets up a situation which indicates big laughs are coming. The further one reads, however, the more *real* the situation becomes, until, as happens in real life, some things are too personal to be entirely funny.

Top-notch social science fiction, *We Can Build You* is a harsh, complex masterpiece of future reality. Dick was not an author for everyone; he wrote in deadly earnest, filling each page with personal beliefs hammered out into stories. Unfortunately, not everyone cares for "personally" crafted stories any more.

ELFQUEST

Wendy & Richard Pini

Playboy Press 0-887-21172-5 \$5.95

Don't confuse this — completely — with the comic-style saga that many of you know and love. This is not a comic book, but a novelization of "Journey to Sorrow's End," the story told in the first five issues of the popular comic tale. It's a nicely done variation on the story, filling in details as only a novel can fill them in, and should be just as desired by those who have already read the story as by those who haven't.

ELFQUEST BOOK II

Wendy & Richard Pini

The Donning Co. 0-89885-245-6 \$10.95

Also worth the time and money, for *Elfquest* fans as well as anyone who hasn't become one yet, is this volume — a collection of issues 6 through 10 of the comic, bound together and printed in color.

Books I and II (both available from Donning) are a wonderful way to get acquainted with the strip. And, if the price seems steep, imagine how much it would cost to track down and acquire the back issues. Printed on high-quality paper, with excellent color reproduction, both books are a rare value, and should be snapped up by any interested party before they disappear.

THE MAKING OF STAR TREK II: THE WRATH OF KHAN

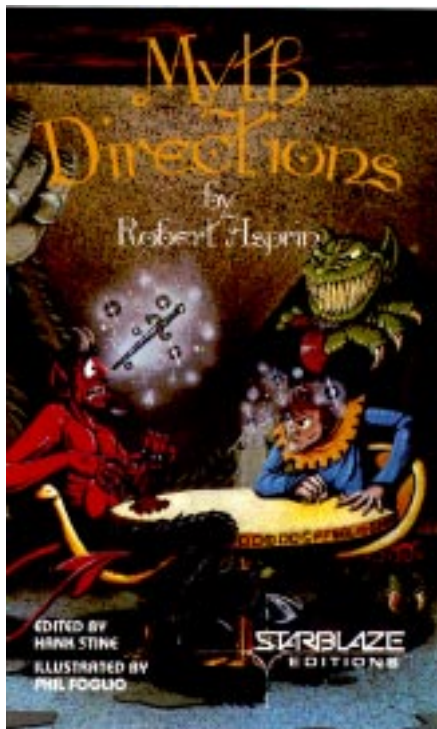
Allan Asherman

Pocket Books 0-671-46182-6 \$7.95

This one is especially for those of you who really enjoy and appreciate behind-the-scenes books. Unlike so many "The Making of..." volumes, this one delivers everything it promises. Packed with dozens of photographs and line-art illustrations, it tries to show, and almost always succeeds in showing, the step-by-step process which culminated in the

release of one of the best science fiction films of 1982.

You either like this kind of book, or you don't. If you have an interest in science fiction film making, or in Star Trek, at least flip through this one when you see it on the stands. You'll probably end up buying it.



MYTH DIRECTIONS

Robert Asprin

Starblaze Editions 0-89885-250-2 \$5.95

This is the third installment in Robert Asprin's Myth Adventures series. As with the individual elements of any humorous series, a reader's familiarity with earlier books means bigger laughs. *Myth Directions* is funny enough — and understandable enough — on its own, though. With essentially the same cast as in the earlier two volumes, and with the same disrespect for fantasy in general (and swords & sorcery in particular), Asprin paints a ridiculous picture of a multiverse of interdimensional worlds, each more bizarre than the last.

Nicely complementing Asprin's weird writing are a color wraparound cover and interior illustrations by Phil Foglio, who does the "What's New" strip for DRAGON™ Magazine. Foglio's less than somber style perfectly captures the mood of Aahz, his apprentice Skeeve, and all the other characters therein.

The premise of *Myth Directions* is shaky at best, but it is meant as no more than a launching pad for the payload of jokes Asprin has stuffed into the book. It's basically just one laugh after another, making *Myth Directions* the quickest read of the year so far. Fantasy as a genre has taken itself much too seriously. Rare offerings like the Myth Adventures books, which acknowledge this fact, are to be sought after.

MISPLACED PERSONS

Lee Harding

Bantam Books 0-553-22865-X \$2.25

Graeme is a 17-year-old who has begun to worry. For some reason everybody, friend and stranger alike, has started to ignore him. His girl friend looks right through him; his mother doesn't set a place for him at the table for dinner; waitresses won't take his order, no matter how much he screams.

At first, he feels as if he is invisible, but then he discovers his predicament is far worse than that. Not only can he not be seen, soon Graeme cannot be touched — nor can he touch anything in the world around him.

Misplaced Persons is a psychological horror novel; it is a story of people who disappear, a story of all the things that ever vanished from your life and then mysteriously reappeared.

A very thin (130 pages) novel, it is a good, tight tale, with a surprising, bittersweet ending that stays with the reader for days afterward.

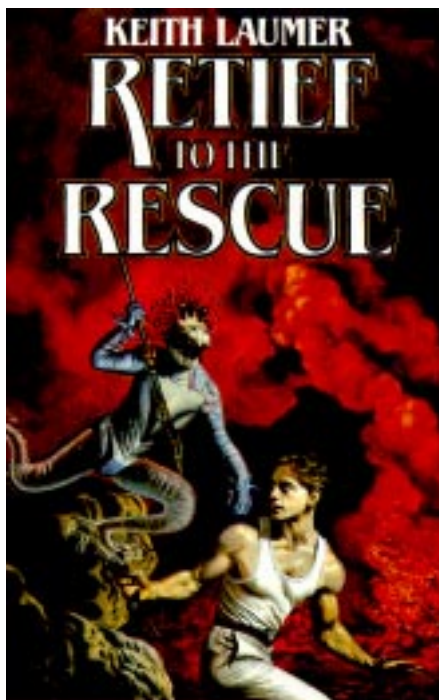
RETIEF TO THE RESCUE

Keith Laumer

Timescape Books 0-671-45699-7 \$14.95

One of the biggest feathers in Timescape's cap is this book — the first new full-length novel in the Retief series in more than ten years.

Once again, Jame Retief, the black sheep of the illustrious Corps Diplomatique Terrestrienne, primarily battles bureaucratic nonsense, finding it less trouble to defeat the fanatical aims of his

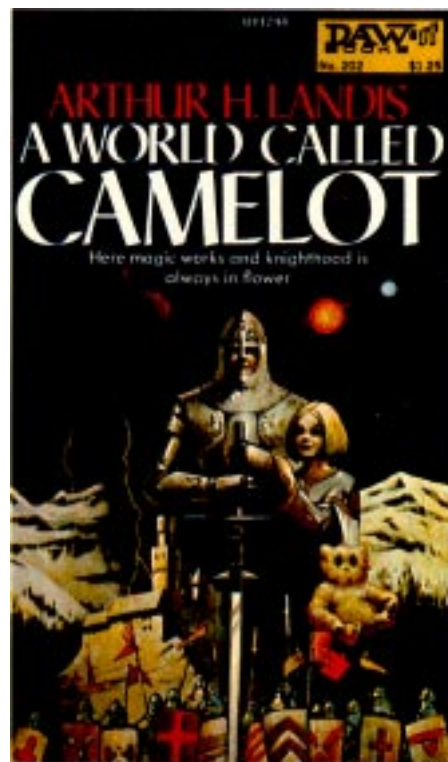


alien foes that the pigheadedness and red tape of his own superiors.

Retief's latest assignment takes him to the planet Furtheron, where the Hither and Nether Furtherons are engaged in

continual conflict. Forgetting that the only difference between the two races is their color, both parties claim the other has usurped their traditional homeland, and neither is interested in ending the hostilities with a compromise. An additional complication: Retief's old friends, the Groaci (sort of like funny Klingons), are arming the natives with outdated but effective weapons.

It is a typical Laumer tour de force, wildly funny, never stopping for anything as mundane as common sense or honesty. If you can't afford the hard-bound volume, be sure to catch the paperback when it comes around. And if you've never heard or read about Retief, pick up one of the paperback reprints out now. (By the way, Timescape has just re-released *Retief and the Warlords*, too.) You'll find it to be a series that deserves a "furtheron" look.



A WORLD CALLED CAMELOT

Arthur H. Landis

DAW Books 0-87997-781-7 \$2.35

On Camelot (called that by the galactic Watchers, but known as Fregis by its natives), magic works. How or why, no one seems sure; they just know it does.

Then evil rears its head on Camelot — an evil great enough to warrant interference by the Watchers. From high above in their spy orbit, the Watchers send an Adjuster, named Kyrie Fern, down to manipulate events and bring peace and righteousness back to a land where knights take vows of chivalry, battle dragons, and save princesses.

Events get away from Fern, however, and soon he is doing more than "adjusting" — he becomes the hero of the day, overturning wicked plots, battling evil knights, out-arguing highly intelligent

dragons, and he is acclaimed as a god-like ancient hero who has returned to Fregis to save the citizens in their time of peril.

By no means trying to be profound, Landis runs his characters ragged from one situation to another, in much the same that Edgar Rice Burroughs told a story in his heyday. Using that same "unbeatable-doom-must-be-foiled" outlook that Burroughs was so good at, Landis presents his characters in such a manner that the reader rarely wonders if the heroes will win, only *how* they'll end up doing it.

Of course, they do win, and a good time is had by all the good guys — including the readers, who in Landis's hands are generally the biggest winners of all.

FANTASY ANNUAL V

Terry Carr, Editor

Pocket Books 0-571-45438-8 \$2.95

Every year, Terry Carr puts together a "Best Of" collection for Pocket Books. Every year, it is absolutely the best collection of the previous year's fantasy short stories.

Among the top contenders for best story this past year would have to be *The Fire When It Comes* by Parke Godwin; *Remembering Melody* by George R. R. Martin; and *The Grown-Up* by Tom

Disch. All three are in this year's Fantasy Annual, and any of the three is worth the cover price by itself.

Simple sell: Fantasy fans — buy this book. Then go to the old-paperback stores and find annuals I through IV. You won't be sorry.

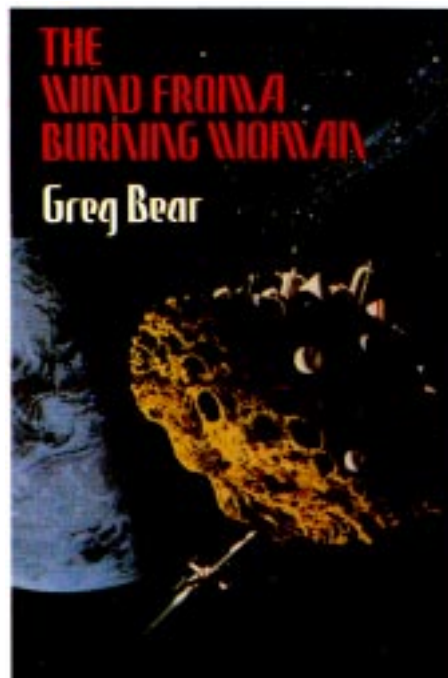
THE WIND FROM A BURNING WOMAN Greg Bear

Arkham Mouse 0-87054-094-7 \$13.95

The Wind From a Burning Woman is the title story of an exceptional collection. The first thing that makes these stories exceptional is that they comprise the first science fiction release ever from Arkham House. The second thing that makes them exceptional is that they simply are exceptional. Greg Bear is one of the freshest writers to break into the science fiction and fantasy field in many a year. Bear is the first new writer since C. J. Cherryh whose stories didn't remind me of someone else's.

The collection includes *Mandala*, part of the *Strength of Stones* series; *The White Horse Child*, a tale guaranteed to shake any creative persons to their foundations; the title story, one of the best shorts I've read in years; plus three more entries, all just as satisfying.

Granted, Bear is not an easy read for some. Few will find *Hardfought*, the last story in the collection, a piece of easily



digested matter. They will find it rewarding, however.

Like all Arkham House editions, *The Wind From a Burning Woman* is solidly made, with an attractive, wraparound cover by Vincent Di Fate. It is a book that was made to last. Considering what's inside, it's a book anyone who buys will want to last.

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Exploring some map manuals

by Lewis Pulsipher

An Atlas of Fantasy

compiled by J. B. Post
Ballantine Books, June 1979
210 pp., 10½" by 8¼"

There has always been a strong tradition of map-making among fantasy writers, but for some reason we've had to wait until the last decade for a compilation of fantasy maps. Probably the recent boom in fantasy engendered by the *Lord of the Rings* versions on TV, film and radio, and by *Star Wars* and the like, along with the success of the 1973 version of this book from a small press, has enabled a major publisher to risk a book entirely of fantasy maps.

About 125 maps are included, most of them filling a full page. Facing or below each one is a brief introduction identifying the work, author, and notable features. Among the well-known fantasy series covered are *Witch World*; *Middle-earth*; *Dying Earth* (different from the map in the original edition of the *Atlas*); *The Land*; the worlds of E. R. Eddison, H. P. Lovecraft, and E. R. Burroughs (from his own pencil sketches); *Earthsea*; and *Moorcock's Young Kingdoms*.

Some of the more obscure maps include *Captain Future's solarian planets*; *Barsetshire* (Anthony Trollope); *Pilgrim's Progress*; and other maps of worlds from the work of Verne, Swift, Conan Doyle, and so forth. Many of the maps are identical to ones printed in related books, but others are maps devised by fans, or author's maps that were not printed in the original work. Most of the obscure maps won't be of much use to gamers, and some that would be useful, such as *Gor* and *Darkover*, are not included — perhaps because they did not fully exist when the book was compiled.

This is a revision of the Mirage Press *Atlas of Fantasy* published in 1973. It includes most of the maps in the original (dropping some of the silliest ones), and new maps have been added. The reproduction is better this time around. Most important, the book is now longer from side to side than from top to bottom, so many maps which were divided onto two pages in the original are now on one page. All in all, it's a considerable improvement.

Any library with a sizable collection of fantasy novels should have this book, but only map nuts like myself (I have the Mirage edition) would be advised to buy a copy.

Dictionary of Imaginary Places

by Alberto Manguel
and Gianni Guadalupi
Macmillan, 1980
450+ pp., 8¼" by 11¾"

This massive work is in the form of a traveller's guide, describing places someone might visit on Earth. But the places are all products of literary imagination —

places invented by writers ranging from the 15th century to the present. In some cases a map of the place (be it city, country, or "world") is included, but for most entries there is only text and the reference to the work(s) from which the entry is derived.

One might anticipate that our favorite SF and fantasy writers would be prominent, if not dominant, in such a book. But, quite to the contrary, many of the most well-known worlds of the F/SF genre are missing. This is a result of the authors' decision to limit their dictionary to earthly places, although their definition of "earthly" is broad enough to include *Middle-earth*, *Prydain*, *Oz*, *Narnia*, *Poictesme*, and other worlds which have become well-known in mainstream or children's literature. The authors' net takes in operas and other odd sources as well as novels and short stories.

Perhaps the strangeness of much of the material is one of its virtues, from a gamer's point of view. Many of the places are very different from the Earth we know, yet will be beyond the knowledge

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of most players. Consequently, a referee can adapt large parts from such worlds with little fear that his players will recognize the source and take advantage of their information.

The maps were all drawn by one artist, very attractively; but a map of Middle-earth, for example, looks odd when not rendered by Pauline Baynes or Christopher Tolkien, and appears to be slightly distorted. Most of the maps are originals, rather than redrawings of authors' maps.

This is a book to browse in for ideas, and certainly not worth the \$24.95 purchase price to an individual. Overstocks (at \$6.95 from Barnes and Noble) would be worth the price for someone interested in imaginary literature as well as the F/SF genre.

The Atlas of Middle-earth

by Karen Wynn Fonstad
Houghton Mifflin, 1981

200+ pp., 11" by 8"; about 150 maps

While this book is based entirely on one author's world, that is surely the most well-known place in modern fantasy. Indispensable for anyone running a campaign based on Tolkien's world, *The Atlas of Middle-earth* gives you much more than can be found in the maps accompanying Tolkien's books.

Because the author is a cartographer by training, and because the book is so meticulously researched, it can offer

something to most FRP referees. The maps of the fortresses, for example, can be used in any game. (Unfortunately, Fonstad did not have enough information to provide a detailed map of Moria.) The author's commentary explains how she derived her maps from small bits of information, using geomorphology, climatology, and related disciplines. This may help a referee create a more realistic-seeming world of his own.

(There is another Middle-earth atlas, available in paperback, which traces the routes of members of the Fellowship of the Ring from the shire to their destinations, showing stopping places and dates. Unless you're running a Third Age campaign, this won't be much use for gaming. Fonstad covers the same ground in less detail.)

The Times Atlas of World History

edited by Geoffrey Barraclough

Times Books (Britain), 1979;

also available in U.S.

359 pp., 10½" by 14¼"; several
hundred maps

Maps of past periods of earthly history can be just as stimulating as imaginary maps. As far as a gamer narrowly interested in fantasy or science fiction role-playing is concerned, there is little in the *Times Atlas* that will be directly applicable to his area. However, many of the economic, demographic, and other non-

political maps will help anyone understand better how the world works, especially in medieval conditions, and this should in turn help a referee improve his campaign. The large trends and movements of world history can provide models for similar actions in a fantasy/SF world. There are a few small maps of cities which also might be used for the general information they convey.

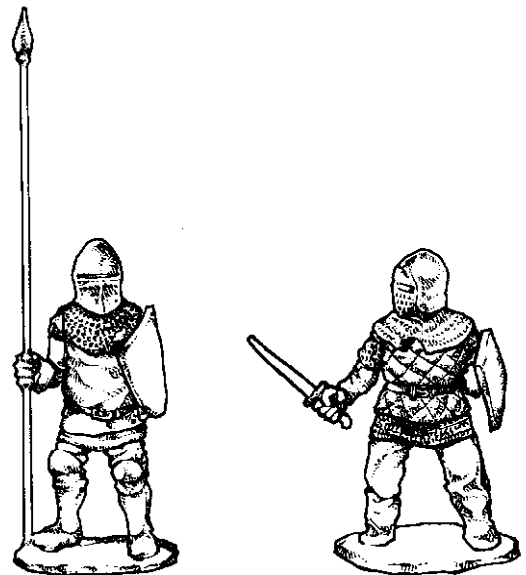
This is the most attractive and useful single historical atlas I know. Because of its recent vintage and new maps, and because of its length, the book includes many theme maps as well as the traditional political maps, and it devotes more space to non-Western history than most atlases. The text alone amounts to some 300,000 words. In effect, this is a history of the world with a strong emphasis on maps, but almost no narrative continuity. The latter is not really a criticism, since historical atlases are inevitably episodic.

Like the other books mentioned herein, this is for browsing: Look at the maps, read the extensive captions of those that look interesting, and when something seems striking, read the text. Text and associated maps are always on the same two-page spread. Every substantial library should have a copy of the *Times Atlas*.

(Note: don't confuse this with the *Times Atlas of the World*, which includes only present-day maps.)

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Questworld opens new horizons

Reviewed by Ken Rolston

QUESTWORLD is a departure from Chaosium's practice of publishing only Glorantha-based material to supplement the *Runequest*® game. For players of the game to take advantage of Chaosium's supplements, they previously had to accept the complex Gloranthan cosmology, theology, biology, sociology, and politics. While such detail is gratifying, it is also at times confining; most themes,


plots, and setting of fantastic literature are incompatible with Glorantha's narrow focus. For this reason, *Questworld* was designed.

The *Questworld* package consists of an introductory booklet, three scenario packs, and a pair of maps. The boxed adventure pack, written by the Chaosium staff and a host of free-lance contributors, sells for \$15. The materials are as attractively and professionally polished as is characteristic of Chaosium,

though the quality of writing and design is a little more uneven than in several of the company's other recent publications.

"An Introduction to *Questworld*" is the first booklet—eight pages detailing the rationale and process of the creation of *Questworld* and the continent of Kanos that is the specific setting for the pack's adventures. The terrain and weather of the world is intelligently designed in consonance with the basic principles of geology and climatology, which is essential in supporting a credible campaign. The gamesmaster is given a few suggestions about developing the theology of the world, but he is essentially given *carte blanche* to use whatever gods he wishes; he may use Gloranthan gods or not, as he wishes, and he is encouraged to use the models of historical religions as sources for inspiration. Finally, Chaosium encourages the reader to contribute to *Questworld*; he is invited to submit adventures set in *Questworld* for consideration by Chaosium, and basic guidelines for preparation of an acceptable manuscript are provided in the booklet.

The second booklet, the scenario pack "Candlefire," is the finest piece in the



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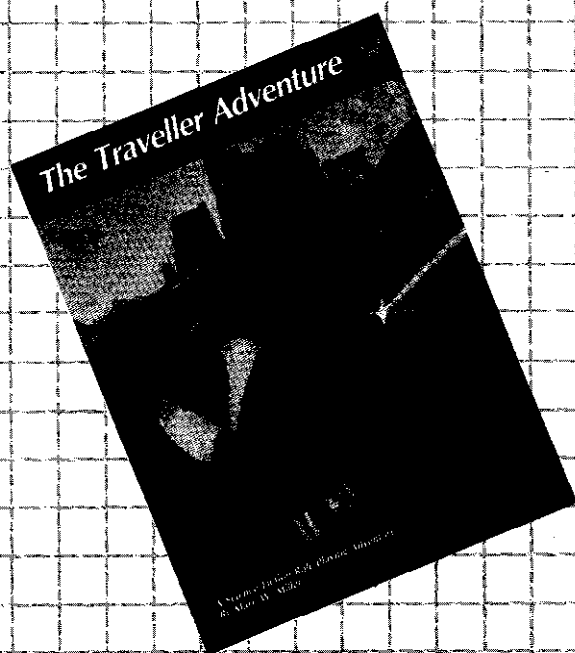
The *Traveller Adventure* is a 128-page hardcover volume filled with all new *Traveller* action and excitement. The book is a valuable addition to any *Traveller* library, compatible with any *Traveller* rules set. \$14.00.

Other new *Traveller* publications are *Starter Edition Traveller*, *Library Data N-Z* (Supplement 11), *Nomads of the World-Ocean* (Adventure 9), and issue 15 of *The Journal of the Travellers' Aid Society*.

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box. It begins with a colorful tale describing the village's history and development from a small fair at a river crossing to a lively collection of gambling houses and small shops.

The village of Candlefire is a credible institution — a subtle and vigorous weaving of ambitions, powers, personalities, and traditions. The people of the village are defined not just in terms of their own personalities and inclinations, but also by their relationships to the other personalities and institutions of Candlefire. The official government is the object of universal derision; the gaming houses are the real sources of power and influence in the town. These casinos are organized as cults concerned with the more earthy and material virtues of seeking luxury and amusements. Yet even beneath this appearance run subtle currents of power and influence unsuspected by the most perceptive of the local citizens.

Unlike most scenario packs, "Candlefire" offers more information about the personalities of the NPCs than about their combat statistics; this makes for a good role-playing and story-telling FRP setting.

There are also three new cults, well-developed and imaginative. Panash is a cult for the likes of Cyrano de Bergerac and Errol Flynn; style is the important virtue. Instead of likes or dislikes, the

cult thinks in terms of "In" and "Out": heavy weapons are Out, dapper uniforms are In. Cultists of Nik-El depend on luck and daring, the spin of the wheel of fortune. Vrang 2Jhomang (sic) is an illiterate cult for blacksmiths. Each cult is an original vision contrasts pleasantly with the cults of Glorantha.

The scenarios are well written, carefully introduced, and coherently organized. They read particularly well, unlike many other scenario packs that feature a jumble of encounter areas; it is very difficult to make such scenarios easy or pleasant to read. In the scenarios there is always an ironic contrast between what the party is told and what is really happening; it would take a very clever player to figure out the real motivations and influences that control the adventures. The tasks that confront the players include smuggling, kidnapping, and assassination, yet the morality of these acts is very complex and circumstantial; this is not a comfortable setting for simplistic and dogmatic ethics. In all, "Candlefire" is a model FRP setting for those who have wit, style, and sophistication.

The third booklet, "Greenwald Tales," is a group of three mini-adventures. The first, "Enemy Apes," is a very simple mission to rid the countryside of some marauding simians. "Treasure Map for Sale" is based on an unavoidable crock: The party is assumed to have bought a

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phony treasure map which most players would sensibly reject out of hand. Worse yet, the players face disease as an opponent — an antagonist which permits very little play for a character. Additionally, the central villains are jack-o-bears, one of *Runequest's* least convincing monster conceptions, and the scenario gives us no further insight into them.

The last mini-adventure is "Thief, Thief": essentially a chase-'em, beat-'em-up activity with an interesting problem of fantasy engineering thrown in—a "warwagon" (combination tank/armored car) — that I can't imagine any reasonable party being able to handle.

Finally, the booklet contains an excellent solo adventure, "Cats and Dragons," by Alan LaVergne (who is also credited with the "Candlefire" scenario). Alan has already had two separate books of solo adventures published by Chaosium, and they are all remarkably good. The example contained herein is dramatic and humorous, with several clever twists and entertaining surprises, and a good sense of atmosphere — something which has proven to be particularly difficult to achieve in a solo adventure.

The fourth booklet, "Lord Skypen's Mansion," is a large-scale adventure for higher-level *Runequest* characters. The party travels through a wilderness populated with ten pages' worth of monster statistics. They come upon an elven

graveyard, an opportunity to exercise some of the *RQ* undead creatures. Then the party arrives at a mansion and dungeon full of awesome monsters and great treasures. There are 52 encounter areas in the mansion and 41 in the catacombs. The emphasis is on the tactics of the antagonists; little space is given to personalizing them. "Lord Skypen's Mansion" is a good outing for combat-loving, high-level characters, though I found the quality of the writing uneven, and the background is less compelling and less credible than that of the "Candlefire" scenario.

On balance, *Questworld* is a worthwhile purchase. It offers a good setting

for non-Gloranthan *Runequest* adventures, and most of the adventures could also easily be set in Glorantha without any revision. "Candlefire" in particular is an admirable model of a small FRP village and associated scenarios, and the solo adventure could make a believer of those skeptics who insist that solitaire adventures are a perversion of the basic flavor of FRP gaming. It will be interesting to see if Chaosium follows this package up with other *Questworld*-based supplements; if so, and if the quality remains on a par with the Gloranthan materials, the effort will provide *Runequest* fans with an excellent alternate setting for fantasy adventures. ¶

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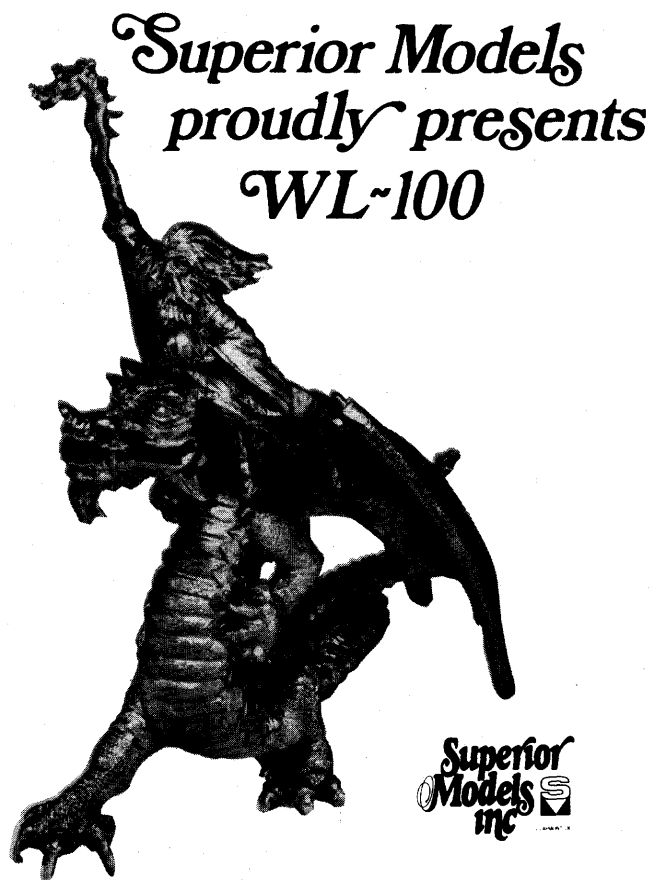
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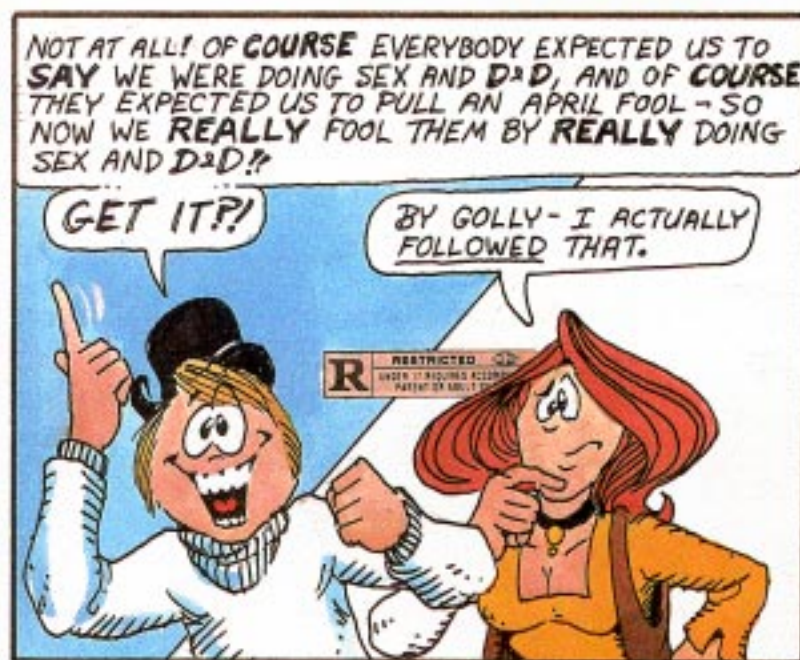
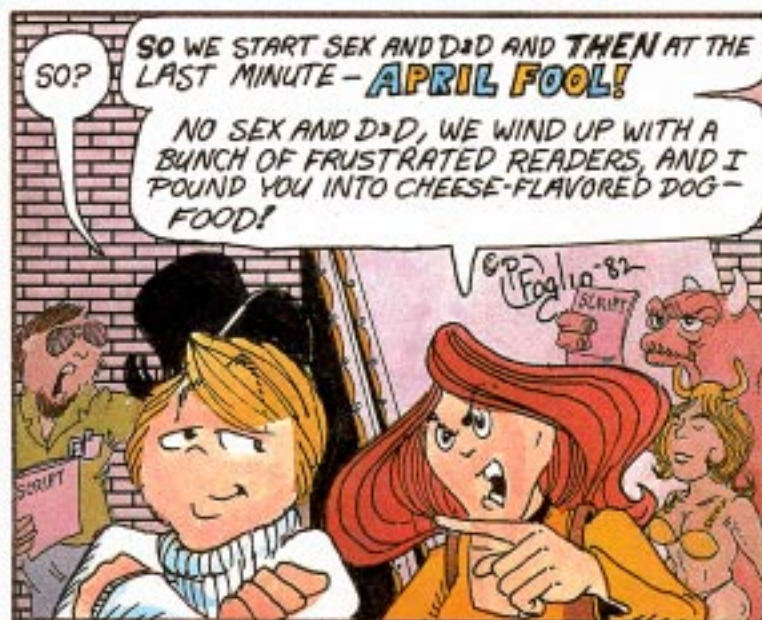
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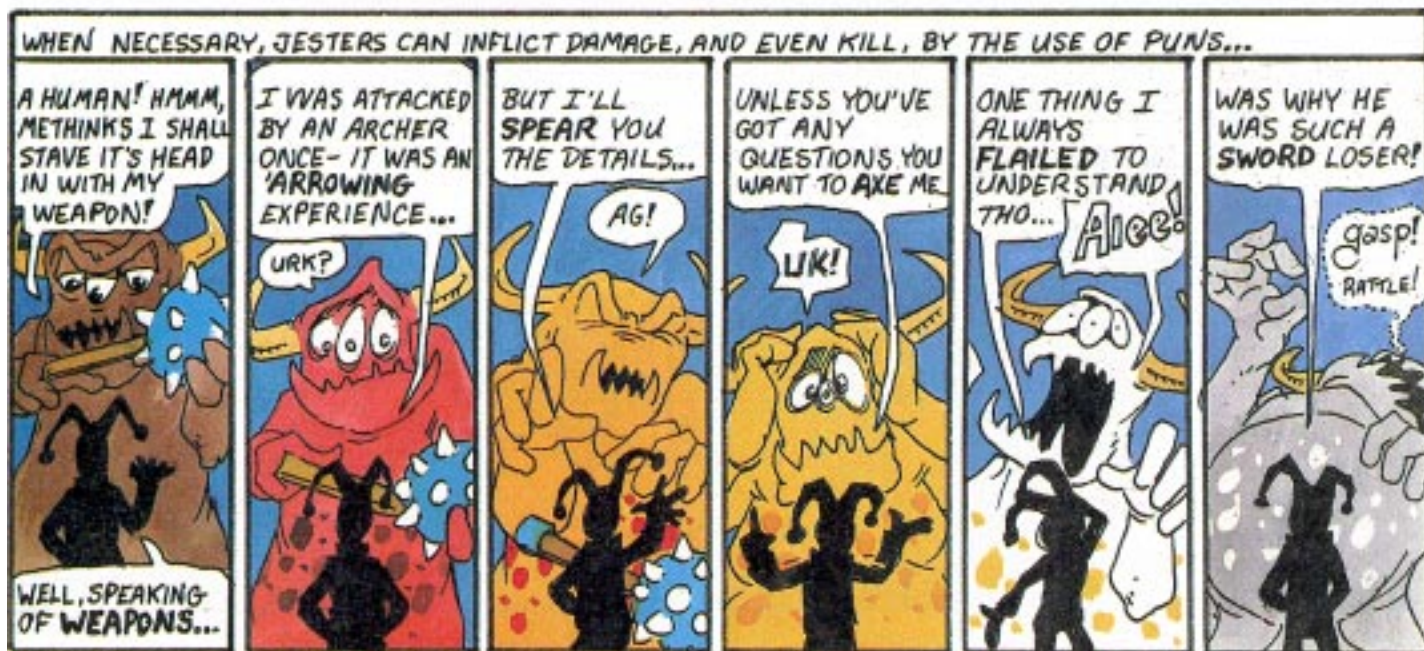
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WARNING: The following page is rated "R" -



LAST YEAR AT THIS TIME, ROGER MOORE TALKED ABOUT A NEW TYPE OF CHARACTER FOR FRP GAMES - THE JESTER. THIS MONTH WE'RE GOING TO EXPLORE SOME OF THE ASPECTS THAT ROGER OVER-LOOKED.



WHAT'S NEEDED MOST WHEN RUNNING A JESTER IS A SENSE OF HUMOR. YOU MUST BE CAPABLE OF FINDING THE HUMOR IN ANY SITUATION.



JESTERS POSSESS A LARGE SERENDIPITY FACTOR.

HOW COULD ANYBODY FALL DOWN A WELL?

YOU OKAY CLAUDE?

YEAH, JUST WINCH ME UP, OKAY?



WHEW! THANKS, GUYS.



BUT WHILE THIS IS GOOD FOR THE JESTER...

BY ISHTAR! THIS WELL IS FULL OF GOLD!

AW- YOU GUYS CAN HAVE THE REST!

WOW! THANKS!



...IT DOES NOT NECESSARILY EXTEND TO THE OTHERS IN HIS PARTY.

AH--SO THIS IS WHERE MY GOLD WENT.



JESTERS, WHEN PLAYED CORRECTLY, EARN EXTRA EXPERIENCE POINTS WHEN THEY ARE ABLE TO PERFORM A TASK IN A HUMOROUS FASHION.



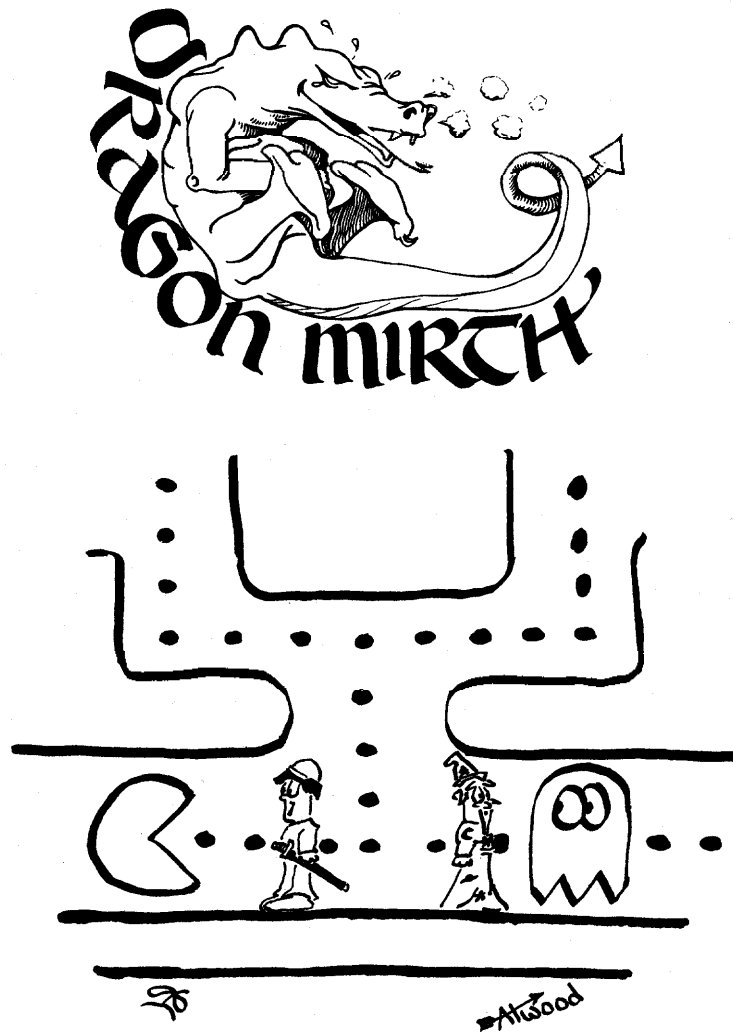
VERY CLEVER-I'LL GIVE YOU 195 POINTS FOR THAT.

WHAT?! I SHOULD'VE GOTTEN 200 FOR THAT!





"BUT, DADDY, HOW CAN I EVER DEVELOP A MEANINGFUL RELATIONSHIP IF YOU KEEP CHANGING MY SUITORS INTO FROGS?"



"ARE YOU SURE WE'RE IN THE RIGHT DUNGEON?"

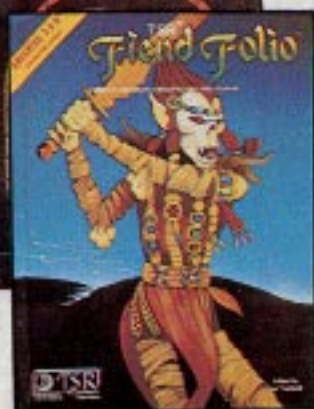
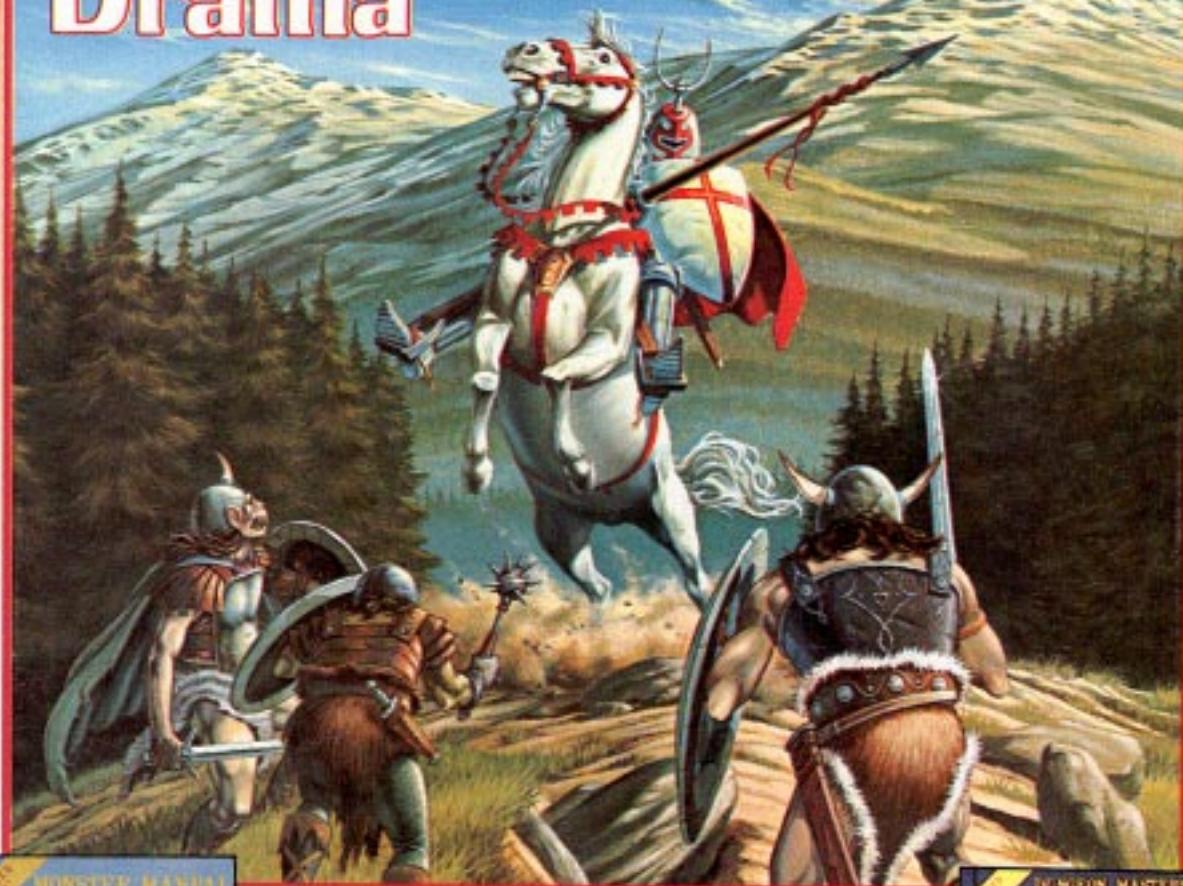
"HEY, YOU GUYS, REMEMBER WHEN THE OLD GUY TOLD US TO GO THROUGH GIANT HEAD PASSAGE?"







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