

The Dragon #27



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July, 1979

SPI's
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If your mailing label says TD 27,
 this is your last issue resubscribe

This issue marks the beginning of our fourth Volume. In the publishing world, Volumes are analogous to fiscal calendar years, so this is our birthday issue.

I still find myself wondering if all of this is real; it seems too dream-like to have so much fun at what you do for a living, and certainly shoots the old Protestant work-ethic down in flames.

The hobby that we set out to serve has come a long way since we began. Role-playing has certainly established itself as the dominant force in gaming, having given its incredible impetus to the entire hobby. The more traditional forms of gaming have never been healthier or had more fans and adherents. There are twice as many companies doing business in this field than there were three years ago; that is evidence enough of the growth that the hobby has enjoyed. Closer to home, there are many new magazines on the market. Obviously, *TD* has done something right to spawn such a host of imitators.

Just what has *TD* done in its short life? Well, we've learned that scheduling a release date is much easier than meeting it; our printing and shipping regularity has left something to be desired. We seem to have printed our share of *turkey* articles. (However, one man's turkey is another's favorite in this game.) We've experienced some unbelievable problems with the subscriptions, and a few in autoshipping to retail accounts, as well. We have also been known to use space for some things that could have been better used on game articles. We have also had a few *dog* covers, but we're learning.

On the other side of the coin, we have done a number of positive things in our short life. We have become the largest magazine of our type. We have made available a forum for gaming and the discussion thereof. We have offered a lot of high quality fiction, by some of the biggest names in the business. We have cracked open the door to a number of foreign countries. We printed the most comprehensive compilation of DM's ever assembled. We have obtained exclusive previews of upcoming *AD&D* material. We have also added new blood in the form of a personnel change.

Our landmark achievement remains in having published the two Snit games. I still find it hard to believe that *SNIT'S REVENGE* is now a boxed game, and selling very well for TSR Hobbies, Inc. (Too bad we couldn't have published it ourselves . . .) What started as a lark has now inspired a whole line of figures, and there may be plush stuffed snit creatures someday.

There are a number of things that we notably DID NOT do. We haven't fallen into the "name" game, and published boring and dull, not to mention only partially true, interviews. We have not resorted to the type of journalism normally associated with sleazy tabloids; namely,

(con't. on page 32)

Publisher's Statement

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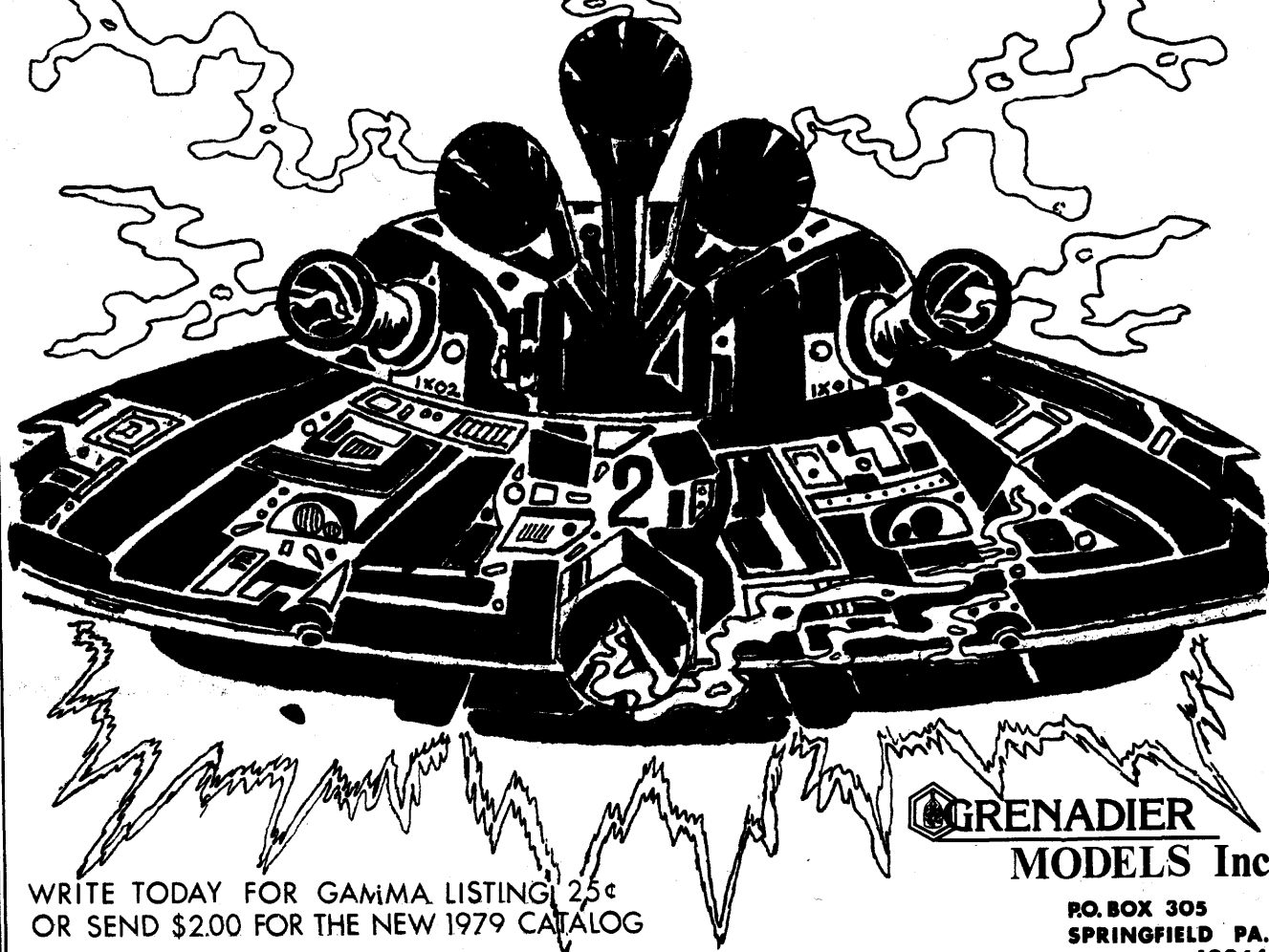
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Convention Schedule 1979

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GENCON XII: (August 16-19) University of Wisconsin-Parkside, Kenosha, WI. One of the major cons. Sponsored by TSR Hobbies, Inc., GenCon features trophies and gift certificates in all the tournaments along with the usual exhibits, panels, and demonstrations. For more information contact: Convention Director, GenCon XII. POB 756. Lake Geneva, WI 53147.

WINTERCON VIII: (November 16-18) The winter version of Michi-Con. WinterCon is sponsored by the Metro Detroit Gamers. Has all the usual features. For more information contact: MDG, 2616 Kenwyck, Troy, MI 48098.

HAD A PROBLEM WITH TD LATELY? SO HAVE WE . . .

We must ask anyone that has had a problem with *TD* lately for their indulgence. We are experiencing growing pains: a sudden growth spurt, a change in personnel and an increase in mail to correspond with all of that. Right now, we are behind in reading mss., have some subscriptions that got eaten by the machine, and a few screw-ups with our dealer orders. Some of the problems are our fault, and some are not.

Please remember that TSR PERIODICALS IS NOT TSR HOBBIES, INC. Some subscribers send their money on orders to TSR Hobbies that include other things, which multiplies the possibility for error. All orders or correspondence to THE DRAGON should be directed to TSR Periodicals; all checks should be made out in the same fashion. Many of the hassles can thus be eliminated. We are trying to catch up on submissions, and we hope to be so soon. We try to please . . .

Fifth Annual Strategists Club Awards for “Creativity in Wargaming”

1 Outstanding Game of 1978

Assault on Crete (AH)
Cross of Iron (AH)
Gamma World (TSR)
The Next War (SPI)
Source of the Nile (DG) Discovery Games

2 Outstanding Game Design of 1978

Assault on Crete (AH) von Borries & Reed
Cross of Iron (AH) Greenwood & Hill
The Next War (SPI) Dunnigan & Herman
Operation Crusader (GDW) Chadwick
Source of the Nile (DG) Wesely & Maker

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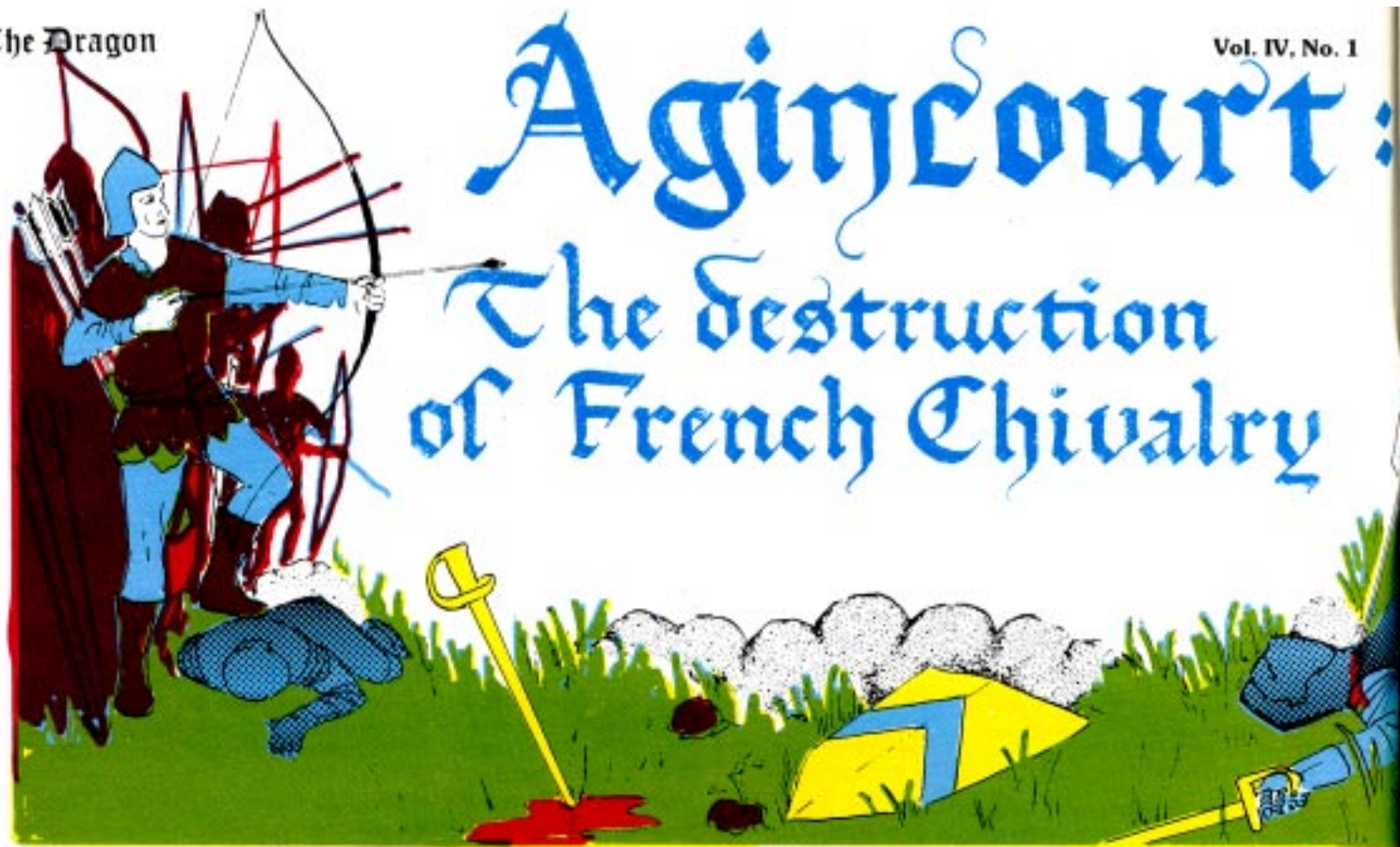
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Agincourt:

The Destruction of French Chivalry



GAME REVIEW

SPI's *Agincourt*

The Triumph of Archery over Armor

TJ Kask

As one of the people who used to continually mark the hopeless boxes on the back of SPI's feedback cards, back when I used to fill those out, I had resigned myself to seeing very few games in the periods that I found interesting in history, and being further bombarded with more and more rehashes, remakes and "second-looks" at battle after battle after battle of the Second World War. For those of us who favor the medieval or ancient period of game, SPI is our saviour. SPI's publishing policy is to publish many games on many topics and to sell enough of each one to make it feasible to publish another. For this, we *off-the-wall-period-gamers* can be quite grateful. If it were not for SPI's policy many of the good, interesting, historical games would not be presently available. By historical, I mean something that happened before the Napoleonic Wars, as opposed to Napoleonic Wars and World War II, which everyone has beaten to death by now. Thanks to SPI's policy, in recent years we've been fortunate enough to receive games such as the *Seige Quad*, *The Crusades*, *The Conquerors* and now add to that list *Agincourt*.

There are few designers in this hobby of whom it can be said "Ah yes, that's a *so and so* game." The reasons for this are many. For one thing, we are not that big a hobby nor have we been really strong for that many years. Therefore we don't support a large caste of designers. The very nature of our hobby is such that more often than not designers are one, or at best, two shot game designers. A good war gamer gets a good idea on a good period and he works and researches and designs and tests and he comes out with a design. And that's that. There are, though, a few in this industry possessed of sufficient creative abilities to tackle almost any design project and come up with a good game. Jim Dunnigan is one of those designers who has built up a reputation sufficient to say "Ah yes, that's a *Dunnigan* game." Now this is not to say that everything that Jim has touched has turned to gold; far from it. We all have

our turkeys and our duds, but Jim's track record is such that I can't think of any designer in the hobby that wouldn't like to say that they had accomplished what he has accomplished for this hobby.

The difficulty in designing any good game is making the game feel like the period being simulated. You can't take the system that works for World War II armor and just haphazardly plug it into warfare in the 15th century. It doesn't work. Certain aspects of design, some of the basic mechanics of course, apply throughout, but the important part, getting the *feel* of a period, is where the majority of innovation and invention takes place.

The French managed to defeat themselves more than anything else at *Agincourt* and the game accurately reflects this. Certainly considerations such as crowding, over-emphasis of the Code of Chivalry, chivalry on the part of the French men-at-arms, the effects of arrows on plate armor when fired from an English longbow (thereby giving them the ability to penetrate said armor), as well as others had to be taken into account. They were done very well and it is in these areas that the innovation of this design becomes evident. No unit that sustains casualties has X number of men killed outright. Casualties, as most exposed and experienced wargamers know, are a representation of men killed outright, men wounded, those men necessary to help the wounded return, those men suffering from shock, battle fatigue or whatever you choose to call it, and the dead bodies. In *Agincourt*, when a unit suffers losses, it creates dead and it creates what is known as fugitives.

Agincourt is incredibly playable. *Agincourt* is very complex. In the past it would seem that these two statements were incompatible in a successful game. In the more recent past there have been examples of excellent game designs incorporating those two aspects. *Agincourt* certainly is a very accurate and very playable game. Part of the playability is maintained by the fact that there are very few unit counters in the game. There are in fact only 45 combat units, 32 for the French and 13 for the English. It has become a practice in recent years and in recent designs that the number of informational counters equal, and now exceed, and sometimes exceed by many times, the number of combat counters. *Agincourt* has two sheets of counters, only 45 of which are



combat units. It is this very small number of counters that enable you to absorb and to grasp and handle all the complexities and the factors that added the *feel* and *flavor* and realism to the game and still maintain what can be called a play-flow, a passage of time that also sees the passage of turn.

The design is by James Dunnigan, development was done by David Weden and the physical systems and graphics are by Redmond A. Simonsen, historical research by Albert A. Nofi. For a change SPI has put out another bookcase game box which I find eminently more satisfactory than their other game box type in terms of storage and physical presentation. Once again Redmond Simonsen has proved that he can be one of the better graphics people in this business; very attractive box and a nice piece of artwork on the front. It is a far cry better than other notable releases by SPI in the recent past. The counters are some of the best SPI has ever produced. They are done in full color with family crests identifying the prominent people at the battle. They are quite attractive.

The map is very nice, if you like green. I happened to like green, if you don't, you are going to have a problem. The battlefield at Agincourt was not a level piece of ground like your average parking lot at your shopping center. It was flat and relatively unobstructed in comparison with the surrounding territory, but it was not flat. There were rolling qualities to the ground over which the battle was fought. The gradients of elevation are denoted by different shadings of green. The elevation is most important in the deployment and employment of cavalry, therefore the system must be grasped immediately for full implementation of your mounted troops. I found the green, green, green, green a little difficult to grasp at first as the color shaded and therefore particularly quarrelsome in my learning of the game. However, it can be learned, as I proved, having finally figured it out, and must be learned and grasped right away so that you have a better idea of what's happening while you're going through the rules. Surrounding the green, green, green, green, green map board are other colors as are all the informational tracks and records. But it's mostly green, green, green, green, green. All in all, it's pretty nice looking, I think, and plays well.

The informational counters are used to keep track of everything from arrow supply to victory points to the turn you're on to the number of steps left in a given unit. Combat is done on a percentile basis, as is archery fire. Units suffer step reduction, in this game termed *lines*. As each unit takes losses it creates dead and fugitives markers. It's the fugitives that probably did as much to undermine the French morale, and thereby insuring defeat, as the English prowess. The fugitives in the game are aptly simulated. They are considered to be groups of survivors from losses, wandering about in a dazed and demoralized, debilitated state. Any unit encountering fugitives is frozen in place for the remainder of its movement sequence. Now, as the French first line gets chopped up and the fugitives commence fleeing to the rear, you can immediately see the problem of getting the second and third lines to move forward in an orderly fashion, which is exactly what happened at Agincourt.

Morale is very well treated. The considerations given to morale and morale status, I felt, were quite well done and quite in keeping with the period of the battle, as well as the overall general feelings running high in both armies preparatory to the beginning of the fight. The various considerations taken into account when considering morale are another of the factors that give the game its great feel for the period, and are another of the factors that give the game its great feel for the period, and are another of the innovations the designer has given us to make this game appeal as it does.

I've read one or two other reviews of this game in other publications, and I've discussed this game with a couple of other people who I've played it with or who have played it on their own, or played it with someone else. And there have been some criticisms leveled against it. Some valid, some not.

Part of the criticism stems from the fact that included in the game is a reprint from *S&T* #68 of a piece on Agincourt. The historicity of this piece has been challenged by some. History, as in all other pursuits of its type, is dependent upon interpretation and extrapolation as well as a fine sense of what did happen and being able to chronicle dates and places. I'll not get into the historicity of the article. Some of the objec-

(con't. on page 14)

Agincourt: Designer's Notes

James Dunnigan

I would say the single most difficult aspect that I had to incorporate into the design of Agincourt, were the combined arms and doctrine factors that were critical to the outcome of the battle. This is best shown by looking at the rules covering crowding and fugitives and their effect upon morale. The factors that ultimately made the game most realistic were the morale and leadership elements that were put into the game. The thing that made the game most playable was the restriction of the number of playing pieces that represent the major contingents. This turned out to be a very good combination of realism and playability, as these large contingents were, in effect, cohesive operating units in the battle. What it came down to was the French would be using large mobs of troops while the English were using smaller mobs. A final and rather more obvious element in the playability, was the efficient use of tracks to keep track of the morale losses and arrow supply.

The aspect of Agincourt I'm most proud of, as the designer, is the combination of accuracy and playability that I was able to achieve. It is a sad commentary on historiography that no historians have really tried to examine some of the great medieval battles in terms of their mechanics. It is easy to make facile or easy observations in print on a battle, but when you get right to the specific mechanics of it, this is where the game comes in. Most of the previous theories, ramblings, you know, fall to pieces. Medieval warfare was never that simple.

The mounted men-at-arms went charging down on various other opponents ranging from sundry infantry to upper men-at-arms. The various Western chronicles attempt to take a lot for granted. The Arab chronicles in particular mention some very sophisticated maneuvers executed by Western mounted and dismounted forces. The crucial difference tended to be in doctrine, and this explains, in most battles, why one side prevailed in the face of other deficiencies. Leadership is not to be underestimated either. The English generally had a more professional attitude towards their fighting, and when it counted the most, had better leadership. During the late 14th century, the French under duGuesclin had been able to defeat the English throughout France. But the lessons of duGuesclin were completely forgotten. The English did not lose their professionalism nor did they substantially modify their apparently superior doctrine. At Agincourt the French did everything wrong and the English did everything right. As a designer I made the game demonstrate this implicitly.

Medieval games in the past have never been very popular, but our feedback over the past few years has shown that the period has become more and more popular. Part of the reason is there is an enormous cross-over of the people who like fantasy games to those who like medieval games. Some of the reasons for that, I should think, are obvious. On the other hand, it's encouraging that the fantasy people are willing to tackle one of the most obscure, and therefore difficult to study, periods in history.

Agincourt was typical of intrepid games, using more information counters than playing pieces. I think you can look forward to seeing more of this, it works, and gamers like it. It's nothing more than another few steps down the road to more and better "paper time machines". It's all a question of efficiency and design. Any games designer wants to achieve certain specific goals it is up to the designer to see that these goals are achieved as efficiently as possible. This means taking out or seeing that redundant elements never get in. If you do not need 50 or 60 playing pieces on the map to make your point, then don't put 50 or 60 on the map; put 20 or 30, or 10 or 15.

I can't say much about why Agincourt is better and/or different than any other games of the same battle. I believe there is only one other one on the battle, it's the GDW game. The GDW game was done as a folio or a capsule or micro-type game; a much smaller game, a much faster game. That would be like comparing Arnhem to Highway to the Reich. They are two games on the same subject but using radically different scales which basically makes them uncomparable.

With two players of equal competency, I don't see the French winning the historical scenario. The can win the free deployment scenario. The key to this is the arrangement of the lines and the pushing forward of the French light forces and the archers to "pull the teeth" of the English archers. You move up the French archers and of course they have a bit of an exchange with the English archers. The French archers aren't going to last very long, they never do. Never advance a line of French battles without leaders to absorb some more fire. Now at this point you have a lot of fugitives coming back, but the English have lost a considerable number of their arrows. The third line, in effect, will be the line containing most of the French leaders. This is the one with which you really want to do the most damage. All through this, of course, you have the French cavalry sitting there on the flanks as something menacing. Generally, the third line makes a good contact with the English and helps quite successfully in winning the game. This is how the French should have fought the battle. The main problem was they didn't have sufficiently strong leadership to get everybody to do what had to be done in order to win. The English did have this leadership and they did prevail. Of course the English had more than leadership going for them. Being the underdog, I think, helped them quite a lot.

Why did we do Agincourt, instead of Crecy or Poitiers? Very simple. That feedback question was written on Agincourt; the fellow that wrote it, Eric Goldberg, was rather taken aback when it made it. He was beginning to bewail his fate of having to sacrifice his mental stability at such a young age on such a difficult project. But I told him that I didn't see any problem in handling it myself, and that I would have preferred to have a Poitier, if I had a choice. It didn't make much difference to me. I felt that the lessons of late medieval warfare could be made in this game on this particular battle. The three battles were quite similar in so far as the military systems that were present. Crecy was probably the most lop-sided of all, since the French, who were superior to the English in horsemanship, simply tried to ride them down, and of course, horsemen against archers is quite unequal. The horses make large targets. They become uncontrollable when pierced by arrows. The French, not being idiots, recognized this and they were well aware of the effects of archery on horses. What they were not generally accustomed to was the use of disciplined archery. They were less taken aback by the more efficient English men-at-arms. This they acknowledged: the idea of efficiency in the non-men-at-arms, mainly the yeoman light infantry. It was something they never quite got use to. They would still live with it. They would dismount, quite often. Mainly, however, they were mostly successful, not counting Agincourt. At Crecy and Poitiers, when they were able to outmaneuver on horseback, they would ride the English down before they could prepare for battle. Now this is basically what happened to Crecy. It's what almost happened at Poitiers and it's what happened in many other battles between the English and the French which were generally French victories. The English, of course, coped with this by developing more efficient march orders and doing sufficient scouting to know where the large and quite mobile French groups of men-at-arms were, in relation to the English columns. The only thing really missing in Agincourt, and that was not representative of the Hundred years war, was the ability of a column of men-at-arms (in tactical order, that is, all suited up and ready to fight and not in administrative order, just wandering down the road) to charge down on an unprepared English column that would be in the midst of forming up when the French hit them. Again, this is what the French attempted to do at Crecy and would have liked to do at Poitiers and of course were unable to do at Agincourt and had to fight a pitched battle.

Generally speaking the reasonably competent people—medieval French generals—did not fight in pitched battles. They were losing propositions, not so much because they were indecisive; ultimately one side or the other would prevail. It was because they were so damn

(con't. on page 14)

The Political and Military Effects of Agincourt on the Hundred Years War

Steve Alvin

On the evening of St. Crispin's Day, October 25, 1415, a small, starving, and sick English army after winning an impressive victory over a numerically superior French army near the little village of Agincourt, about 45 miles south of Calais, celebrated Mass. Henry V, King of England and commander of the 6,000 man army, had every reason to be thankful as he had that morning pulled victory out of the jaws of defeat. His Army had been deep in France, out of supplies, suffering from dysentery, and had a large, fresh, French army between him and his destination, Calais. Then, against all expectations, he had in a matter of hours defeated the French and captured over 2000 prisoners, including the Dukes of Orleans and Bourbon, the Count of Richmond, and the French Marshall Boucicaut.¹

The next day, Henry continued his march to Calais, reaching the port on the 29th. On November 16th, he and his army left for England. He arrived in London on the 23rd to a tremendous welcome by the people of the English capitol.

Even though Henry did not immediately follow up on his victory, indeed he was lucky to have survived at all; it had tremendous repercussions, both political and militarily, in both France and England.

After the defeat at Agincourt, the French were in chaos. In order to fully understand the political situation, a little background is needed. In 1380, at the age of 12, Charles VI of the House of Valois, became king of France. After successfully putting down several revolts by peasants and nobles, he became ill in 1393 with a recurring madness that became more and more frequent as he grew older.² No one was appointed Regent and it was never clear who was to take the royal authority when the King was in "his malady." Two main factions developed. One was headed by the Duke of Orleans and the Count of Armagnac, the other was headed by the Duke of Burgundy. Henry's success in France was as much due to the infighting between these two great factions as it was to his generalship.

In 1415 the Armagnac party, lead by Charles, Duke of Orleans, had control of the King and of Paris. John the Fearless, Duke of Burgundy, was raising a large army and was looking for allies. Burgundy was to remain inactive during the Agincourt campaign, even though his youngest brother was killed in the final French charge at Agincourt.

It was an Armagnac army that was defeated at Agincourt and Charles, Duke of Orleans, and most of the other Armagnac leaders were either killed or captured. Needless to say, the Armagnac faction was thrown into disorder by the defeat. King Charles was almost defenseless in Rouen and on hearing the news the King is said to have wept and cried "We be all dead and overthrown."³

Henry's withdrawal to Calais caught both factions off guard. The Duke of Burgundy, not living up to his colorful nickname, cancelled plans for a *coup de main* to gain control of Charles VI. The Armagnacs were thus given time to regroup.

In December, 1415, Bernard VII, Count of Armagnac and the father-in-law of the Duke of Orleans (who was to remain in a very comfortable captivity in England for the rest of Henry's reign), was named the new Constable of France and Governor for Charles of the Ile de France. This made him, for all intents and purposes, Regent of France. He immediately did two things. First, he hired a Genoese fleet of nine carracks and eight galleys, plus 60 ships, of much lesser tonnage, from Castille.⁴

This fleet was to blockade the port of Harfleur, on the north mouth of the Seine Estuary. Henry had captured the port in September, 1415,

after a siege lasting a little over a month. The siege was almost a disaster for the English as disease swept their camp. The English lost, mostly to disease, 2,000 men. After leaving a 1,000 man garrison, Henry was left with approximately 6,000 men for his raid into France which led to the victory at Agincourt.⁵ The second thing Armagnac did was to raise a new army of 10,000 men. With this army, he laid siege to Harfleur. But, after the defeat at the battle of Valmont and with John of Burgundy threatening Paris again, Armagnac returned with his army to Paris. This was the political situation when Henry landed with his army in 1417.

Agincourt was important to Henry on the "Home Front." Although Henry was popular at home with most of the population before he left for France in 1415, the crown had ever rested uneasily on his head. Once again a little background is necessary.

Henry's father, Henry IV, had, in 1399, usurped the crown from his cousin Richard II, the last of the Plantagenet Kings, and started the Lancaster Line. Even though Richard died in prison, rumors of his escape plagued Henry IV, and it wasn't until Henry V had the body exhumed early in his reign that the rumor was ended, once and for all. But, that didn't end Henry's problems. A plot developed in 1415, now known as

the Southampton Plot. It was hatched by supporters of Edmund Mortimer, Earl of March, the rightful heir to Richard II. The plot called for the assassination of Henry at Southampton, where Henry was gathering the army for the Agincourt campaign; a simultaneous invasion from Scotland; and a revolt in Wales. The plot fizzled when Edmund revealed the plan to the King. It is not known why Edmund talked, but he remained a faithful retainer of Henry and all the Lancasters.⁶

Another equally serious problem was that of the Lollards, followers of the heretical priest John Wyclif. Henry easily crushed a revolt in early 1414 when he learned of the Lollard's gathering place. He reached the site with his army before the Lollards and he arrested them as they arrived piecemeal. Although this uprising was defeated, the Lollards were not wiped out and they could still have caused Henry problems.

After Agincourt, Henry's popularity reached such heights that he never had to worry about revolt at home again.

England's reputation also rose on the continent. Before Agincourt, England was considered the backwater of Europe, with a usurper on the throne, barbarian Welsh and Scots constantly revolting and heretics (Lollards) running rampant. But, after Agincourt, things changed. The English representative to the Council of Constance was instrumental in getting Martin V elected pope and thereby ending the Great Schism that had split the Church since 1378.

Even more important to Henry's plan to press home his claim to the crown of France was the visit of the Holy Roman Emperor, Sigismund, to England from April to August, 1416. Henry negotiated the Treaty of Canterbury with Sigismund. It was a joint offensive-defensive pact and although Sigismund did not help Henry in France, he stayed neutral, which was all that Henry wanted.

In September, 1416, Henry and Sigismund met with John the Fearless in Calais. An oral agreement was reached in which Burgundy would support Henry when he returned to France. With these two new allies, Henry was able to prepare for a new invasion of France in 1417.

Before Henry could set out on an expedition, he had to finance it. Royal finances had always been a problem to medieval monarchs, and Henry V was no exception. Before the Agincourt campaign, Henry had

(con't. on page 42)



D & D Variant

Elementals and the Philosopher's Stone

Jeff Swycaffer

The ancient Greeks believed that all matter was composed of the four elements: air, earth, fire, and water. These are the basis for the four elementals of *D&D*: supernatural beings representing their respective substances. Earth elementals are slow, earthlike creatures of durability and strength. Fire elementals are themselves of fire, leaping mass of blazing flame. Water elementals and air elementals are similar in their embodiment of waterlike an airlike qualities.

The great discovery by a mad philosopher—that there are no less than twelve new types of elementals—does not upset the ancient Greek philosophy. The new types, indeed, complete the philosophy and give it a wholeness never before seen.

To visualize the placement of the elementals in the scheme of reality, imagine a globe. The equator is divided into eight segments: air, cold, water, moisture, earth, heat, fire, and dry. Thus the circle is complete, with dryness adjacent to air. This is reasonable, as the alchemists of the 1200s depicted the elements in this fashion. Here water is both cold and moist, and both air and fire are dry.

This is merely the plane of the equator, however. At the south pole, evil. Good and evil are the poles of the physical world, and no one element is more evil than good, or vice versa.

At 45° north latitude are four qualities. Midway between cold and good is the quality pleasure. Joining moisture to good in a similar manner is fertility. Above heat is beginning, and above dry is light. In this way, fire and air are near light, which is appropriate, while earth is both fertile and the place of beginning.

At 45° south latitude, below cold is ending, below moisture is darkness, below heat is pain, and below dryness is barren. In this way new axes are created, as pain is directly opposite pleasure, and ending opposes beginning. The evil qualities of fire are now seen to be pain and barren, and darkness is a quality of both earth and water.

Each of these twelve new qualities has an associated elemental, as shown on the list that follows. The “elementals” of evil are the demons of *Eldritch Wizardry*, *D&D Supplement III*, and the Angels of Stephen H. Domeman that appeared in *The Dragon* #17 are excellent as “elementals” of good.

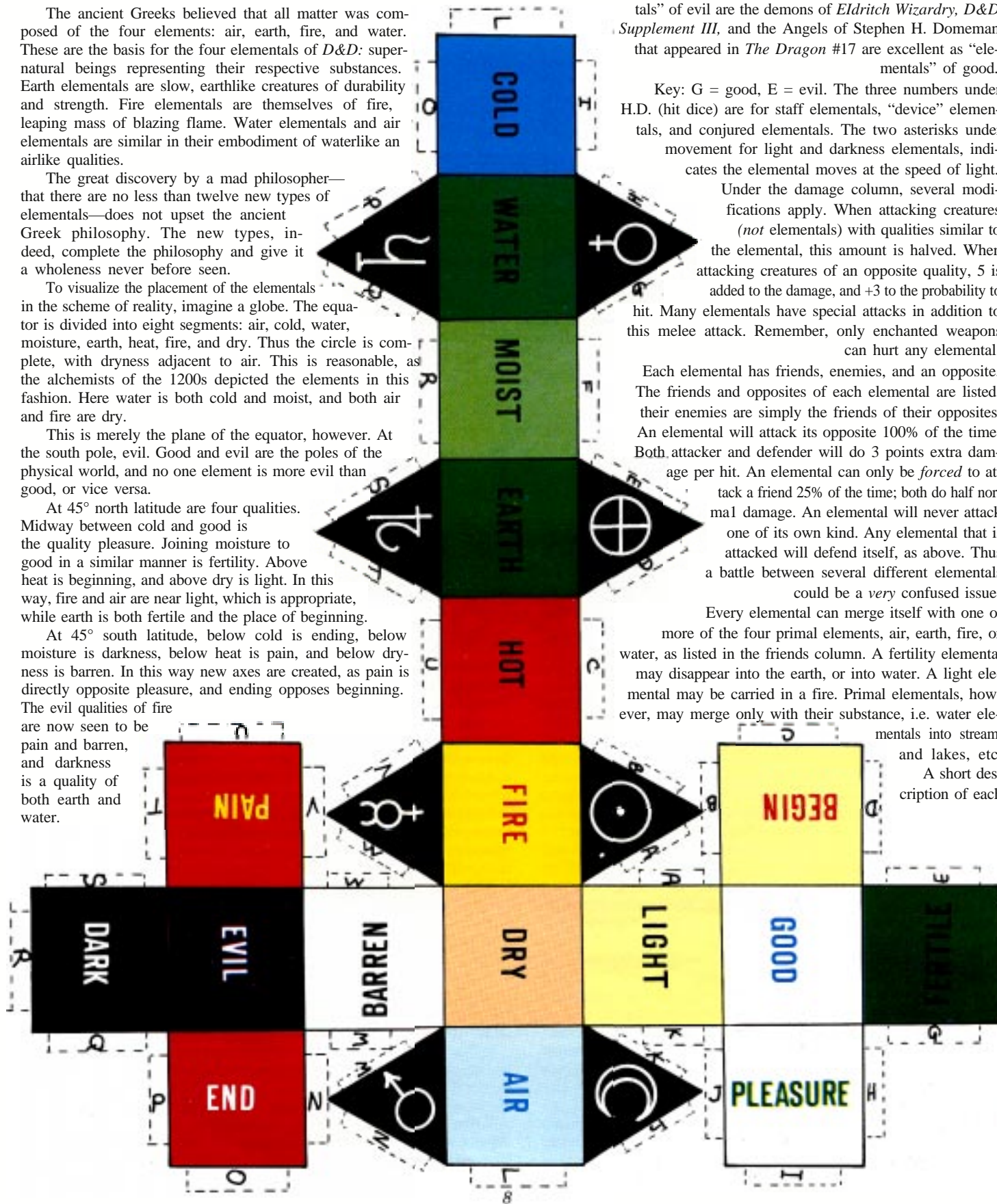
Key: G = good, E = evil. The three numbers under H.D. (hit dice) are for staff elementals, “device” elementals, and conjured elementals. The two asterisks under movement for light and darkness elementals, indicates the elemental moves at the speed of light.

Under the damage column, several modifications apply. When attacking creatures (not elementals) with qualities similar to the elemental, this amount is halved. When attacking creatures of an opposite quality, 5 is added to the damage, and +3 to the probability to hit. Many elementals have special attacks in addition to this melee attack. Remember, only enchanted weapons can hurt any elemental.

Each elemental has friends, enemies, and an opposite. The friends and opposites of each elemental are listed; their enemies are simply the friends of their opposites. An elemental will attack its opposite 100% of the time. Both attacker and defender will do 3 points extra damage per hit. An elemental can only be forced to attack a friend 25% of the time; both do half normal damage. An elemental will never attack one of its own kind. Any elemental that is attacked will defend itself, as above. Thus a battle between several different elementals could be a very confused issue.

Every elemental can merge itself with one or more of the four primal elements, air, earth, fire, or water, as listed in the friends column. A fertility elemental may disappear into the earth, or into water. A light elemental may be carried in a fire. Primal elementals, however, may merge only with their substance, i.e. water elementals into streams and lakes, etc.

A short description of each



type elemental follows, except demons and angels.

AIR, EARTH, FIRE, WATER: As in *D&D* (book 2), *Monsters and Treasure*.

HEAT: Appears as a normal human, with bright red skin. This creature has a *minimum* body temperature of 300°F. Its maximum temperature is 2000°, for short periods of time. Average is 1500°F. In addition to normal melee damage, its touch does 2 pts. of damage per 100° temperature to human skin, and 1 pt. per 100° temperature to skin protected by armor. Its breath is easily hot enough to start fires.

COLD: Appears as a normal human with dull blue skin. Its maximum body temperature is 0°F. Minimum temperature is -200°F for short periods of time. In addition to normal melee damage, its touch does 2 pts. of damage per -10° of temperature to human skin, and 1 pt. per -10° temperature to skin protected by armor. Its breath is cold enough to freeze water, salt water, and most potions.

MOISTURE: Appears as a shapeless, white, ground mist. Its touch can begin to rust non-magical metal (it must be cleaned and oiled within a day). People inside the mist suffocate (or drown) in 10 melee rounds. Weapons cannot harm it, and normal fires merely cause it to retreat. Fireballs do double damage to it.

DRYNESS: Appears as a shimmering in the air, otherwise invisible. Its touch sucks moisture from virtually anything. In addition to its normal melee attacks, this drying does 1 point of damage per melee round in contact.

FERTILITY: Appears as a normal human, often as a statue or idol being worshipped as a fertility god or goddess. It helps plants, crops, and animals to thrive and multiply within one-half mile. It has virtually no attacks. It does not like to move at all; when it must, it is slow, sluggish, and clumsy. This elemental stays in the material world, when conjured, for an indefinite time.

PLEASURE: Appears as a normal human. It can cause pleasure, peace, and happiness by its touch. It can heal wounds for 7 points daily, and diseases once per day. It has virtually no attacks. This Elemental stays in the material world when conjured.

LIGHT: Appears as a bright, glowing ball. Anyone looking at it must save vs. death or be permanently blinded. In addition to normal melee damage, it can fire a two dice laser beam up to four times daily. It moves at up to the speed of light.

BEGINNING: Appears as a normal human. It can open doors, dispel evil magic, and remove some curses. It uses a *Bless* spell as a patriarch.

BARREN: Appears as a normal human. It moves about blighting fields and spreading plagues. Its only attack is Insect Plague. This elemental stays in the material world when conjured.

PAIN: Appears as a normal human. It is the “best” torturer conceivable. Often summoned to work over a bound victim, its touch causes such pain as to make all activities three times as difficult.

DARKNESS: Does not appear at all; it is always totally dark in any place containing a *darkness* elemental, even to infravision. Its touch causes blindness for 2-24 turns, in addition to normal melee damage. It can also fire a two-dice “anti-laser” up to 4 times daily. Moves at up to the speed of light.

ENDING: Appears as a normal human. Closes doors (as a wizard lock), dispels good magic, and curses as an Evil High Priest.

Other than the monsters for use in play in D&D, there is a final advantage coming from this mish-mash of peculiar entities: The Philosopher's Stone. The pattern is for a polyhedron with 18 square sides and 8 triangular ones. If this pattern is copied onto thick paper or very thin cardboard and cut, it can be folded and taped together to provide not only an easy visual guide to enemies, friends, and opposites, but an unusual party game.

It works quite well, and is quite infectious. One asks a question that can be answered with a quality, and tosses the polyhedron as a die. Examples: “What kind of life is there on Mars?” FERTILE, GOOD, BEGIN, COLD, DRY, HOT, and MOIST are all positive answers, while BARREN, EVIL, and END are also quite clear. “What does Sheila feel about Harold?” If EVIL or COLD, too bad Harold. If HOT, PLEASURE, or GOOD, well, congratulate the gent. I once asked: “Will Robin marry and have 17 children?” The answer was FERTILE.

If any one of the triangular faces with the astrological symbols lands face up (a rare occurrence) Do not ask that question again! The answer is far beyond the power of the stone's divination. Any answer resulting from further rolls is subject to inaccuracy. (Quick, get Herb to dig out his Tarot Cards).

A group of goofy high school students went wild over this game for an afternoon of occult revelation. “What is the quality of Goff's mind?” EARTH. (Absolutely correct; Goff has a dirty mind). “Is Bill insane?” Triangular face. (Even the gods can't tell!)

#	Name	alignment	H.D.	movement	damage done by hit	A.C.	friends	opposite
1	AIR	N	8, 12, 16	36	2-16	2	6, 8	2
2	EARTH	N	8, 12, 16	6	4-32	2	5, 7	1
3	FIRE	N	8, 12, 16	12	3-24	2	5, 8	4
4	WATER	N	8, 12, 16	6/18	3-30	2	6, 7	3
5	HEAT	N	8, 12, 16	9	2-12	9	2, 3, 12, 14	6
6	COLD	N	8, 12, 16	9	2-12	8	1, 4, 10, 16	5
7	MOISTURE	N	10, 11, 12	3	1-4	9	2, 4, 9, 15	8
8	DRYNESS	N	10, 11, 12	9	1-6	9	1, 3, 11, 13	7
9	FERTILITY	G	18, 19, 20	1	—	9	G, 2, 4, 7	13
10	PLEASURE	G	3	9	—	9	G, 1, 4, 6	14
11	LIGHT	G	10, 12, 14	*	3-18	7	G, 1, 3, 8	15
12	BEGINNING	G	2	9	1-4	9	G, 2, 3, 5	16
13	BARREN	E	7, 9, 11	9	—	9	E, 1, 3, 8	9
14	PAIN	E	3	9	2-12	9	E, 2, 3, 5	10
15	DARKNESS	E	10, 12, 14	*	3-18	5	E, 2, 4, 7	11
16	ENDING	E	2	9	1-6	9	E, 1, 4, 6	12



Introduction

This is our first attempt at a guest author in this column. We feel that we couldn't have found a better candidate. The Judges Guild's contributions to D&D, and all of role-playing, are incalculable. I was among the early skeptics; the novel idea of playing aids by subscription/membership was certainly unique, and as a DM myself, I viewed "outsider's" suggestions as something bordering on profane. I ended up as the TSR person responsible for screening TJG material to ensure compliance with the rules. While this was the case, I saw the value of what they did; they stimulated thought, imagination and creativity. Even if the gamer didn't like what they did, he or she, invariably designed their own version, and still their campaign improved by that act. Bob Bledshaw is the man that "oversees" the Judges Guild — "runs" doesn't fit Bob's demeanor — it implies harshness, or rigidity, neither of which is evident in his gracious and gentlemanly manner.

WHAT JUDGES GUILD HAS DONE FOR DUNGEONS AND DRAGONS®

PERSONAL OPINION BY BOB BLEDSAW

First, let me state that while we are licensed by TSR to produce playing aids for Dungeons & Dragons, none of that which I have written below has been edited by them. Our relationship has been quite amenable and businesslike from the beginning. *Dungeons & Dragons* is the universal language of fantasy role playing (being the grandfather of the third generation systems). Judges Guild has benefitted greatly by its association with this popular game and we in turn have benefitted *Dungeons & Dragons* by publishing sorely needed complementary playing aids. The net effect has been to create a larger economic pie for all concerned and boost the sales of all fantasy role playing systems. TSR has the right to accept or reject specific designs for approved use with *Dungeons & Dragons*. To date, only one project has been rejected and then with appropriate comments to permit its revision to acceptable standards. We do not coordinate projects which aren't meant for use with the *D & D* system. Judges Guild is an independent firm which has no direct ties to TSR except the license agreements for *Dungeons & Dragons* and *Advanced Dungeons & Dragons* which we hold. TSR does not provide financing, design, or layout help to Judges Guild. We receive no special considerations in the form of kickbacks, advertising rates, or reduced prices. In fact, Judges Guild has received sparse notice in any game reviews or articles by TSR Periodicals except in our paid advertisements. (*Ed. Note: We have shied away from reviewing TJG products for one primary reason. In the past, I was the TSR person approving their designs. A definite conflict of interest existed.*) Our arrangement has benefitted both parties . . . it is in the nature of complementary products! To those who abhor such an arrangement, an Archie Bunker salute! It works! And the end beneficiary is the consumer!

Judges Guild has expanded the horizons of *D & D* campaigning, supplying playing aids which: promulgated a more desirable method of play, permitted novices to examine the design of functional dungeons and wilderness adventures, and provided a transition or bridge between wilderness adventuring and dungeon adventuring which many judges chose to ignore, due to the lack of definitive guidelines and examples of application. Since the inception of my campaign shortly after the first publication of *D & D*, our group has been adventuring in wilderness as

well as dungeons. The play was based upon Tolkien's Middle Earth and encompassed a complete fantasy world where wilderness was as important as dungeon adventuring. As many players will attest, I in no manner shorted the design of my dungeons, with several sprinkled across the map from the Misty Mountains to the far reaches of Rhun. Some ranged upwards (or downwards) 28 levels, such as the Lonely Mountain, while most dipped a mere nine to twelve levels, such as the Lair of Ancalagon the Black. The time frame was such that the players participated in the Battle of Fornost (and quite a few less notable miniatures battles with no less fervor). With the thrust of our play covering a wider variety of action than most campaigns of that period, our group rapidly overcame any incongruities in game system, evolved a system of play which permitted a great deal of involvement on the part of the players, and went on to make blunder after discovery after blunder, etc. Naturally, the design emphasis of our products reflect the fine-tuned whole of our experiences with this campaign. Point by point, the following represents my own personal opinion of what Judges Guild has specifically done to enhance fantasy role playing . . . especially *Dungeons & Dragons*.

1. Recognized the need for playing aids which alleviate somewhat the burden of time necessary to create a complete fantasy world and speed play. The *Judges Shield*, *Ready Ref Book*, and *Wilderness of High Fantasy* are prime examples.

2. Supplied guidelines to make the original rule set more functional in a "live" campaign. Advertising, grappling, phantasmal forces and others were covered.

3. Placed a new emphasis on wilderness adventuring which elevated many "dungeons" to the status of "campaigns". The *Campaign Hexagon System*, *Village Book*, *Island Book*, *Castle Book*, and *Tegel Manor* with their attendant guidelines on prospecting, terrain, caves, flora, and fauna can take a bow here.

4. Emphasized a more "humane" relationship between the players and the judge wherein the judge was slightly more limited in his god-like powers to following guidelines in the more subjective areas of the game. Here our guidelines have been intentionally sparse and more in the vein of mere suggestions such as: wishes; negotiations; placing the combat charts on the player's side of the *Judges Shield* to encourage other groups to permit the players to become more actively involved in the game; *Dungeon Tac Cards* to remind novices of their weapon bonuses; traps which do not instantly snuff out the fantastic life of a well-played character; and poisons which also do not kill instantly. These were published at a time when the quality of many "dungeons" (campaigns) were judged primarily by the number of characters killed with malicious glee . . . with little view toward establishing a continuing series of session to permit the players more identification with their characters and the resultant extra effort involved.

"It's 'your' campaign, and we leave much to your imagination and skill."

5. Introduced imaginative and mind-stretching approaches which "spiced up" and aided many campaign judges in developing their own style and verve. What happens to the hapless player which has a demon answer his ad for dancing girls? Which rumors are true or false? What purpose does a non-lethal apparition or Ghost serve? Why should a wizard send a geased warrior to some remote island to smell the grass on a slope? It's "your" campaign and we leave much to your imagination and skill. Our dungeons, and wilderness is designed to allow them to be altered to suit the tenor of "your" campaign . . . but we don't leave you without some direction or help.

6. Emphasized the speeding-up of play by placing more duties upon the shoulders of the players, simplifying by reorganization (see the monster compendium on the *Judges Shield*), and designing for the active judge in mind (no 1-12 clerics of levels 1-28 with 4-79 gold pieces each, and a 23% probability each of some magical item). Originally we had some bad feedback which indicated that judges felt that the actual description of dungeons was their "domain" and all they desired was a very skeletal framework with the more time consuming level details

worked out. We learned quickly and now design to allow the judge to delete (or modify) that which doesn't suit the tenor of his play. We try to keep the script fluid and thereby not limit the adaptability of our materials to divergent campaign styles. Let's face it! We can't design for every type of campaign. Some are run with 20th level characters in mind while others are just starting. We try not to "lock-step" every campaign which makes use of our materials to suit the mode of play extant in my campaign. (Yes, we still play wargames (even my campaign) two or three times a week, often to the wee hours of dew). The descriptions are designed with bookkeeping (how many of those ghouls are left anyway?) and ease of play (with hit points, hit dice, armor class, number appearing, and damage often specified). Foremost, we try not to make the judge switch dice types too often, and in general lift much time consuming "instant analysis" off his back. Some judges (especially novices) prefer to be led by their +3 nose . . . "the giant's john is 6'X3'8" wide and 3' high; filled with excrement within 4' of the top; and any player character sitting thereon is immediately transformed into a grub worm (without saving throw) to plummet to his well-deserved fate". Most judges prefer a cursory description (the mundane work) and some imaginative pointers . . . *ala The City State of the Invincible Overlord*. We are sensitive to the freedom of expression necessary in every campaign. Every campaign should be as unique and original as time permits the judge. If you change the rule set extensively, especially sensitive areas affecting play balance, you are no longer playing *Dungeons & Dragons*. Any advantages given the players must be offset by advantages given the monsters. Mr. Gygax called me on this very subject once when he found out (*how I'll never know*, because we never published it) that I reduce the instant kill rule (20 . . . 19 or 20) to double damage on a roll of twenty only (for monsters and players alike) . . . Gary thought I had only given this advantage to the players. This was for my campaign only and we are very careful not to introduce "rules", *per se*, into the *Dungeons & Dragons* system. *Ya don't tug on Superman's cape and ya don't mess around with the play balance built into the system you are designing for*. *Judges Guild* designs aids for *D & D* with two prime functions in mind: first, to spark the imagination and aid in designing viable campaign adventures; *Secundomonde*, to provide the basic framework (sheer time-consuming work) necessary to aid in the development of a "living" fantasy world.

***"Ya don't tug on Superman's cape,
and ya don't mess around with the
play balance. . . ."***

A little enlightenment on basic viewpoints might be appreciated on the second function. (So, appreciated or not, here goes!) In a "living" fantasy world, creatures of intelligence tend to form working relationships and are the products of their environments (how's that for original phrasing?). Thus, shopkeepers aren't pushovers and orcs can be found working for humans, and, (horror of horrors!) elves. Creatures of the same type vary in their characteristics (smarter than normal Trolls? . . . why not? . . . variety is exciting) with all degrees of skills, aptitudes, and responses to life as they find it. Evil is sometimes stronger than good . . . and vice versa . . . *re* the Nazis. The leader of a group or nation may be diametrically opposed to the predominate alignment of the populace (I often wonder if this is always the case). . . . revolutions do happen. Creatures of widely divergent end-goals may often work together because both ends are furthered in the course of events. A dragon may protect a village like a shepherd his flock until the hatchlings arrive ten years from now. Like the real world, a "living" fantasy world has many mysteries and illogical (or so it may seem) events and circumstances not resolvable by logical deductive analysis, nor is the judge compelled to create a reason for the being of fantastic creatures or apparent contradictions in the scheme of things. If everything were logical there would be no work for scientists . . . and why impose restrictions on your viewpoint of reality on a fantastic universe, anyway? I know you have to start somewhere . . . but aren't ancient economics just as logical as medieval economics . . . and if it's so logical why aren't we all rich (another freshly coined phrase) Economists today are great at analysis, but, like most of the "logical" sciences today . . . no two agree completely and the impor-

tant ones disagree significantly. You must begin by assuming that everything in your fantasy universe is unknowable while enough is known to permit the players to gain enough knowledge to grow and develop. A dash of logic goes a long way as players have their own conception of the mechanics involved . . . ie. the length of a sword, conceptualizing actions, and so forth. Mystery cannot be replaced, as it is the source of adventures, diligent research by players, and a main part of the fun to be had in a fantastic world. Don't cheat your players of a little ill-reason every now and then (remember, this is my *personal* opinion).

So that is what Judges Guild has done for *Dungeons & Dragons* . . . even if I did get off the subject once or twice. May the Blues Brothers never play at the Balrog's Eye!

★ ★ ★ ★ ★

CANGAMES '79

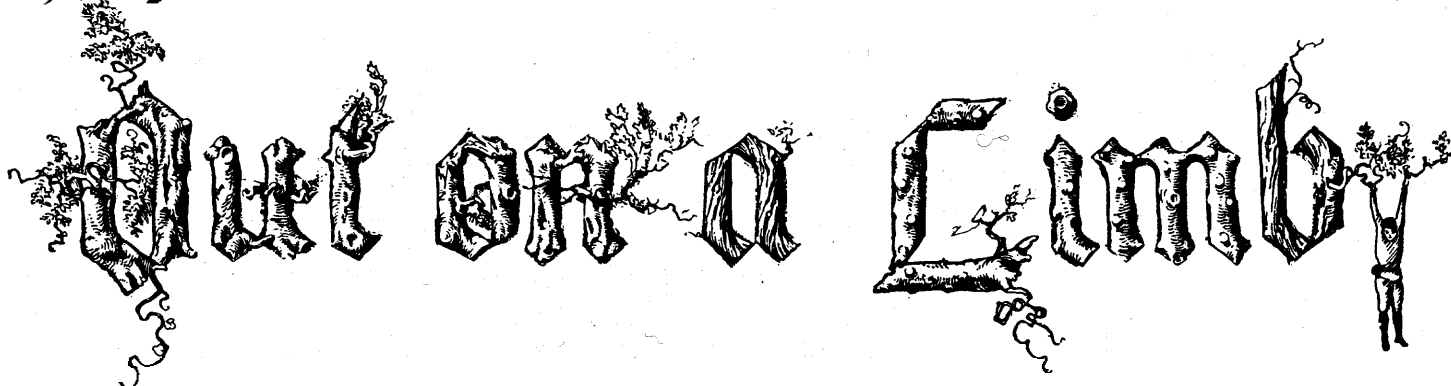
A brief report on the Canadian Gaming Convention at Ottawa, May 18-21, 1979 — G. Gygax

The progress report on "CanCon 79" billed the event as "The Great Canadian Games Adventure". Having never really been to Canada before, let alone to a gaming convention there, I was unsure what to expect. After a long tour through Ontario, I arrived in Ottawa on Friday the 18th — much impressed with the beauty of the country I had been through and even more taken by the beauty and cleanliness of Ottawa. Jim Lamb, one of the Cangames organizers, telephoned the motel, and after we had supper nearby, took me over to the convention site on the campus of the University of Ottawa.

The convention area was bustling with activity. There were gamers everywhere I looked, playing a few boardgames but mostly engaged in miniatures battles—highly reminiscent of early GenCons. So was the crowd of some 500 or so dedicated, friendly, and enthusiastic hobbyists there for a long weekend of gaming. The scheduled events ran the gamut from ancients to armor. There were chariot races, gladiatorial combats, WRG competition armies, *D&D*, *AD&D*, *Traveller*, naval battles, air battles, *Kingmaker*, *Rail Baron*, seminars, and many excellent movies run frequently. My seminar on *D&D* was well-attended, and the three-hour talk saw many very interesting and intelligent questions (including some defenders of David Berman and his *Apprentice* magazine who thought my critical review of both unjust—and *The Dragon* should soon run a review of the latest offering from Mr. Berman, possibly an improved magazine!). The Sunday evening seminar on TSR was only lightly attended, but it was fun nonetheless.

The dealers' area contained about nine or ten exhibits—Canadian firms handling U.S. products and a few who were actual publishers. The duties on U.S. goods makes it expensive to buy them in Canada—about 50% higher than here. It is certainly to be hoped that more and more game items will be manufactured in Canada, both by Canadian firms and by subsidiaries of U.S. hobby gaming companies. It was informative to talk with the exhibitors and learn the problems they face. When Cangames '80 is held next May, it is to be hoped that more dealers will support the hobby by advertising in the convention program and exhibiting at the show!

All-in-all, The Great Canadian Games Adventure was a fine convention. Chairman Bruce Knight, seeing things from the "inside", was continually concerned that it wasn't as good as it should be. As a guest and conventioneer, everything seemed great from my perspective. Bruce, Ramon Ross, Jim Lamb, Scott MacGregor, Paul Raymond, and all the rest of the people who worked hard to assure that a superior convention took place certainly deserve the thanks of all who attended. After an excellent buffet lunch and the presentation of trophies on Sunday, Bruce Knight was already talking about changes for next year's event. John Mansfield, chairman of the first two Cangames conventions, should be thanked too, for this gathering certainly is an enjoyable one, and it goes far to promote the hobby too! Next year there will be a bigger *AD&D* tourney, games, seminars, and all the rest. If you can manage to take a few days off and travel to Ottawa, odds are you'll be more than happy you did so. I know that I will certainly do my best to be there again in 1980, for Cangames is one of the best gaming conventions around.



Dear Editor:

Upon reading Mark Cummings' review of Ralph Bakshi's film *THE LORD OF THE RINGS*, I became as concerned about Mr. Cummings' ethics as he was of Mr. Bakshi's morals. His review of the film begins dramatically with the statement: "Your film is a ripoff! Yes, rip off! I know that the expression has moral connotations, and that you haven't done anything wrong legally; but I happen to believe that moral obligations often make demands that go beyond the demands of laws. So stay with me for a few paragraphs, and I'll explain why your film is immoral. . . . Let me start by saying that I'm not an outraged purist."

I read the "few paragraphs" of the review and was not convinced. His moral indignation is great, but his evidence and case for the film being a rip-off or immoral is weak. Ralph and Saul, he tells us, are criminals guilty of no legal offense but vague moral obligations. These must be so obvious that he doesn't bother to say what they are. Outrage over morality in these shoddy and permissive times seems oddly out of place.

First let me tell you where I stand on both the book and the movie. I loved the book; it is a landmark of fantasy. While I enjoy the genre, fantasy is not universally admired. Literary people hold fantasy in contempt and think its admirers are squirrelly. (sic) The most often quoted guru of the literary set, Edmund Wilson, decreed *THE LORD OF THE RINGS* (the book) to be just a super-kingsized children's book. As you see, even Tolkien is not immune to detractors and scathing criticism.

I consider *THE LORD OF THE RINGS* (the movie) to be a respectable effort. It is not perfect or as enchanting as the book, but it is no rip-off. I, too, could quibble with a thousand details (how he drew the characters, what scenes he used, what he cut, how he condensed the material, his handling of the elves, etc.). Nevertheless, there is no evidence he abused the book. He is faithful to Tolkien and treats the material with respect. The movie is an adequate adaptation.

It must be recalled that J.R.R. Tolkien was a scholar of the English language. His writing skill and vast knowledge of early literature combined to make great fantasy, but almost insurmountable problems for anyone wanting to turn his books into a movie. If Bakshi's film is taken as a movie and not as a heresy to be tramped out, it is a notable effort. Time may even reveal it to be a good movie; the potential is there. When you get right down to it, the movie was all anyone could expect.

The reviewer states he had three expectations for the movie—of which only one and a half were fulfilled. These were: good animation, a captivating and logical story, and a clear guidance into the alien mythos of Middle Earth. I would like to start with the third expectation because it is the most preposterous. There is no possible way for the movie to give a clear guidance into Tolkien's mammoth mythos. Tolkien himself couldn't do it in 1,300 pages of the trilogy; he had to put in a supplement of six appendices at the conclusion of *THE RE-*

TURN OF THE KING to keep everything clear. But even that isn't all; the *SILMARILLION* is *entirely devoted to describing the mythos which the LORD OF THE RINGS is only a small part*. There is even mythos material in *THE HOBBIT*.

Mr. Cummings says he loves movies and sees many a year. Yet he does not understand what a movie can and cannot do. The only way I can think of to give clear guidance to the uninitiated is to:

1. Have ushers pass out pamphlets to ticket holders explaining the movie.

2. Have a character, a wise old man like Gandalf, periodically stop the action to look at the audience and instruct them in the details of Middle Earth's past, present and future (boring but enlightening).

3. Watch the movie and then read the book if you are at all interested or intrigued.

The second expectation is a captivating and logical story. I can't argue with this one. Bakshi may or may not achieve this. The subject is, perhaps, too vast and the book too good to ever be a completely satisfying movie. But I challenge anyone who thinks he can take the 500,000 words of *THE LORD OF THE RINGS* and make a screenplay of ninety minutes or even three hours that will satisfy *everyone*. Either one must omit almost everything in the book or you cut the story to the barest bones to get as much of the book into the movie as possible. Bakshi went the latter route. Each individual can decide how good a job he did. I think he did well under the circumstances. The majority of movies nowadays are neither captivating or logically constructed. Most stink.

I find his first expectation the most troubling because he refutes his own accusations. This expectation is good animation. According to both Mr. Cummings and his wife, the animation was good. In their own words: "'Wasn't the animation good?' Superb. Congratulations guys, I loved it too." I ask bluntly, how can an intentional rip-off have animation that is "really well-done"? I doubt the reviewer knows what a rip-off is. The animation of this movie, to be a rip-off, would have to be cheap and slipshod, but it is not. Something is not a rip-off simply because it fails to give everyone a 100% satisfaction.

"Ralph and Saul", wrote Mr. Cummings, "you ripped us off. Know why? Because you released a movie of such poor quality, knowing that it was poor quality, but knowing that you would make money on it because of the popularity of the literary work it was based on." In my opinion, Mr. Cummings' extravagant claims of rip-off, poor quality and immorality collapse under his contradictory remarks and lack of hard evidence. I wonder if Prof. Tolkien ever made money on his books, and if the moralists find him immoral because of it? I find the morality argument as phony as most moralists.

Just exactly what is wrong with Bakshi's *LORD OF THE RINGS* according to Mr. Cummings? His wife (who doesn't read fantasy or play fantasy games) understood Frodo and Sam but not Gol-

lum or the latter portion of the movie. The source of the problem cannot be that she doesn't like fantasy, didn't read the books, or didn't watch closely enough to remember Gollum's first appearance in the movie, but because Bakshi "used a lousy, mistake-riddled, confused script, that only a Tolkien fan could understand." The reviewer clearly states the problem himself, "she had so much to learn about between the appearance of Gollum in the introduction and his reappearance late in the movie, that she forgot who he was". I'm sorry, but that is not Bakshi's fault. It is Tolkien's. He wrote a big book. Why should anyone who hasn't read a word of Tolkien or mythology in general feel entitled to understand the movie fully?

It is to Bakshi's best interest to make the movie as widely accessible and self-explanatory as possible (for monetary reasons), but *THE LORD OF THE RINGS* was born out of Tolkien's love and deep knowledge of myth. This knowledge does not come automatically with the price of a ticket. Whole books have been written about where Tolkien got his themes, sources of names, and myriad other components of his writing. *THE LORD OF THE RINGS* is a classic and "beloved literary work" because it did not compromise itself to people who aren't interested in the first place. Is Mr. Cummings suggesting that Bakshi should have gone the lowest common denominator route to appeal to everyone? You don't have to watch closely, think, read or know anything to understand Saturday morning cartoons fully.

The reviewer tells us, "I've read the trilogy about six times, but I went into the theater with no expectations whatsoever of seeing a movie that was 'just like the book'". There is no way for a film to capture everything that can be put into a book, and a film can express things that no writer could hope to accomplish." He would have been a wiser man if he heeded his own words. He draws out a list of questions on very fine points of the book which he demands should have been answered. These are questions only a Tolkien fan or purist would insist upon.

"Why was his sword broken? Couldn't he afford a new one? Did he get a new sword later on or did somebody fix it for him?" These questions are trivial belaboring of a minor point. The broken sword and its reforging in the hand of a hero is a common myth of the real elder days. I'm glad Bakshi didn't take time to lecture us on classical mythology (though Prof. Tolkien probably would have enjoyed that more than his own story).

"What was the significance of Pippin and Merry running into that talking tree?" Good question. We'll have to wait for the second part of the movie or read the book to find out.

Mr. Cummings suggested a map should have been worked into the movie to give the uninitiated a better chance of understanding what is going on. I never saw a movie where a map did anything more than stop the action. How could a map help those who know nothing about the *LORD OF THE*

Continued on page 32

NOW AVAILABLE FROM YOUR FAVORITE GAME DEALER

BOOT HILL



You step from the cool shade of the Long Branch Saloon into the midday heat of Promise City. Loosening your Colt in its holster, you look down Main Street and spot the leather and denim-clad stranger who called you out. Citizens of the town scramble for cover as they sense the forthcoming battle. The outlaw doesn't look fast enough to match your draw, but . . . wait! Your keen eyes catch the unmistakable glint of the sun against gun metal from the roof of the dance hall — the yellow coward has a buddy who's going to shoot you in the back! What will you do? Think fast, or you'll be the next resident of . . . **BOOT HILL!**

BOOT HILL is the game of role-playing in the Wild West of history and legend. Each player adopts the persona of their character, becoming a shiftless outlaw robbing banks and stages, a renegade half-breed leading Indians on the warpath, a straight-shooting sheriff determined to clean up the town, and so on. This boxed version contains a revised and expanded rules booklet (which now includes ratings for many of the real-life "fastest guns that ever lived"), a campaign map for El Dorado County ("Somewhere in the Southwest"), percentile dice, and a 34" × 22" map of Promise City, including a movement grid which can be used with the counters provided or by miniatures, and detailed structure drawings showing door, window, and stair locations as well as the height of the buildings! **BOOT HILL** merges the West of movies, television, and literature with reality to form the locale for endless hours of adventure and fun. Strap on your gunbelt, and enter the world of **BOOT HILL!**

Agincourt Review *con't. from page 5*

tions in other reviews were invalid. Some of the objections were a result of the design that made them playable. A couple of the objections could well be valid. But as in any history, it depends upon your sources. The sources used in this design are good. The researcher is a man whose reputation I respect, and whose thoroughness I admire. And the game is faithful to that period of history as I know it (I was a history student in college). Therefore, I can find no real validity with the contentions regarding the historicity of the game.

There are a couple flaws in the design, in that there are a couple requirements that are very difficult to keep track of in figuring morale and other things. It's hard to tell which fugitives were generated on which turn and in some cases, that has a reflection on the morale roll. It's difficult to tell a couple of other minor points, such as quivers in the arrow count, but for the most part, these questions (also, the nationality of fugitives, as if it makes a difference whether the demoralized, crazed men running around in front of you are your own or the others). These are some minor glitches, and are mostly in bookkeeping, and can be solved however the two players want to solve them. The system stands as very good. The historicity is quite faithful.

There are certain points of design that show a great deal of familiarity with the topic, such as the prohibition of the French men-at-arms going after the English archers behind the stakes. And yet, when the archers come out, after having converted to yeomen (light infantry) status, the men-at-arms *are* allowed to do battle with them. Well, if you read what was going on at the battle, a couple of times when various yeomen sallied out, to retrieve arrows, or whatever, they also went out and started capturing or butchering French wounded, which enraged the men-at-arms, because they saw their comrades being taken off by lowly yeomen, preparatory to being held for some huge ransom demand.

The French *battles* were butchered by the smaller men-at-arms units because they were packed like sardines into a can. The French threw caution to the winds, rushed joyously into battle, got packed in like sardines, and knew that their meat was bacon on the English table. According to chronicles of the battle, this is very much what happened. The rules accurately reflect this. I don't think the historicity has anything to do with the game being an enjoyable exercise in simulation. I find the historicity to be acceptable. There have been criticisms of the victory points being heavily weighted against the French, and that the only way the French can (in some of the "what if" set-ups) achieve a victory is by dragging down enough of the English with them, because as the game goes, it is not impossible to wipe the French army off the map, under certain circumstances. This was very justifiable in light of the fact that the French army fought like fools. Also, the French goal was to remove the English army from French soil. The game accurately reflects this with some of the constraints and prohibitions as to what they can and cannot do. If you want to insist on fighting a stupid battle, you must take the consequences. If you insist on fighting in a stupid manner, you're going to have to take the consequences. The French took it.

The only problem involving the playability of the game is that as you get down into the nitty-gritty and the game is well involved, and you've been hacking and whacking at each other for a few turns, you can soon come to a manageability crisis with the counters on the board. 45 combat units may even have their number reduced below that and there may be a few completely wiped out. But for every line that everyone lost, there is a fugitive marker running around somewhere, or there are combined fugitive markers running around, if they all happen to form in the same hex. And these markers running around all over creation can become quite 'difficult to keep track of in their random movement, and which way they're supposed to go next. And it can bog down the game and just be *fugitive movement phase*. However, it is these fugitives that are so important to the feel of the game, and the effect they have on the French is not to be denied. You get your whole line marching in order, dress it up and nearly impact with the English and all of a sudden, three units at odd intervals on the line are impacted by fugitives, stop dead in their tracks, the rest of your units proceed ahead and get obliterated. And the remnants are crowded in again as another wave behind them piles in. The game *must* play by the design: the way the battle was fought. In this regard, I feel that *Agincourt* is a major design triumph.

Now I've only been talking about the historical scenario in this regard. The historical scenario will see the Frenchmen get obliterated every time. There are successive scenarios that give the French more and more latitude in deployment of their troops. Each of these gives them a little better chance of winning. But even at the best, if the English fight a resolute battle and make use of their abilities to the fullest, they are going to badly maul the French army, based upon the way the French doctrine tactics operated then, which is amply reflected in the design.

When all is said and done, what better definition of a good game simulation, than one that makes you fight a given battle the way the battle would have been, or was, fought when it first happened?



Agincourt Designers Notes *con't. from page 6*

expensive. Generally, none of the nobles would get hurt in a pitched battle. The casualties among nobles were extremely low. Here, I include in the noble category all of the men-at-arms, many of whom were not noble. You were noble by the fact that you were armoured and on a horse. We are talking of casualty rates of less than 1% in most pitched battles.

Agincourt was nothing short of a catastrophe. The casualty rate among the French was apparently over 50%. In the early 19th century, the battlefield was dug up and they found a mass grave with over 6,000 French bodies. They could tell they were French because some had their armour on. This was unheard of, since one of the expensive parts of losing a medieval battle was you would, at the very least, be held for ransom and lose your armour and lose a big chunk of money as your family bailed you out, or at worst, of course, you'd be dead, and you'd still be stripped of all your belongings (especially if you were wearing expensive armour, and your horse, if it survived). And here was a pit, that was referred to by the chroniclers as where the bishop had said a few words over it and some 6,000 French fighting men, mostly men-at-arms. This was basically unheard of (battles like this would come along once in a generation) except of course for those French who had been at the battle of Nikopolis where the Turks had done a number on them. Be

that as it may, your average men-at-arms do not expect to die in a pitched battle.

Personal combat was put in as something of an afterthought. I was just casting about to make sure that I'd covered most of the critical elements and it dawned on me that the major leaders did make a special effort to seek each other out for one-on-one combat I quickly worked up a system to reflect this. We floundered a bit, and we ended up with the system as it appears in the game. It's actually quite accurate. Again, the major leaders did attempt to seek each other out to have a "battle by champion". There were some leader morale effects when one side's leader got taken out in the course of the battle. And the six options that are entered in the personal combat matrix are quite accurate. There are only a limited number of things that you could do in personal combat, and those six generally sum them up. The personal combat system, from my observation, tends to be something like icing on the cake. The cake is still good, but the icing makes it that much better.

Many people are surprised and pleased with the introduction and the treatment of the fugitives in the game. We introduced this simply because they were always a critical element in a prolonged pitched battle. Again, the men fighting these battles were not idiots, they were not out there to get killed; they were out there and forced to kill someone else. Basically, they were out there to win the battle and to hopefully get rich in the process. This was not to be done if a lot of people were going to get killed. But given the lack of organization and discipline, an army of officers, so to speak, with a sprinkling of generals and field marshalls, there was nothing to prevent a slightly wounded (or wounded only in pride) type individual from just drifting back from the fighting line. This tendency was accelerated by the showers of English arrows coming down on them. Apparently, from the examination of the armoured bodies that they dug up and from examination of literature on the penetrating power of the back-tipped arrow, which is what they were using there, a lot of casualties, or at least fatal casualties, were not caused by the arrows themselves (at least not at long range). The casualties they would cause would generally cause three or four people to leave the advancing battle formation, to help the wounded fellow to the rear.

The greatest slaughter apparently took place on the fighting line itself against the English men-at-arms. Some chronicles make reference to the English line recoiling and doing various other fancy ornate maneuvers. Now this is not unknown in medieval warfare. The Arab chroniclers make reference to various fancy maneuvers where the infantry would maneuver in close and very complicated co-ordination with mounted troops. The Swiss, who were about at this time, were also able to conduct very sophisticated maneuvers with bodies of troops. It is not unlikely that the English men-at-arms would have a few tricks up their sleeves. However they did it, they most certainly did it. But more important than that, was the fact that the great numerical advantage the French had would have still prevailed. The only thing that prevented it from prevailing was the fact that the 2nd French line, and especially the 3rd French line, did not get that involved in the battle. Now, the only reason given, in the Army history of France, was that the French were discouraged. Well, why were they discouraged? Mainly because they knew what was going on up front, where the English were slaughtering the French who were reaching the English line. Now how did they find out about this? Well, they didn't have telephones, nobody was shooting red flares . . . basically, the fugitives were coming back, saying, "Oh my God! We're getting chopped to pieces up there!" And of course the fugitives would be dragging back a certain number of their fellows: dramatic evidence that somebody had gotten chopped up a bit up front, not to mention arrows hanging out of armour . . . just a lot of very demoralizing evidence of what was going on up there. This was quite common. It happened at Crecy and in many other battles. The last line, the reserve as it were, decided that they didn't want more of the same, and they just went and got their horses and got out. For the battle to work, this had to be part of it. This is the main reason why the fugitives were put in there. It was a potentially dirty rule, but good design development helped us make it fairly clean and straight forward.

This whole business with the fugitives opened up a Pandora's box of new insight on what causes changes in morale. The battle of Cannae is the classic example of crowding. An examination of many other battles provides more evidence of the importance of this factor. The presence

of crowding would not only have an operational effect on the ability of the crowded troops to use their weapons, but would also act upon their morale, which would then snowball into the other effects of morale, such as fugitives. Another innocuous point that came out of the history that has come down to us on Agincourt was the new and curious effect of the French dead upon the French living. Again, reference to 20th century studies on what affects the morale of troops in combat shows that the presence of friendly dead, or dead in general, has a deleterious effect. None of these things individually were vital factors, but taken together they were quite vital. They were, in effect, the reason why the French were not able to apply their overwhelming superiority in numbers against the English and this was the reason why the English were able to win. It is also generally the reason why any medieval battle is won by the inferior (in numbers) force.

The use of the 20-sided die in Agincourt is no big thing as far as I'm concerned. Six of one-half dozen of the other. The biggest factor is the price of the damn thing. It costs considerably more than the conventional die, adding as much as a dollar to the retail price of the game. You can do quite a lot with two conventional dice.

The line restrictions on movement are there to represent the fact you weren't dealing with drilled troops. You basically had a mob that was



being led forward. Without such movement restrictions you would have had unrealistic mobility on the part of the French.

We often use morale as a separate item in the game as opposed to being incorporated into the value of the unit. This is done as a historical consideration with the individual unit's morale dependent on everything that was going on about it. And, yes, the morale could be built in, but the morale of the individual unit was heavily dependent upon many external forces including what shape other friendly units were in. Morale has to be handled as a separate item. The earliest incident of this, at SPI, that I can think of, was in Napoleon Waterloo; where, when a certain casualty level was reached, your army would break.

The units were sub-divided into lines or steps, whichever you want to call them, because their losses were taken on a gradual basis from two sources; from the actual wounds inflicted by the enemy weapons, and secondarily, by the fugitives generated, not from actual combat losses, and caused the loss in morale. Basically, the strength of the unit is the strength that the front line of that unit can bring to bear, modified by their state of mind in terms of morale. Whether or not there will be any other lines behind those front lines is dependent upon what the unit has gone through. We do know that the French army melted away about three-quarters of the way through the battle. It was not through direct enemy action, it was through the effects of morale. The morale had to be dealt with. Morale was the critical factor in the battle. You simply assign a combat value to every soldier who was there: there was no reason in the world why the English should have won. But they did. And our attention to those details that created that victory traced the game that brought together all the obvious (and not so obvious) elements that went into creating *The Battle of Agincourt*.

Variant

Tesseracts: A Traveller Artifact

Gary Jordan

Tesseracts (or hypercubes) have appeared in the pages of TD before, as a gimmick to confuse the mapmakers of D&D. Rather than attempt to confuse the players of TRAVELLER, I'd like to present that device as a boon to them.

Readers of that previous article will recall that tesseracts have the peculiar property of containing eight times their actual physical volume, sort of a technological bag of holding. Considered as an artifact, rather than a magical nexus, I postulate the tesseract as a cubical structure with no openings into the "normal" three dimensional space. This is merely the framework, connected to a hyperspace generator; inside is the tesseract itself, consisting of eight cubical rooms or compartments weirdly interconnected (for how weirdly, see the previous article) and each with the same volume as the framework which contains them. Figure 1 is the layout of the internals and their interrelationship; Figure 2 is how the tesseract might be represented in ship's plans.

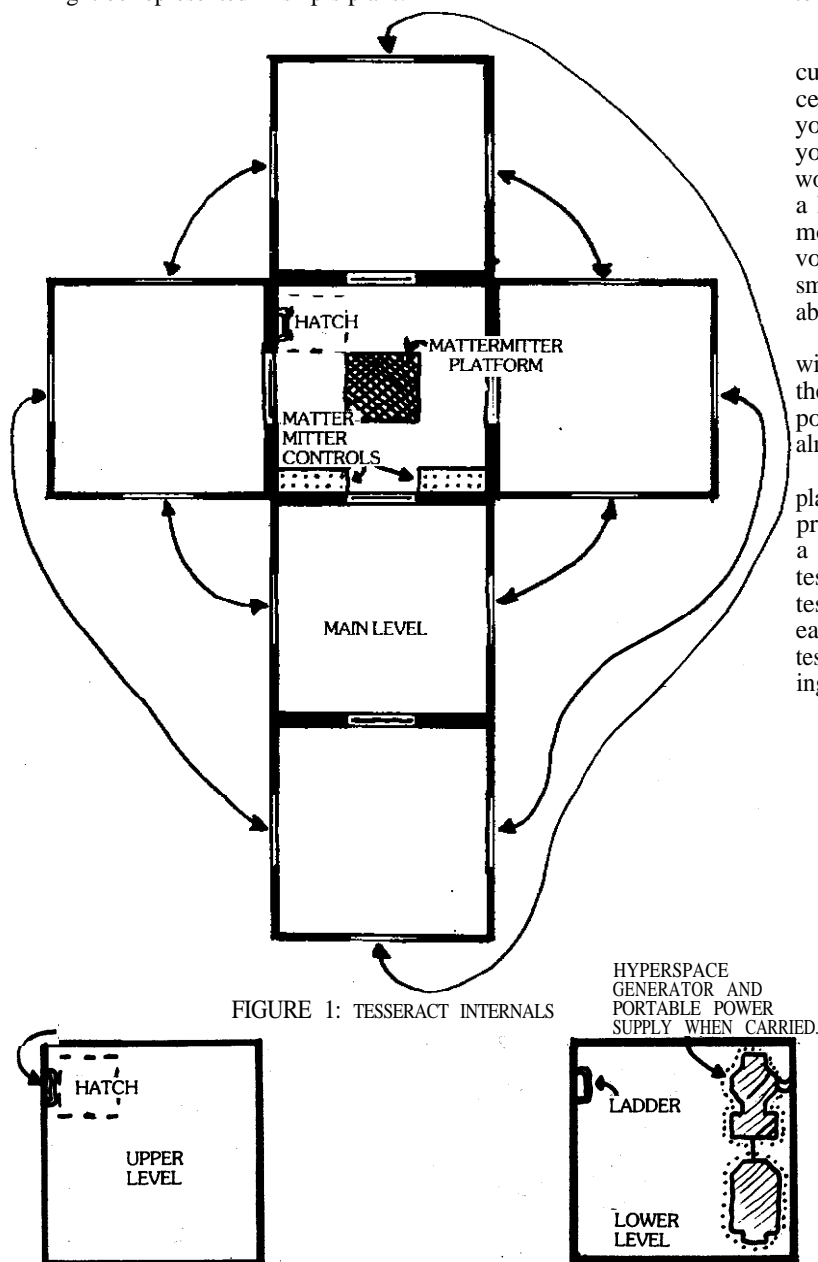


FIGURE 1: TESSERACT INTERNALS

Access/egress to the tesseract is via matter transmitter/receiver pairs (mattermitters). One is located within each tesseract employed, while one is located outside the tesseract but within its limited range. The internal structures within are constructed by the shipbuilder and mattermitted into the operating hyperfield. The contents of a hyperfield are impervious to influences exerted from without. Nothing, up to and including a supernova will affect a tesseract in operation, *so long as the hyperspace generator continues to function*. Interruption of power to the generator for durations of longer than 60 seconds or destruction of the generator itself will cause the field to degenerate and collapse, resulting in the permanent loss of the contents in hyperspace.

For that reason, it is possible to mattermit the components of a generator and a portable power supply into the tesseract, connect and start them, and de-energize the external generator. The generator is now protected by the very hyperspace fields it is maintaining.

The obvious question is, why bother with all this?

For one answer, consider a given hull, say a type 2000. After customizing the hull, equipping your ship with the jump drive, acceleration and power plant not to mention weapons and computers you feel necessary to avoid pirates, privateers, and hostile forces, you find you have only 30 tons left for cargo space. Any merchant would probably go broke at that point trying to find goods that will turn a high enough profit to make the mortgage. Installation of one or more tesseracts would increase the cargo volume eightfold, less the volume taken up by mattermitters, and support equipment. Thus the small, highly maneuverable merchant might compete far more favorably with the larger lines.

For another answer, a small tesseract strategically located and with generator and power supply inside could provide a safe haven in the event of disaster. Such an arrangement would include life support and medical facilities and be self sufficient for several months, almost assuring rescue.

If those reasons alone are not sufficient, no doubt an ingenious player can come up with reasons of his own. At any rate, the cost may prove to be the deciding factor. All components are available only at a class A tech level 16 shipyard. Hyperspace generators: one per tesseract at CR 12,000,000 each. Mattermitters: at least one per tesseract and one outside, range 100 meters, cost CR 9,000,000 each. Portable power plants: optional unless generator is inside tesseract, duration 5 years, cost 10,500,000. Installation fees, including internal structures at shipyard: CR 2,000,000.

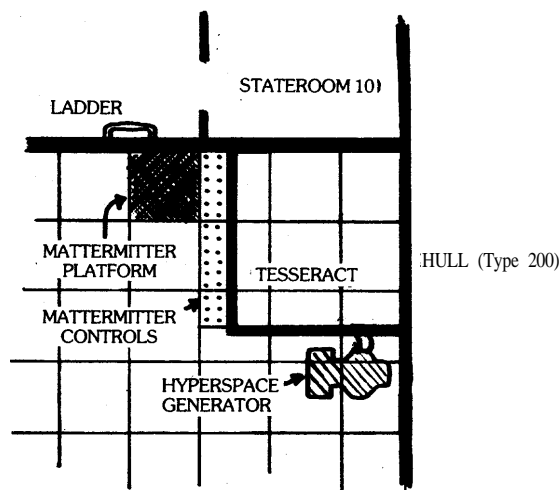


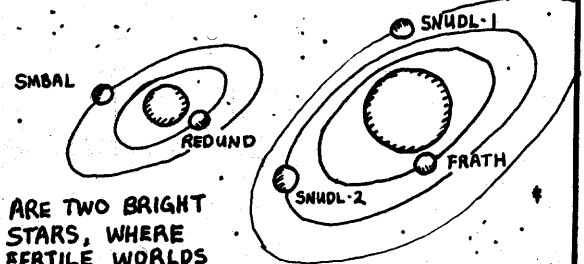
FIGURE 2: TESSERACT SHOWN IN CARGO HOLD OF FREE TRADER TYPE A

THE VOYAGES OF EXPLORATION SHIP

ZNUTAR

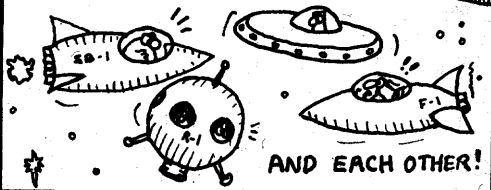
A STARSHIP
ON A MISSION OF EMPIRE

SOMEWHERE OUT THERE...



ARE TWO BRIGHT
STARS, WHERE
FERTILE WORLDS
HAVE GIVEN BIRTH TO SEVERAL RACES
OF INDUSTRIOUS INHABITANTS

ALMOST
SIMULTANEOUSLY,
THE CREATURES OF
THE FIVE PRINCIPLE
WORLDS DISCOVERED
SPACE TRAVEL...



AND EACH OTHER!

NOBODY THOUGHT ABOUT MAKING WAR



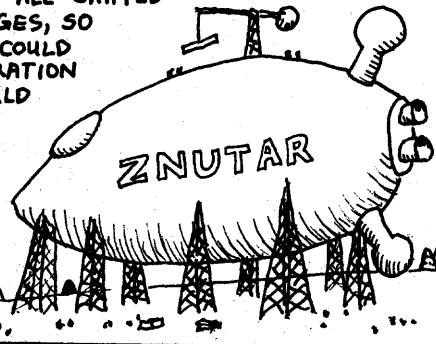
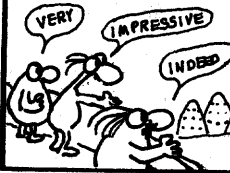
SO THEY MADE PEACE AND HAD A GOOD TIME INSTEAD

THEY FORMED A
COOPERATIVE
GOVERNMENT
THAT WORKED.

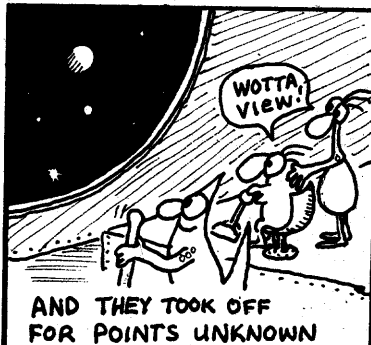
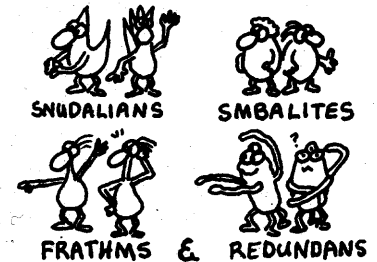
TRADE AND
DEVELOPMENT
FOLLOWED AT
AN INCREDIBLE
PACE.

IT WAS JUST A
MATTER OF TIME
UNTIL...

THE INHABITANTS ALL CHIPPED
IN A YEARS WAGES, SO
THE GOVERNMENT COULD
BUILD AN EXPLORATION
SHIP... THAT WOULD
TRAVEL TO
THE STARS!

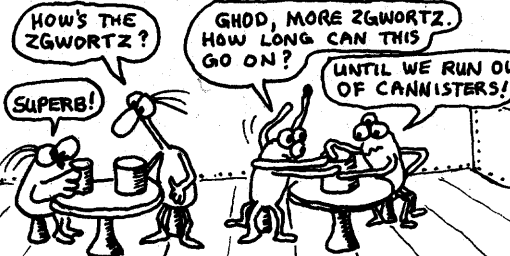


A MULTI-RACIAL CREW
WAS SELECTED FROM THE
VARIOUS SPACE FORCES



AND THEY TOOK OFF
FOR POINTS UNKNOWN

TO EAT, THEY TOOK ALONG
CANNISTERS OF ZGWORTZ ...



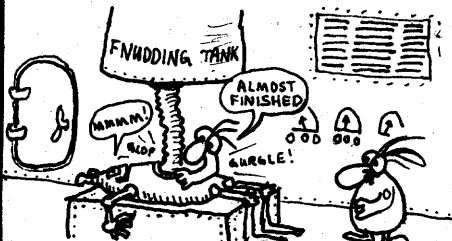
ZGWORTZ
TODAY

GLUG
GLUG

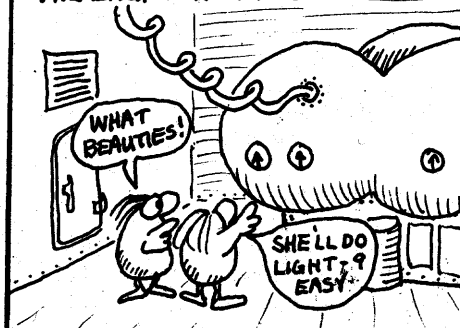
THEIR ROBOT WAS
THE MIRACLE OF
CURRENT SCIENCE



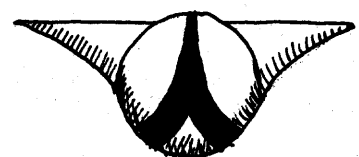
EACH NIGHT, ITS FNUDDING WAS
REPLACED WITH A FRESH BATCH,
WHILE THE OLD WAS BEING FED
AND CLEANSED



THE ENGINE ROOM



THE EXPLORATION SERVICE BADGE



WORN BY ALL CREW-MEMBERS
WATCH FOR THE FIRST ADVENTURE
ABOARD THE ZNUTAR
IN THE NEXT ISSUE OF THE DRAGON!

Variant

TRAVELLER: Star System Generation

Gary Jordan

Being a science fiction fanatic since age 10, I immediately went ape over TRAVELLER. I enjoyed just creating a universe and populating it nearly as much as playing the roles. But my universes seemed to lack something and it wasn't long before I figured out what.

For each hex of each subsector, the GM determines if a planet is there, then type of starport, etc. It's naturally assumed that the planet is circling a star and that there are other planets in the system. The rules even mention diving into the gas giants for fuel.

Well, what else is in that planetary system? What kind of star are the planets circling? How long is their year? How far from the sun? All answers left up to the GM's discretion, obviously. A GM can burn out his creative braincells long before coming up with a fleshed-out subsector. That's why I use the following system:

STAR LOCATIONS. Hexes will have a star system in them on a roll of 4+ on 2D6: Whether or not an inhabited planet is present is determined on the usual roll of 4, 5, or 6 on one six-sided die.

STAR TYPES. Star classification varies according to size and temperature, among other things. Roll 2D6

Die Roll	Type
2	Binary star - roll twice on this table, DM + 1
3	Dwarf star - roll again on this table, 1D6 + 2
4	Type M - red star, coolest variety
5	Type K - orange star, cooler than earth's sun
6	Type G - yellow star, just like earth's
7	Type G
8	Type F white star, hotter than earth's
9	Type a blue-white, very hot
10	Type B or O (50% chance either) hottest types, blue
11	Giant Star - roll again, 1D + 2 for color
12	Variable Star - roll again for color

NUMBER OF PLANETS. Roll 2D6 - 1 DM's + 1 if Type 0 or binary

DISTANCE OF PLANETS FROM SUN. There are 11 possible positions for planets to occupy, based on Bodes Law. Taking position 3 as one astronomical unit, the positions are: 0.4 AU, 0.7 AU, 1.0 AU, 1.6 AU, 2.8 AU, 5.2 AU, 10.0 AU, 19.6 AU, 39.0 AU, 77.2 AU, and 15.0 AU. 1 AU = 2D6 X 10,000,000 miles. DM's - (Millions of miles) red; -2 yellow +2 white: +5 blue-white: +10 Everything else except orange: +25.

STARPORT TYPE. Roll normally for a starport in an inhabited system. To determine if more than one starport is present, roll for each other planet in the system, using the DM 2D6 + Last number rolled as modified which produced a starport.

PLANETARY SIZE. Roll planetary size normally for each planet; any planet beyond position 4 whose size is 3 or better may be a Jovian planet or gas giant. Roll 1D6, 4 + = gas giant; multiply size by 10.

PLANETARY ATMOSPHERE AND HYDROGRAPHICS: Roll normally.

POPULATION. Roll normally for any planet with starports.

GOVERNMENT, LAW LEVEL, AND TECHNOLOGICAL INDEX. Roll normally for each inhabited planet.

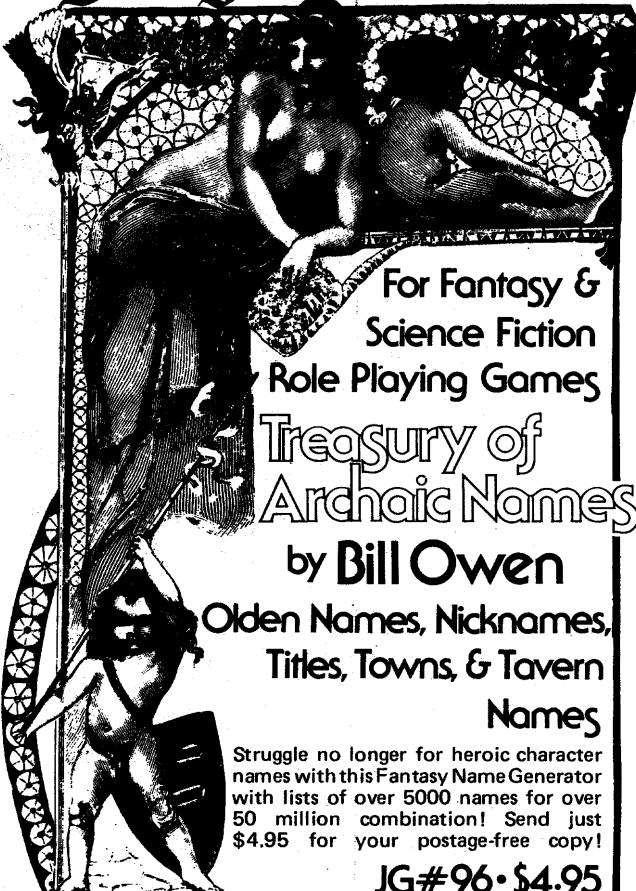
WORLD TYPE. Determine from trade chart for inhabited planets.

NUMBER OF MOONS. Roll 1D6 - 7 + planet size. For gas giants roll 2D6.

SIZE OF MOONS. Roll 1D6 - 1 against planet size and multiply by one-half except gas giants.

UNIVERSAL STAR SYSTEM PROFILE. This is a set of single digit numbers which indicate the following data about a given planet: Star Type, Planet Number, Position Number, Starport Type, Planetary Size, Planetary Atmosphere, Hydrographics, Population, Government, Law Level, Tech Index, World Type.

Judges Guild



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Designer's Forum

Divine Right*

DESIGN NOTES

*T.M. Reg. applied for

Glenn and Kenneth Rahman

The impulses which led to the design of *DIVINE RIGHT* were three in number: first, the years of reading epic fantasy and mythology; secondly, no game did exactly what we wanted with either medieval or fantastic themes; and, finally, we saw a game as the ideal exercise of the designers' special interests, one a fantasy adventure writer, the other an artist of the same genre.

While designing *DIVINE RIGHT* we kept several goals in mind. We wanted 1) an attractive game that did not require bushels of counters, 2) to use in a board game well-defined non-player characters — something normally found only in a role-playing game, 3) an easy-to-learn basic game strong enough to support interesting elaborations, 4) a diplomatic as well as a military game that was as easily played by two as by several, 5) a simple movement/combat system which still allowed intelligent strategy and maneuvers, 6) an interesting system of magic that went beyond the limitations of rival fantasy games, 7) an imagination-inspiring map with logical geography and rich terrain, 8) to create a stage for heroics, craft, surprises and rapid turnabouts, and 9) a fast, sustained pace allowing the game to be begun and completed in a few hours time. In these objectives we believe *DIVINE RIGHT* succeeds quite well. Subsequent development and playtest left our original model essentially unchanged.

A few years ago, when the yearning to do an original game came upon us, we dabbled with a concept of magic versus medieval chivalry. In this, the ancestor of *DIVINE RIGHT*, an aggressive wizard attempted to subdue a world of human kingdoms and mythological beings. This route did not lead where we wanted, but did contribute the idea of neutral power centers on the map that might join either side, depending on a type of diplomacy. But it is fair to say that whatever would have come out of these early experiments would have been a much different game than *DIVINE RIGHT* had we not invented the "personality card."

Personality cards gave the whole game new dimensions. The military areas on the map began to stand out as non-player characters, each unique. From now on the political activity of the world we called "Minaria" would be richly influenced by the individualities of its leaders.

Out of many possibilities, the designers finally settled on twenty personalities for inclusion in *DIVINE RIGHT*. Not just any personality would do. For example, a king whose distinct trait was that he collected old porcelain could have no function in game terms. However, a penchant for treachery or military genius had appealing possibilities. But above all, whether personalities affected diplomacy, combat effectiveness, troop strength, etc., no two personalities could do exactly the same thing.

We hope players agree that these cards present an aspect of medieval politics unjustifiably ignored in war games: feudal coalitions were fragile and personality-dominated. King Philip II of France changed the course of the Third Crusade by his quarrels with Richard I of England and his angry departure. And think of the mad shifts of allegiance during the Wars of the Roses: Northumberland, the opportunist, Stanley, the arch-traitor, Norfolk, the steadfast.

It became clear at once that personality cards could not be assigned to player-kings, the faction which represented the player on the map. Since player-kings could not be deprived of their free will, we decided whatever personality the player brought with him into the game would do as well as one printed upon a card.

The companion pieces to the personality cards are the character cards. Each of these illustrates the monarch of a given kingdom. They are intended to help the players grasp the mental image of the races and fashions of Minaria. Players not only can see the faces of the kings they are portraying, but can visualize their enemies and valiant allies.

The idea of providing a queen card as well as a king card for each kingdom came rather late in the design of *DIVINE RIGHT*. Our main intention in including them is to give lady wargamers every encouragement to join into *DIVINE RIGHT*. We hope it is more meaningful for them to portray a player-queen than a male monarch.

Normally a few of the kings will die in the course of a game. Ideally there would be more than one king-character card for each kingdom, to take the place of one deceased. Alas, this is impractical. Where would it stop? Two cards? Three? A player must take consolation that if, say, Adillh of Elfland dies, his successor is Adillh II, who bears a strong family resemblance.

The diplomacy of *DIVINE RIGHT* is of two kinds: a built-in system and the interaction of player-kings. When only two or three persons play, the former is more important. With four, five and six the game becomes a free-for-all of made and unmade alliances.

The movement of the ambassador counter may remind some players of modern jet plane diplomacy. Actually, our ambassador represents more than just one glib individual. We postulate that a regular embassy exists within each of the foreign kingdoms. We thought that one attempt at a diplomatic coup per turn realistically represented the pace of normal diplomacy. The death of an ambassador may actually mean the physical death of a man, but it also means a diplomatic disgrace that temporarily neutralizes a kingdom's negotiations all over the continent.

The diplomacy cards regularize the low subterfuges that have been used by diplomats: bribes, threats, marriages, etc. In our fantasy land, however, all ambassadors have magical knowledge and use it in their work. Consider that "white magic" is the doing of benevolent marvels to woo the favor of the monarch (healing ailments, finding lost objects, divining the identity of traitors, etc.). Black magic is a sinister attempt to delude, terrorize, or take over the will of a foreign king.

Our rules of conquest may surprise some wargamers who view warfare as territorial expansion. Instead, when a player defeats a kingdom and forces it to make peace he cannot annex the region for any purpose. Actually, nothing in the rules prevents a player from scuttling his armies across the territories of defeated and neutral kingdoms. But there is a diplomatic penalty.

Warfare in Minaria is motivated by personal vendettas, the seeking of glory and the hope of loot. We suppose that when a kingdom is defeated custom requires honorable terms. The defeated generously acknowledge the prowess of the victors — and promise a tribute. The victors then withdraw with all dispatch. This is not unrealistic, given the stage of Minaria's development. The loot wrested from a conquered region would not offset the drain of an angry populace rising against a rapacious foreign soldiery. The annexation of an alien land would demand a dispersion of strength in the form of garrisons and security patrols — prohibitively expensive to the feudal levy system of Minaria. The disgruntled populace of such a kingdom would be at the continuous disposal of foreign ambassadors promising arms and support. An occupier's strength would be needlessly attritioned by uprisings until the conquered had not a regular left. And then the victor would only rule over a devastated region, unable to recover in the time span of the game. No, the object of a player-king should be to humiliate his player-king rival by dogged attacks against his heartland. Slay his regulars, occupy his castles. Waste no time on minor allies.

Another unusual feature of *DIVINE RIGHT* is its lack of a combat results table. It is the designers' feeling that the system employed in army combats compares favorably with any rival system that operates on this level, *plus* the advantage of giving the defender a roll of the die in his own defense. Battle is, of course, a sport for two.

Mutual subtraction of strength points during ties is akin to the well-known "exchange" result. Normally, in *DIVINE RIGHT*, as in history, one side suffers no appreciable casualties while the other might be severely rebuffed. Ties acknowledge those times when something goes wrong and blood flows heavily from both sides. Under this system, as opposed to the normal "exchange," it is the attacker who is apt to suffer heavier losses — a Pyrrhic victory. The possibilities for ties diminishes with increased odds. At 7 to 1 odds its possibility is eliminated entirely.

Unlike many games, *DIVINE RIGHT* makes little combat strength adjustment for rough terrain. We allowed doubling for defenders on mountain pass hexes (with a one-spot die roll advantage on other

(con't on page 47)

A QUICK LOOK AT DWARVES

Lance Harrop

When the Editor told me that he was, in his words, a dwarvophile, it made me start thinking about how Dwarvish armies would be organized, which resulted in this article.

Organization must begin with a background. While as fantasy this can be anything, it is better to use a universally recognized one. I can call to mind only four literary backgrounds for dwarves; Norse Mythology, Brooks *Sword of Shannara*, C.S. Lewis' *Chronicles of Narnia*, and the *Tolkien Trilogy*. Norse Mythology does not put dwarves into a good light, nor is the dwarvish kingdom well organized for a fantasy wargame. Terry Brooks dwarves do not even live in caves anymore, having only hid there after a great destructive war. They live in great forests in the east and fear to go underground. Lewis' dwarfs (the spelling is intentional) come in two varieties, red haired and black haired, but they both have been subservient to the powers struggling to rule Narnia and never were nations unto themselves. Only Tolkien gives us a universally known and accepted background. Tolkien is recognized as the authority in many cases of fantasy interpretation, especially with dwarves, elves, orcs, and, of course, hobbits.

There are seven kindreds of Dwarves, and seven High Kings, but often there are more than one kingdom for each kindred. At one time in Middle Earth the Line of Durin ruled the Lonely Mountain, the Iron Hills, and the upper halls of Moria, each a separate kingdom at some time. Using Larry Smith's article on dwarves in the *Dragon* #3, there would be seven Dwarf Kings (9th Levels) and many Dwarf Lords (8th Levels) under them. Each, Lord and King would have a separate army.

Also, in addition to the part of Mr. Smith's article on Dwarf Clerics, there is this: there is one religion for all dwarves and one supreme Pontiff (8th Level) of the church. He usually resides in the foremost kingdom of Durin's Line and is one of Durin's Folk, but in times of trouble other Lines receive the Pontiff. There are seven Archbishops (7th Levels), one for each Kindred, and there are a number of Bishops (6th Levels), one for every major dwarf holding. These Bishops and Archbishops would control small armies of 1st Level Clerics, and the Pontiff would probably command a very large one, with guard units, that could be as large as a small kingdom's army.

So now that we know who has armies, how are they organized? First of all, dwarves do not have large standing armies, though they do have units that protect the gates and guard units. Dwarves mobilize their populace in times of trouble, which they can do easily, since, being mostly miners and masons, their work can be interrupted without the results that farmers would suffer. The units are formed almost on the spot where they work. For instance, everybody mining a lode would be in a division made up of those miners; the more skilled ones would also be better fighters and thus more heavily armed. The foremen and supervisors would become the officers. The reason for this is very simple. Dwarves fight two kinds of warfare, that above ground and that below. When fighting below ground they fight in small detachments rather than in one huge array. These detachments have to be able to move through a section of caverns in communication with each other, even though they are divided by yards of rock. They do this by drum beat/rock hammered code which they developed while mining a lode. Each lode has a different code and there is no single army code for the enemy to break, though there is a single code among the army for dispatches. This way, small units can communicate with a divisional commander, who, in turn, can control the taking of a section of caverns. The divisional commander also knows the abilities of his subcommanders and thus knows how they will react. The King or Lord would also know these commanders well.

Masons, those dwarves who make the used up mines livable, would be organized much like the miners, but would be less well armed and armoured. Even with that, they would have more engineers and be better at siege work.

Craftsmen are usually very well armed and armoured, and are the heavy units of the army. The size of the units usually vary with the importance of the particular craft. These units are led by the craftmasters or their designers.

There are some craftsmen whose work is so fine that they work outside of any particular craft and its rules. These dwarves are

Using the Chart



This chart shows the organization of a major Dwarvish Army. The First Corps is composed of the King's or Lord's Guard and many Divisions of standing units, of which some companies have been detached to other Corps. Each division has its own Engineer Company, which does siege work. There are also mercenary companies and divisional first companies attached.

The Second, and other, Corps have one or more Miner Divisions and one or more Mason Divisions and some have Draft Divisions, which can be composite units of more than one crafts forces. A brigade of mercenary companies, a number of standing companies and some guides are attached.

The Allied Corps is composed of Divisions sent by other Dwarvish nations as a token of support and of free mercenary companies grouped in a single brigade. Human allies could also be in this Corps.

The chart shows a rather hefty army to build, and most people won't try making one this large; but it does suggest ratios of forces that can be used, instead of making all your dwarves the King of Dunn's Line's Personal Guard.

Dwarvish armies would generally tend to follow this organization, but sometimes dwarves work for people other than their Kings or Lords; then, almost any organization would be possible. Also, mercenary companies don't always disband after a war, but pursue an active military life.

Dwarvish kingdoms are usually economically allied with a kingdom of men for their food, and in many cases can persuade these allies to join them in a war, thus reducing the problems caused by a lack of cavalry and archers.

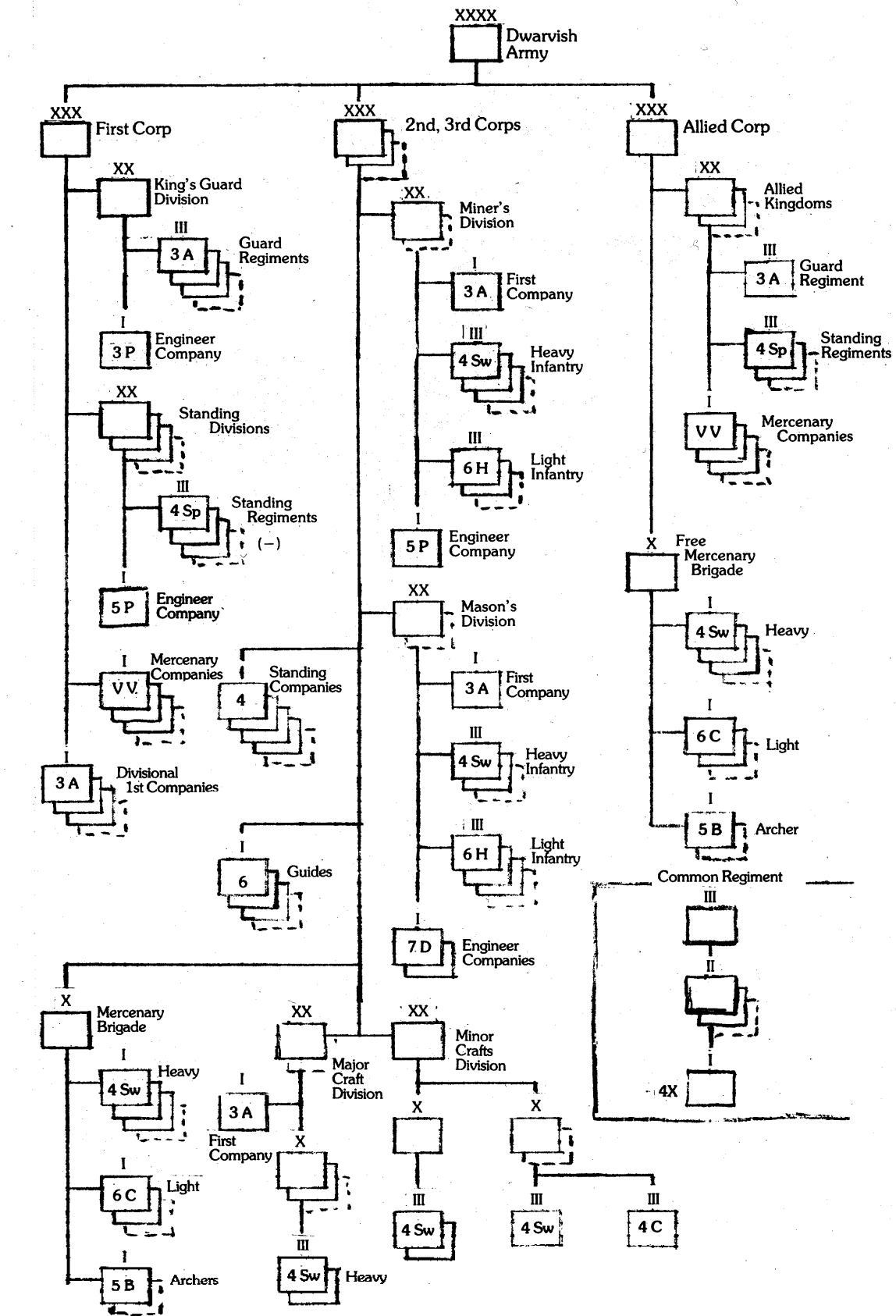
With the large number of brands of dwarf figures, it is sensible to use each line as a kindred or kingdom, thus making each easily identifiable. I have five different makes in my fantasy army, and could easily have seven with the lines available.

usually exempt from the army mobilization. Dwarves have no Corps of Engineers, but organize companies of engineers at the divisional level.

The Dwarvish merchant class organizes into two types of units. If a particular merchant is very rich he may raise a company on his own, out of loose dwarves from the kingdom or mercenary types from the other kingdoms of the same kindred; he would pay for arming and armoring the unit and receive the honor for its conduct in battle. These mercenary units would tend to be more loyal than most mercenary types. The other merchants would organize into units of what would be called guides, as these merchants have travelled more than other dwarves, their services would be very useful. If a dwarf is ever found in battle riding a pony, it would be one of these guides, who occasionally learn to ride while on trading trips.

These units of Miners, masons, Craftsmen, Guides and Mercenary merchants are grouped in Corps under the command of Cham-

(con't. on page 31)



5 Sw — Weapon Type
 |
 Armour Class
 (D&D Scale)

H = Hand Axe
 P = Pick
 D = Dwarves Hammer
 Sw = Sword
 A = Battle Axe

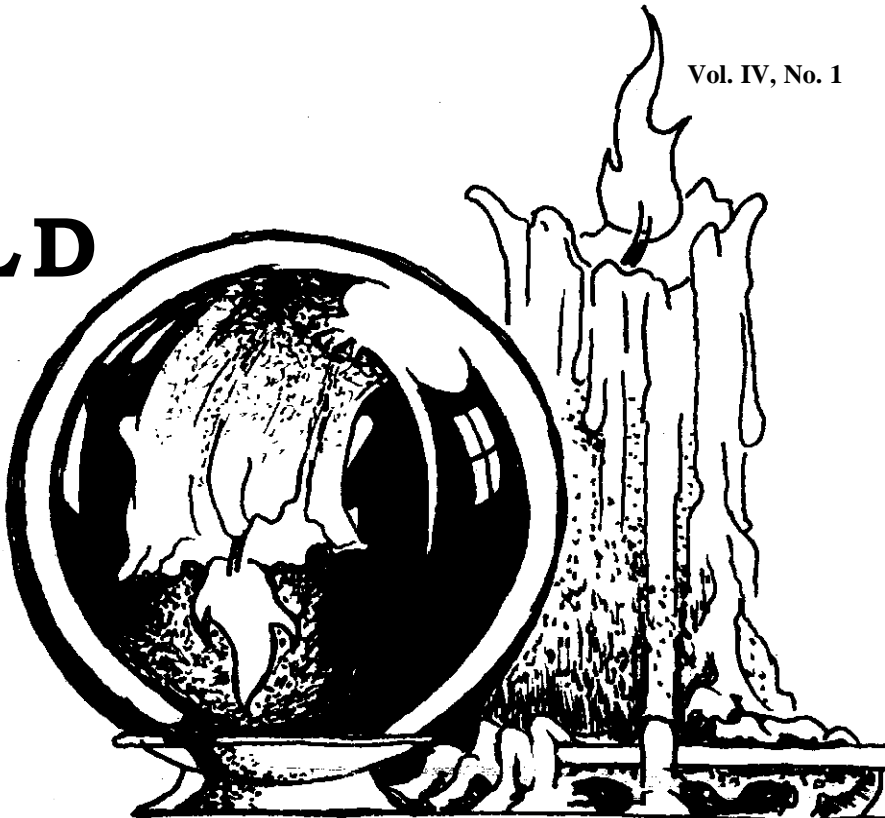
Sp = Spear
 C = Cross Bow
 B = Bow
 V = Variable

THE EMERALD TABLET DESIGN NOTES

Jay Facciolo

*"I am a wizard: who but I
Sets the cool head aflame with smoke?
I am a spear: that roars for blood."*

*Robert Graves, *The White Goddess*
(New York, 1948) p. 13



The Emerald Tablet, published by Creative Wargames Workshop, Inc., was designed as a set of fantasy battle rules for miniatures. There are a number of role playing games and rules for individual combat, but there was not, in our view, a good set of rules for large scale battles. The battle rules that were out were either too specific or too vague. No set of rules was based on a unified system by which *any* fantasy figure (that had been designed or might be designed) could be fitted easily into a game. *The Emerald Tablet* was conceived as such a unified and consistent system, one that did not depend on a large number of exceptions to the rules. We also sought to interrelate magic and conventional combat and movement and not just to tack magic onto a set of ancient or medieval rules. Our rules for conventional combat and the set up of armies are highly flexible and do seem to allow for the integration of any kind of figure into a fantasy battle. Our magic system turned out to be more specific, centered on actual European medieval and renaissance magic. But here the latitude of our focus allows the player many options. Though each grimoire (book of magic) shares certain basic principles, such as the need for an invocation ritual to summon a transcendent being, the differences between the prescribed rituals can be great. In addition, there are 7,405,926 demons according to Talmudic tradition and we included a mere sixteen in *The Emerald Tablet*. A player need only consult the grimoires currently in print (see the bibliography) to find new elements of ritual to add to invocations and new demons to summon.

The greatest problem we faced in developing *The Emerald Tablet* was the great range of characteristics that fantasy figures have; mounted figures, for example. Did you ever consider that the bigger the rider, the bigger the mount has to be? This does not come up in most rules because in the "real" world riders and horses all fall within a small range of heights—not so in the worlds of fantasy. A goblin may ride a giant wolf, a six foot man may be on a horse, and a twelve foot troll may ride an elephant. There has to be a rule, therefore, that relates the rider's and mount's size and says how big a rider a given size of mount can carry. Multiply this problem *ad infinitum* and at the same time try to keep the rules systematic and simple and you begin to get a sense of the difficulties in designing *The Emerald Tablet*.

We made provision all the way through the rules for two different scales for any figure. Most figures are on a 1-to-20 scale, which means that each casting represents twenty "actual" beings. These figures are the mass of beings that make up any army. But some figures, especially magic users and heroes, had to be on a scale of 1-to-1. These figures give fantasy games their unique touch of individual player identification. We become these supremely powerful individuals for the duration of a game. And these heroes and magicians are mighty. Imagine a Conan book without a scene where Conan slays a small mountain of men single-handedly. In one melee with the clan of Xotalanc, "Conan moved through the whirling, eddying mass with the surety and destructiveness of a gray wold amidst a pack of alley curs, and he strode over a wake of crumpled figures." (Robert E. Howard and L. Sprague de Camp, *Conan the Warrior* (New York, 1967), p. 75) These Conan types need to be represented individually.

The magic users also deserve individual representation. Each is a being able to call on mighty astral forces, which may sway the result of a battle. Michael Moorcock's books, in particular, are full of magical intervention in earthly battles. As Elric of Melniboné marches to revenge himself on Theleb K'aarna of Pan Tang, Elric calls upon Misha, the Lord of the Winds, to fulfill his ancient debt to the line of Elric. Misha gathers his Wind Giants and Theleb K'aarna promises himself to eternal death to summon aid from the fire elementals. As Theleb K'aarna's castle falls to a conventional assault, "two huge, almost-human figures had appeared in the sky, outlined against the night. One was golden and glowing like the sun and seemed to wield a great sword of fire. The other was dark blue and silver, writhing, smokeline, with a flickering spear of restless orange in his hand." (Michael Moorcock, *The Bane of the Black Sword* (New York, 1977), p. 47) When Elric finally reaches Theleb K'aarna, Theleb is already dying because his fire elemental has been defeated. The battle has been fought on both a magical and a earthly level. Theleb K'aarna falls because he has lost the astral battle as well as losing his castle walls to Elric's troops.

The Point Value System was designed to allow a player to make up a fantasy army from any of the fantasy, ancient or medieval figures that are on the market or that might be released in the future; and to allow two armies of totally different compositions to fight an evenly matched battle. If one player wants an army with several dragons, a number of magicians, a core of lance-armed centaurs and some hobbits as skirmishers, and the other player wants several heroes and magic users, a body of knights and a mass of peasant levies, we wanted to ensure that a competitive game could be played. Also, if some manufacturer releases a new figure range with previously unseen types in it (What about humans mounted on reptiles, a la Jack Vance's *The Dragon Masters*?), we have structured the rules so there is no need to issue a supplement to

enable players to integrate these figures into a game of *The Emerald Tablet*.

The weight and height assigned to a casting are the starting points for the Point Value System. The System then goes on to detail the other characteristics of a casting such as armour and arms types, strength, experience, etc. These characteristics are described for both humanoid and non-humanoid figures and each is usually divided into levels. The higher the level, the more effective a casting is in a melee. And the higher the level, the higher the point value assigned to it. The points assigned to each characteristic are weighted according to the results of playtesting so that there is a rough equivalence, for example, between ten points of leadership and ten points of armour in terms of effectiveness towards winning a game. This means that players may choose an arbitrary point value limit for a game, say 2000 Points to a side, "buy" their armies within this limit and have a competitive game even if one side has a dwarvish army and the other an army of giants. Players just learning *The Emerald Tablet* will find 3000 points and only one Chief Magic User per 1500 Points a good limit with which to begin.

Base size correlates the figure and ground scales. The scale area that twenty beings would occupy gives the base size that one casting on a 1-to-20 scale occupies. With figures on a 1-to-1 scale, we have mounted them on larger areas than is accurate to help preserve play balance by permitting more enemy figures to be in contact during melee.

All figures in *The Emerald Tablet* are organized into units, which are given battle orders before a game begins. These battle orders specify one of four missions a unit may perform: attack, skirmish, hold or support (another unit). Units will continue to carry out their orders whether or not these orders make "sense" in the perspective of the total battle. After all, in a battle each unit knows only what is going on immediately around it and what its orders are. And most generals have little influence on a battle once it has commenced. These battle orders may only be changed by a figure which represents one of the actual players in the game. Players will find that if they are not careful in writing their orders, a game may be lost before it begins.

The morale of individual units plays a large role in *The Emerald Tablet*. If enough discouraging events happen within a unit's view or to the unit, it may well decide that the better part of valor is discretion and retire from the fray. Of course, the exact opposite can happen and a unit may become so swept away by encouraging signs that it charges the nearest enemy without careful consideration of the risks involved. Heroes and magic users are not swayed by morale tests, but the common fighters are. And as in a real battle, the fantasy miniatures general may find his best laid plans going astray when that unit of reptilian pikeman refuses to move because they have taken missile casualties and too many enemy griffins and goblins face them.

We designed a system for testing morale which eliminates much of the laborious counting found in other systems. A series of primary disadvantages are subtracted from a unit's Innate Morale Rating. Primary disadvantages include such things as routing friendly units within sight of the testing unit. Only if the testing unit has a number of primary disadvantages does the player go on to count the secondary disadvantages and similarly with the secondary and tertiary disadvantages. Therefore, all the disadvantages a unit is under are only calculated in some situations rather than in all, as in most other rules.

All movement is conducted simultaneously. The number of units in a miniatures game is usually quite small, ten to fifteen being average. These small numbers, compared to boardgames, and the use of written battle orders, make simultaneous movement practical. Simultaneous movement makes for a more "realistic" and quicker game.

Forced march movement represents the actual distance a unit could move in fifteen minutes. Other movement rates assume that a unit moves for only a portion of a turn. Forced march allows for a much more open game than normal movement rates and is a potent weapon if used correctly.

All infernal engine and missile fire comes after movement. Infernal engines fire before missile troops and infernal engine casualties are removed first, as infernal engines have a much greater range and are assumed to hit their targets before missile fire does.

Melee is bloody and protracted in *The Emerald Tablet*. Units with good training, leadership and experience will usually die almost to the

last figure. Though this is not "realistic," it is in the spirit of sword and sorcery. The melee system is based on Advantage Points and the number of figures in physical contact. It is a simple system and once a player has used it a couple of times, it should be no problem to carry out the calculation of Advantage Points without using the chart. Advantages are determined by comparing the opposing castings. A unit gets an Advantage for being stronger, taller, attacking the enemy in the flank, etc. It will probably be clear just by looking at the figures; for example, which unit has more armour (one of the categories in which an Advantage can be gained). The desirability of a simple melee system, comprehensible without a number of charts and tables seemed to us greater than a complicated, if somewhat more "realistic," system.

A simple additive formula allows the player to compare opposing castings in the specific categories of height, weight and strength to determine the relative effectiveness in a melee of each *vis-a-vis* the other. (This calculation is in addition to the one for Advantage Points.) Thus a unit of trolls will inflict more casualties on a unit of hobbits than it will on another unit of trolls. Heroes are given a special bonus to their strength so that they can duplicate the feats of mythical heroes. I have always remembered the scenes in *The Iliad* where a Diomedes, Hector, Ajax or Achilles would sway the result of an entire battle. Hector's attack on the Achaian fleet is stirring testimony to an individual's prowess:

Who then was the first, and who the last that he slaughtered, Hector, Priam's son, now that Zeus granted him glory? Asiaios first, and then Autonoos and Opites, and Dolops, Klytios' son, Opheltios and Agelaos, and Aisymnos, and Oros, and Hipponoos stubborn in battle. He killed these, who were lords of the Danaans, and thereafter the multitude, as when the west wind strikes in the deepening whirlstorm to batter the clouds of the shining south wind, so that the bulging big waves roll hard and the blown spume scatters high before the force of the veering wind's blast. So the massed heads of the people were struck down by Hector. (Richard Lattimore, tr, The Iliad (Chicago, 1961), p. 242)

It was only the intervention of the Achaian heroes Odysseus and Diomedes that prevents "havoc and hopeless things."

Magic in *The Emerald Tablet* is not the fire ball casting, easily controlled type found in so many fantasy books and games. *The Emerald Tablet's* magic system is based on actual medieval and renaissance magic, which in turn grows out of Jewish mysticism, or Cabalism. "Cabala" translates as "tradition" and its foundation is a particular interpretation of the first five books of the Old Testament. In seeking a closer understanding of God, the Cabalists speak of divine emanations from the cosmic mind which they term "sefiroth." These sefiroth represent different aspects of the cosmic mind. They are manifested also in the forces that move the universe. As humans are seen as miniatures of the universe, the sefiroth also represent the forces that move us. Cabalists seek to understand these sefiroth through hidden meanings in passages of the Old Testament, using various cryptogrammatic methods. They also deal in Names of Power for commanding demons and angels.

The basic principle of all magic is contained in the emerald tablet of the legendary Hermes Trismegistus (Hermes thrice greatest). This was the name given by Neoplatonists and others to the Egyptian god Thoth, who taught man to write and was identified with the Grecian god Hermes.

The tablet is reputed to be a piece of emerald on which certain Phoenician characters are engraved. The Latin version reads, "Verum est . . . quod superius est sicut quod inferius est sicut quod superius, ad perpetrando miracula rei unius." Translated, it reads, "The truth is that which is above is like what is below and what is below is like what is above, to accomplish the miracle of the one thing." This axiom summarizes the never ending correspondences that link the universe of the magic user. The most basic correspondence is that between the human and the divine. Both share a common nature or ground. What is human is divine and what is divine is human. But this basic correspondence is only one of many. To every angel, deity or demon that a magic user evokes, there are certain mystically related times of day, perfumes, metals, astrological planets, Cabalistic forces, flowers, gems, colors, parts of the human body, etc.

The practitioner of magic seeks for a wholeness within himself. Each individual contains within himself the entire cosmos. There is no sharp dividing line between the individual and the universal. Magic is a

(con't. on page 25)



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Emerald Tablet *con't. from page 23*

spiritual discipline which is founded on an apprehension of this unity. The practitioner seeks to bring to awareness within himself his universality. The awesome powers that this journey brings are by-products, tricks of little consequence.

Magic forms for its most dedicated practitioners a way to comprehension and unity with reality. The development of psychic powers is one result of the practice of magic. But Ceremonial Magic, with its elaborate and time consuming rituals, is the highest and most powerful expression of Cabalistic magic, though a way to knowledge and power fraught with uncertainty and danger.

All the specific laws of magic are implied in the axiom of the emerald tablet. These laws include the principle of similarity, that two objects that resemble each other have something in common; the principle of contagion, that two objects that have been in close proximity are linked in some manner (for example, the power that is often supposed to reside in fingernail and hair cuttings); and the principle of symbolism, that the symbol is equivalent to the thing it represents. (Talismans and amulets are based on this principle.)

Innate Powers include those abilities that recent psychic research has shown or suggested that humans possess and can develop, though we have magnified their effectiveness for game purposes.

Ceremonial magic is the use of elaborate ritual to make contact with demons, deities and angels. Once they have been summoned into the magic user's presence, they are asked to grant power or information to the magic user. This process is often called the "casting of a spell." The summoning of a cosmic being is, however, only superficially what happens. What really occurs is the opening of the magic user to his own true nature and its connection with cosmic energy forces.

The true *tao* of magic lies in the ritual of ceremonial magic and the understanding that it brings. Beyond the material world we usually observe, and coexisting with it, lies an etheric or astral universe, divided into the upper and lower astral. All thoughts and feelings, whether conscious or unconscious, premeditated or unmeditated, from our material universe shape this astral universe, either creating their own unique shape if they are powerful or blending with related emanations to shape the cosmic unity if they are weak. In turn, the astral universe, dielectically shapes the material universe, finding its easiest passage into the lives of humanity through the unconscious. The forces thus created in the lower astral realm and within humanity itself are those called on by the magic user.

These astral forces are directly linked to every human and their conscious use latent in each of us. What moves the universe is no different than what is within us. The magic user must allow the unconscious, or lunar, as Robert Graves would have it, part of his unity to express itself. At the lowest level this leads to the development of the Innate Powers already described. At the highest level the magician links one aspect of his personality to a corresponding aspect of the cosmic mind. This at once sets up a current of power which the magician can draw upon for his purposes. The power thus called forth can be awesome. But only the proper ritual enables the adept to break his internal barriers to his own wholeness. Our conscious mind imposes a thousand obstacles to our wholeness. Its constant pleas for logic, order, planning and theories cripple us in their one-sidedness. We need to "learn" to leave these maps behind at times, though our learnings exist this moment within each of us, ignored perhaps, but not forgotten.

The ritual of Ceremonial Magic allows the magic user to temporarily "forget" that scheming, plotting part of himself and allow his unconscious to flower forth. There is no need to think of the ritual while he is doing it. Certainly his attention must be focused on it during its execution. No step must be out of place. But the magic user does not need to think of the significance or meaning of the ritual. The ritual is its own meaning. Later the magic user will return with his conscious mind and apply his powers of logic, or solar powers in Graves's scheme, to the ritual and his experiences. But during the ritual the conscious mind steps aside. When this truly occurs, the astral force flows through the magician.

The axiom of the emerald tablet is nothing more than a brief summation of this correspondence between the human and the cosmic which underlies Ceremonial Magic. To make our understanding of major cosmic/unconscious forces easier, they have been personified as gods

and goddesses, planets, angels and demons. The names and particular powers vary from society to society, but the apprehension of cosmic/unconscious force is universal.

The titles used for proficiency in magic practice are derived from the ritual of the Hermetic Order of the Golden Dawn, a group active at the turn of the century and one to which Aleister Crowley, the famous English mage, belonged briefly.

In determining the orientation a magic user may have, we chose the traditional three: high (white), composite (grey) and goetic (black) magic. We rejected the concept of Chaos and Law that Moorcock, in particular, has explored and that *Dungeons and Dragons* has used extensively in its theory of alignments. Mixing chaos and law and good and evil has muddled the myths fantasy games deal with. Carefully examined, chaos yields its own laws. And good and evil are really Christian concepts that belong within a Christian mythology and not the pagan one upon which most fantasy is based.

It has never been easy to distinguish black, white and grey magic. The simplest test has been the intentions of the magic user. When he wishes to hurt or injure another, this is black magic. The use of sacrifices, involving blood, and sex also brand an act one of black magic. Usually the summoning of demons is black magic, though here it can be argued that a demon may be summoned to carry out a beneficent intention. A demon can be compelled to perform the magic user's will, even if his wish is benevolent. Guarded by his circle, words of power and pentacles, the white magic user or his soul are in no way endangered. Arthur Waite, an English Cabalist alive in the late nineteenth and early twentieth centuries, does not acknowledge a substantial distinction between white and black magic. He writes:

White Ceremonial Magic seems to admit of a number of intentions which are objectionable, as well as many that are frivolous. Hence it must be averred that there is no very sharp distinction between the two branches of the Art. It cannot be said, even, that Black Magic is invariably and White Magic occasionally evil. What is called Black Magic is by no means diabolical invariably; it is almost as much concerned with preposterous and stupid processes as the White variety with those of an accursed kind. Thus the most which can be stated is that the literature falls chiefly into two classes, one of which usually terms itself Black, but that they overlap one another.

(Arthur Waite, *The Book of Ceremonial Magic* (Secaucus, NJ, 1961), pp. 15-16) To Waite, all magic is preposterous, a rather poor joke.

Colin Wilson, another Englishman, finds that the difference between white and dark magic lies in the concerns of the practitioner. The white magician is a type of mystic or poet, concerned with reaching beyond his surface singularity to his more all-embracing singularity which also includes the universal. Wilson's model of the white magician is the tribal shaman, who through intense self-discipline has truly awakened himself. His extrasensory powers such as telepathy and water-divining come as the result of the shaman's search, but are not themselves the goal and are used for the good of the tribe as a whole. The black sorcerer, however, is concerned with personal ends and sees magic as a tool and not a way. The sorcerer seeks supernatural powers and codifies the rituals, enchantments, objects, etc., that lead to these powers. The magician searches within himself and finds these means as a by-product of his way. "*The difference between a magician and a sorcerer is that the magician is disinterested like a poet or scientist; the sorcerer wants personal power.*" (Colin Wilson, *The Occult* (New York, 1971), p. 156).

Wilson's typology fits the magicians of fantasy well. Gandalf in Tolkien's Ring Trilogy is a good example. Here is a magic user who passes from grey to white, both figuratively and literally, through personal initiation of the most painful sort. His battle with the Balrog takes him "out of thought and time" and he wanders on ways that he does not reveal. Gandalf is sent back to Middle-earth naked — he is reborn. And of his new self he says, "I have passed through fire and deep water, since we parted. I have forgotten much that I thought I knew, and learned again much that I had forgotten. I can see many things far off, but many things that are close at hand I cannot see." (J.R.R. Tolkien, *The Two Towers* (Boston, 1955), p. 98) Gandalf is no longer the same. Even his name "Gandalf" is almost forgotten by him, though he finally acknowledges it.

Gandalf the White and Saruman represent two poles of magical pos-

sibility. When he was Gandalf the Grey, Gandalf bore a trace of the sorcerer and was suspended between these two poles. But now Gandalf is no longer an individual possessed by nearsightedness, pursuing his own narrow self-interest as Saruman does. Indeed, Gandalf is in some way representative of a deeper, more universal purpose. He says, "Naked I was sent back — for a brief time, until my task is done." (*The Two Towers*, p. 106) Who sent Gandalf back? Was the task of his choosing? It does not seem that Gandalf now speaks from a place of narrow egoism. Instead he speaks as part of something much larger, but which yet is himself also.

Composite Thaumaturgy is that uneasy resting place between white and black magic. As the development of Saruman and Gandalf show, it is not a place of permanence but rather a stopping off point. Following Waite, we have chosen to regard grey magic as that which combines elements of both black and white magic intentions and ritual.

The Circle of Evocation is the essential shield for a magic user from the malevolent intent of any astral force he contacts, intentionally or not, and must never be broken during evocation. The circle itself may be drawn or made from fabric or string. The divine names around the periphery strengthen the circle's protection. The Locus Spiritus in the Goetic Circle is the spot where the astral force materializes. The High Magic Circle should have a small Triangle of the Art to the east to serve as an astral locus but we did not have room to include it. The circle is only part of the physical accoutrements used in an evocation. An altar and on it a ritual sword, a wand, an incense burner and a number of pentacles inscribed on parchment are placed within the circle for aid in evoking spirits. Some of the Mystic Symbol Bonus Cards are pentacles described by various grimoires. But the other items are symbolized in *The Emerald Tablet* by the circles itself. These objects are most efficacious when they are made by the magic user himself. For purposes of game balance, we have made the assumption that circle will protect a magic user from all missile and infernal engine fire, though there is no actual magical tradition for this. (For an enlightening discussion of the problems of conceptualizing magicians on a battlefield, see Phil Barker, "Magic and Might-Have-Beens," *Battle*, August 1976, pp. 291 and 314.)

The Circle of Evocation for Composite Thaumaturgy is derived from the *Key of Solomon*, or *Clavicle of Solomon*, perhaps the single most important European grimoire. Most copies of the *Key* date from the eighteenth century but it is possible that in one version or another the *Key* goes back over two thousand years. Certain words of power in the text and the actual order of the ritual point to Semitic and possibly even Babylonian origins. The Circle of Evocation for Goetic Theurgy is taken from the *Grimoire of Honorius the Great*, a work attributed to Pope Honorius III. This work shares with the *Grimorium Verum* the honor of being considered the most diabolical work of black magic ever written. But unlike the *Grimorium Verum*, it uses a Christian terminology, not a Cabalistic one. For High Magic we used the Circle of Evocation that David Conway describes. The four names around the periphery are those of the four archangels who govern the four cardinal points of north, south, west and east.

The Mystic Symbol Bonus Cards for High Magic are derived from *The Enchiridion of Pope Leo*, a grimoire credited in lore to Pope Leo III. The mysterious figures are said to have been extracted from the rarest manuscripts preserved from antiquity. The magical virtue of the figures is assumed to be so great and so easily put in motion that it is enough to carry *The Enchiridion* on one's person and wish for a result for one to get his wish. For Composite Magic and Goetic Theurgy, the Cards are pentacles and seals used in compelling the obedience of spirits. For Goetic Theurgy, the Cards are derived from the *Grimoire of Honorius*. These pentacles are useful both in commanding obedience from demons and in dismissing them. For the Composite Thaumaturgy, one card, the square with the inscribed pentacle, is from the *Almadel*, of which the earliest known version is a handwritten copy from the seventeenth century. The *Almadel* describes how to make a talisman of wax (the *almadel*) plus a seal of gold or silver. These, combined with a knowledge of the names and powers of certain angels that the text imparts, allow the magic user to summon angels. The rest of the composite Cards come from the *Legemeton* (see below). The Pentagram of Solomon is the five pointed star, the other two are Seals of Solomon. All three must be drawn with a virgin black cock's blood on virgin calfskin.

For a month before making any of these symbols, the magic user must refrain from any sex and he must fast, maintaining a ritual purity. The Seals may only be made when the Moon is rising in Virgo and only on a Saturday or Tuesday night. Certain incenses — alum, cedar wood, aloes and resinous gum — correspond to the suitable time and are to be burned while creating these symbols. The Pentagram is usually worn during an evocation on one side of the front of the magic user's robe.

Amulets and talismans are focal points for astral energy. They allow this energy to be effective on the physical plane and influence our material world. There are many different kinds of amulets and talismans. (*The Emerald Tablet* has only amulets, though the designing of talismans is easy. Treat them as Mystic Symbol Bonus Cards, but useful for more than one evocation. An amulet, in general, protects the owner from harmful effects, while a talisman creates an effect. Both do this by attracting the forces necessary to prevent or carry out the effect the owner wishes. Depending on the owner's goal, certain planetary and angelic influences are most propitious and they determine what hour and day the amulet or talisman is created and the material of its manufacture. Once the desired energy has been attracted by the creation of the amulet or talisman, the amulet or talisman continues to attract (on the principle of universal sympathy) a continuous flow of energy even as it is expending energy to further its goal. It never becomes exhausted and continues to work because of its intrinsic magic.

The Olympic Spirits of Composite Ceremonial Magic and their powers are derived from the *Arabetel of Magic*, of which no manuscript copy exists prior to the end of the sixteenth century. *Arabetel* is probably not the author's name but rather is used to suggest the guidance of an angel in the writing. Unlike many magical grimoires, the *Arabetel* has no connection with the Cabala and is filled with Christian ideas. Of the nine "Tomes" into which it claims to be divided, only one remains. This surviving "Tome" is entitled the "Isagoge," which means "essential or fundamental instruction" and is concerned with the most general precepts of magic.

The demons of Goetic Theurgy and their powers come from two texts: The *Legemeton*, or *Lesser Key of Solomon*, and the *Grimorium Verum*. The *Legemeton*, written in the fourteenth or fifteenth century, is credited to Solomon the King and is the most important compendium on demons and how to evoke them. Instruction is given in the grimoire on the evocation of the seventy-two spirits which King Solomon of Israel, according to the account in the *Arabian Nights*, shut up in a brass vessel and cast into a deep lake. As the preface to the *Legemeton* explains, this vessel was subsequently discovered by the Babylonians, who supposed it to contain great treasure and broke it open. The spirits were thus released along with their legions of followers. Fourteen of the most important of these demons are included in *The Emerald Tablet*. Two more demons, Lucifer and Beelzebuth, were taken from the *Grimorium Verum*. The oldest known copy of the *Grimorium Verum* is dated 1517, though there is dispute about the accuracy of such an early date because of its typeface, binding, etc., all of which indicate a later publication. The *Grimorium Verum* assumes no knowledge on the user's part and is a complete guide. It was perhaps the most popular grimoire in Europe in the nineteenth century.

The Invocation and Dismissal Cards represent only part of the spoken ritual that a magic user conducts while summoning up demons, angels or spirits. Before evoking an astral force, a magic user will usually address various protective beings. A High Magician, for example, will first call upon the protection of the four archangels who control the four elements of fire, water, air and earth. In addition, the magic user may trace various mystic crosses and pentacles in the air to shield himself from assault by the forces upon which he will be calling. All this is summarized in the Invocation Turn and Card. In invoking, magic users often use a word mantra, or the repetition over and over again of certain words, to focus their energies. The Invocation Card for High Magic uses nine divine appellatives, that for Goetic Theurgy uses the names of the six Authors of Wickedness, and the Card for Composite Thaumaturgy is derived from the *Grand Grimoire*.

The *Grand Grimoire* includes two parts, the first being instructions on evoking Lucifuge Rofocale (Lucifer, himself) and the second being a guide to pacts with Lucifer. Pacts involve giving Lucifer one's soul in exchange for wealth, power, etc., and are made when the magic user lacks the internal resources to construct the proper circle and blasting

rod with which to summon Lucifer and command his obedience.

There are additional Invocations in the grimoires to be used if a spirit refuses to appear. The *Legemeton* has no less than six of these where the spirit is threatened with ever worse curses and fates. Once an astral force has been successfully evoked and its power used, it must be dismissed. The entire ritual has probably attracted a host of other, uninvited astral forces. They too must be dismissed. If all these forces are not dismissed, they may turn on the magic user, committing everything from minor pranks to major psychic assaults. Again, dismissal is a complicated process and the Discharge Turn and Card only give a hint of its richness. The Card itself is derived from the master ritual that David Conway describes in *Magic, an Occult Primer*.

The Day and Hour Correspondence Charts summarize two of the major correspondences which govern magic. For angels and olympic spirits these correspondences are those of astrology. For demons *The Legemeton* prescribes the hours of the day at which different ranks of demons may be called upon.

The Astral Power Charts for demons are derived from descriptions of powers in *The Legemeton*. The description of Agares, for example, reads,

AGARES is a Duke whose power is in the East (towards which direction he is always to be invoked). He appears in the form of a distinguished sage, riding upon a crocodile, and carrying a hawk. His functions are to bring back those who have run away, to stop movement such as running away itself. In addition, he provides the gift of knowledge of all tongues, and can when asked cause earthquakes and reduce important men to a status of having nothing.



(Idries Shah, *The Secret Lore of Magic* (Secaucus, NJ, 1958), p. 188)

Technically kliphothic magic is the magic where a magic user has focused his attention on only the positive or negative side of an astral force. (Each astral force is a unity containing both the positive and the negative.) By focusing so narrowly the magic user is unbalancing himself. We have simplified the Cabalistic scheme by assigning specific astral powers to the kliphothic and others to the beneficent, when in fact each power contains within itself a positive and negative element and it is the development of this balance by the magic user which determines whether a power is kliphothic.

Two optional rules that were cut because of space considerations dealt with the subtleties of kliphothic and beneficent magic. When carrying out beneficent magic, a magic user should be facing east as this is where all light is reborn each day. (Specific instructions in grimoires that contradict these rules, such as in the case of Agares above, take precedence.) And when carrying out kliphothic magic, a magic user should be facing north as the Bible says, "Out of the north an evil shall break forth upon all the inhabitants of the land." (*Jeremiah* 1.14)

There is also a karmic balance in magic. A life devoted to only evil intentions (or, in our simplified scheme, kliphothic magic) leads to the creation of a debt which will impel a magic user into many future lifetimes, where he can work out the problems raised by his past. To duplicate this balance, allow High Magicians and Composite Thaumaturges to use no more than one kliphothic astral power before they must use at least one beneficent power. And Goetic Theurgists may not use more than one beneficent power before they must use at least one kliphothic power.

The astral powers themselves are so variable in strength because in the world of magic one can never know how much power a spirit will confer. *The Last Unicorn*, a delightful fantasy novel by Peter Beagle, summarizes this precept in the words of Schmendrick the Magician: "The magic chooses the shape, not I. A mountebank may select this cheat or that, but a magician is a porter, a donkey carrying his master where he must. The magician calls, but the magic chooses." (Peter S. Beagle, *The Last Unicorn* (New York, 1968), p. 123)

The uniqueness of *The Emerald Tablet* lies in its combination of an open-ended combat system with a historical magic system. The design concepts in *The Emerald Tablet*, especially in magic, are susceptible to further development. The use of actual magic texts, for example, could be expanded to include Chinese, Babylonian, Arabian, Chinese and Indian magic systems, among others. Or what about a detailed examination of the world of the shaman? This is an area *Nomad Gods* bases itself on, but very loosely and without a rigorous presentation of shamanistic beliefs and practices.) The basic concept of color, hour and day correspondences could be expanded into such areas as gems, flowers, etc., and the evocation rituals could be enriched with more elaborate presentations of the verbal and physical elements used by the magician. And there is, as mentioned earlier, the possibility of designing more demons and mystic symbols into games by reading in the grimoires and adding them in conformity with the already existing rules for astral forces and mystic symbols. I have been using *The Emerald Tablet's* magic system and certain of its design elements in the battle area, such as the strength of heroes, as the basis for a fantasy boardgame, *East of the Sun, West of the Moon*. Here lies yet another area where the concepts behind *The Emerald Tablet* may find more growth.

Bibliography

- David Conway. *Magic, an Occult Primer*. E.P. Dutton: New York, 1973. This is a "how-to" book written by a practicing adept. Conway is very serious, eminently sensible (if you grant him his premise that magic is "real") and a good writer.
- Idries Shah. *The Secret Lore of Magic*. Citadel: Secaucus, NJ, 1958. Selections from European grimoires, with introductions.
- Arthur E. Waite. *The Book of Ceremonial Magic, a Complete Grimoire*. Citadel: Secaucus, NJ, 1961. Selections from European grimoires, with introductions. Waite is a bit opaque in his writing.
- Colin Wilson. *The Occult*. Random House: New York, 1971. The best historical account of magic and the occult. Wilson is as concerned, however, with such things as spiritualism as magic. He presents a fascinating theory to "explain" magic and occult phenomena in general.

GIANTS IN THE EARTH

CLASSIC HEROES FROM FICTION & LITERATURE

by Lawrence Schick and Tom Moldvay

INTRODUCTION

The purpose of this article is to add an element of novelty and unknown danger to the DM's high-level encounter table, and to give players a chance to actually meet up with heroes from their favorite fantasy books. The referee is advised to use these characters with discretion. They are a lot of fun to run, and the players should have an interesting time dealing with them.

These heroes are all in some fashion exceptional, and thus they deviate a bit in their qualities and capabilities from standard D & D. Also, most originated in other universes or worlds, and so were not bound by the same set of restrictions that apply to the average D & D character. Some are multi-classed, for example. This system has been used to describe the skills and abilities of the characters as they appear in the literature, even though some of these combinations and conditions are not normally possible. In addition, some minor changes have been made in order to bring them in line with the game and to enhance playability.

Note: For the game purposes of these heroes: Dexterity 18 (00) gives +4 on Reaction/Attacking, -5 Defensive adjustment and three attacks per round for high level fighters. Constitution 18 (00) gives fighters +4.5 per hit die bonus.

Alan Garner's DURATHROR

13th level fighter/Dwarvish paladin
ARMOR CLASS: 0
MOVE: 6"
HIT POINTS: 112
NO. OF ATTACKS: 2
DAMAGE/ATTACK: 1-10 (+4)
SPECIAL ATTACKS: See below
SPECIAL DEFENSES: See below
MAGIC RESISTANCE: See below
ALIGNMENT: Lawful-good
STRENGTH: 18 (86%)
INTELLIGENCE: 9
WISDOM: 13
DEXTERITY: 15
CONSTITUTION: 18 (49%)
CHARISMA: 17
HIT BONUS: +4
PSIONIC ABILITY: Nil



Durathror, son of Gondemar, is a prince of the huldralfolk (mountain dwarves). He looks like a viking in miniature with flowing yellow hair and a forked beard hanging to his waist. He wears a winged helmet, a shirt of +2 plated mail (treat as banded mail), and a cloak of white eagle feathers.

Durathror is a close friend to the Lios-alfar (lawful-good elves). When the elf-king Atlendor took his people to the high hills to avoid death from the spreading pollution of the industrial revolution, Durathror exchanged gifts with Atlendor as a token of friendship. He traded Tarnhelm, a cloak of invisibility, for Valham, a cloak of flying.

Gondemar was appalled that his son would trade away the greatest treasure of the clan and he expelled Durathror from his people. Durathror sought to go with the fair elves but Atlendor

foresaw the future and told Durathror that he would be needed in the lowlands to discharge a duty of great weight. Durathror chose the path of duty and was thus exiled from both dwarves and elves.

Durathror spent much of his exile in Fundindelve, a magical cavern where 140 knights dressed in silver armor lay in enchanted sleep with a milk-white steed sleeping at each one's side. The knights await the day when they must wake and ride forth to battle Nastrond, the Great Spirit of Darkness. They are watched over by Durathror's friend, the wizard Cadellin Silverbrow. The heart of the enchantment was sealed with Firefrost, the weirdstone of Brisingamen. If the weirdstone were destroyed, the knights would wake before their time and would be long dead when Nastrond chose to attack. Darkness would rule the world.

Durathror's duty came when the weirdstone was stolen. He helped recover it. The party returning the weirdstone to Fundindelve was attacked by the armies of the northbrood, a league of evil wizards. In a great battle at Clulow Cross, Durathror fought alone and died. His sacrifice gave Cadellin the time he needed and the weirdstone was saved.

As a reward for his valor and his patience throughout the long years of exile, Durathror was resurrected by the forces of Lawful-good. He was awarded the honor of becoming one of the few paladins who are dwarves.

Durathror now fights the forces of chaos and evil wherever they may be found. If encountered he is probably (80%) on a mission for the gods. He is not adverse to delaying the mission to wipe out local chaotic or evil forces if it will not take too long. Such forces may, of course, be party members.

If he is not on a mission, Durathror may decide to fight the party, join it for the remainder of the adventure, or simply ignore it depending on his reaction. Roll two 6-sided dice and make the proper adjustments. Durathror will join the party on an 11 or 12, fight the party on a 2 or 3, and ignore the party on all other rolls. Adjustments are as follows: +1 if the party contains a lawful-good dwarf, +2 if the party contains a lawful-good elf, +1 if the party is more than 50% lawful or good, +2 if the party is entirely lawful-good, -1 if the party contains no lawful-good dwarves or elves, -1 if the party is less than 50% lawful or good, -2 if no one in the party is lawful-good. Pluses and minuses are cumulative.

Durathror will attack svart-alfar (drows), goblins, hobgoblins, or orcs on sight. His magical sword, Dyrnwyn (a two-handed sword), is +2 to hit and has the power to disintegrate drows, goblins, hobgoblins, and orcs on any roll of 15 or above.

Durathror is +2 on all saves except poison and spells against which he is +7. He has all the normal paladin's powers, including the following spells: bless, command, remove fear, detect charm, speak with animals, spiritual hammer, and remove curse.

Durathror enjoys fighting. A kind of controlled berserker ecstasy comes over him in battle. He shouts his battle cry "Gondemar" and wades in. Durathror will not retreat, even against impossible odds, unless he can be convinced retreat is necessary to save someone else's life.

REFERENCE: *The Weirdstone of Brisingamen* (paperback, published by Ace Books) by Alan Garner.

Fritz Leiber's

FAFHHRD and THE GRAY MOUSER

FAFHHRD

20th level fighter/8th level thief
 ARMOR CLASS: 0
 MOVE: 12"
 HIT POINTS: 119
 NO. OF ATTACKS: 2
 DAMAGE/ATTACK: 1-8 (+5)
 SPECIAL ATTACKS: +2 sword
 SPECIAL DEFENSES: Nil
 MAGIC RESISTANCE: Standard
 ALIGNMENT: Neutral-good
 STRENGTH: 18 (94%)
 INTELLIGENCE: 17
 WISDOM: 15
 DEXTERITY: 18 (27%)
 CONSTITUTION: 18 (54%)
 CHARISMA: 17
 HIT BONUS: +4
 PSIONIC ABILITY: Nil

THE GRAY MOUSER

18th level fighter-thief
 ARMOR CLASS: 0
 MOVE: 12"
 HIT POINTS: 80
 NO. OF ATTACKS: 4
 DAMAGE/ATTACK: Weapon (+)
 SPECIAL ATTACKS: See below
 SPECIAL DEFENSES: +cloak
 MAGIC RESISTANCE: Standard
 ALIGNMENT: Chaotic-neutral
 STRENGTH: 14
 INTELLIGENCE: 18 (63%)
 WISDOM: 15
 DEXTERITY: 18 (00%)
 CONSTITUTION: 16
 CHARISMA: 16
 HIT BONUS: +3
 PSIONIC ABILITY: Nil



Fafhrd's youth was spent as an apprentice skald in a sub-arctic barbarian tribe on the world of Nehwon. At eighteen, Fafhrd's curiosity about civilization and love for a southern dancing-girl/thief, forced him to flee from the tyranny of his tribe's magic-wielding matriarchy, the Snow Women. He took with him his rebellious father's sword, Graywand.

In the city of Lankhmar, Fafhrd learned the art of thieving from his love, Vlana, and took up her vendetta against the powerful Thieves' Guild. Fafhrd met the Gray Mouser during their simultaneous ambush of two members of the Guild, and they instantly knew each other for soul-mates. That same night the Thieves' Guild murdered their beloveds, Vlana and Ivrian, through sorcery and Fafhrd and the Mouser, through their mutual revenge and grief, formed a bond that would last them through the greatest adventures ever known to the world of Nehwon.

Fafhrd is nearly seven feet tall, broad-shouldered, and powerfully muscled. He has green eyes, a handsome face sur-

rounded by red-gold hair, and generally wears armor of leather and steel about equivalent to chain mail. He often fights with Graywand (+2) in his right hand and an axe in his left, using both for alternate guarding and attacking. He enjoys a good fight, especially with the Mouser at his side, and his speed and dexterity is astounding for a man of his size. He is sometimes moody, changing from a bluff, hearty good cheer to a bleak, fey and fatalistic melancholy. Fafhrd retains some of his training as a skald, and in this respect he can be treated as a second level bard (without the druidic spells).

Fafhrd can drink most men under the table, and is usually willing to try. Even drunk, he is an extremely dangerous man.

Somewhere along the way, Fafhrd and the Mouser came to the attention of two of the most powerful wizards on Nehwon. Fafhrd came under the sometimes sponsorship and aegis of Ningauble of the Seven Eyes, acting somewhat as an agent, errand-boy, or magical chess-piece. Fafhrd's payment for these services often merely consists of cryptic advice.

The Gray Mouser was a child of the slums of the southern cities of Nehwon, and grew in the cracks and crannies of Lankhmar like a weed. As protege to that evil city's Prince of Pimps, he learned thieving and weapon-play early, and to be sly, cunning, and quick-witted (see "The Childhood and Youth of the Gray Mouser", by Harry Otto Fischer, *The Dragon* +18). Around the age of ten the Mouser became interested in magic, and apprenticed himself to Glavas Rho, a kindly old white magician with more knowledge and love than actual power. They left Lankhmar for a forest-cottage some distance away, and there, for several years, Glavas Rho schooled the Mouser (now re-named Mouse) in his simple spells and nature-lore, even persuading the boy to give up his weapons.

Ivrian, the daughter of the cruel Duke Janarri, began visiting the cottage secretly, and became friends with Mouse. Eventually, the Duke raided the cottage, burning it and Glavas Rho. The Mouser took back up the ways of evil and death for revenge. He killed the Duke through black magic and fled with Ivrian to Lankhmar, where he resumed his career as free-lance thief extraordinaire.

Eventually he met Fafhrd, and after the deaths of Ivrian and Vlana and the heroes' subsequent vengeance on the Thieves' Guild, they stayed together, each sensing that somehow they complemented each other perfectly. Their mutual regard grew and solidified as they adventured together across the world of Nehwon.

The Mouser is often petty, perverse, and rather vindictive, especially concerning blows to his ego. His wit is as keen as his sword, and though he has forgotten most of the magical lore of his youth, he is wily and wary concerning sorcery. He is physically very small, but lithe and supple as a cat. He wears a gray leather tunic, breeches, and boots, and a gray cloak of mouse-skin that acts as a +3 *cloak of protection*. His weapons are his long, slim sword, Scalpel (1-6 damage +1), and his dagger, Cat's Claw (1-4 damage +1). Both weapons are +3 to hit. The Mouser uses both when fighting, and can throw Cat's Claw with great accuracy (+3 to hit) at short range. He is also very adept with the sling, which he can fire very quickly and accurately (+3 to hit, 3 times per melee round).

The Gray Mouser's sometime tutor and sponsor is Sheelba of the Eyeless Face. Fafhrd and the Gray Mouser are sometimes sent to other worlds for the mysterious purposes of Ningauble and Sheelba. They are not adverse to a bit of adventuring on the side. Sheelba and Ningauble sometimes compete, putting the Mouser and Fafhrd on opposite sides, but the two heroes will never willingly harm each other. They may not always act in

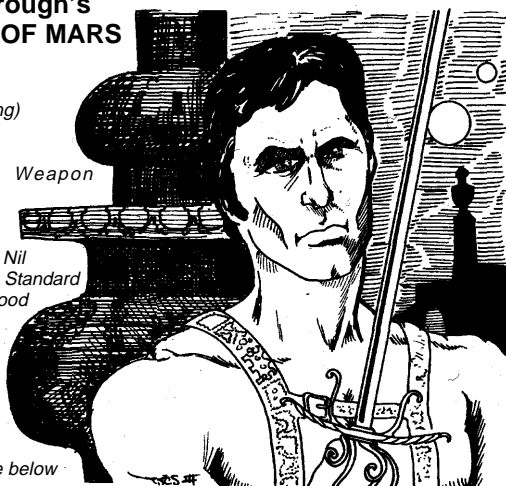
concert, but they will never openly act at cross purposes on any serious matter.

Fafhrd and The Gray Mouser will appear together 80% of the time. If only one appears, the other is not far behind and will show up in 1-10 turns.

REFERENCE: *Swords and Deviltry*, *Swords Against Death*, *Swords in the Mist*, *Swords Against Wizardry*, *The Swords of Lankhmar*, *Swords and Ice Magic* (paperbacks, published by Ace Books). "Sea Magic" in *The Dragon* +11. All by Fritz Leiber.

Edgar Rice Burrough's JOHN CARTER OF MARS

30th level fighter
ARMOR CLASS: 5
MOVE: 12"/36" (jumping)
HIT POINTS: 158
NO. OF ATTACKS: 2
DAMAGE/ATTACK: Weapon
(+10)
SPECIAL ATTACKS:
Radium pistol
SPECIAL DEFENSES: Nil
MAGIC RESISTANCE: Standard
ALIGNMENT: Lawful-good
STRENGTH: 20
INTELLIGENCE: 14
WISDOM: 11
DEXTERITY: 18 (00%)
CONSTITUTION: 19
CHARISMA: 18 (33%)
HIT BONUS: +6
PSIONIC ABILITY: See below



John Carter was originally an average earthman, but has become a sort of immortal, archetypal warrior; he can recall no childhood, just an endless series of wars and martial endeavors. He always seems to be physically about the age of 30.

After serving on the Confederate side of the American Civil War, he went west as a prospector. Trapped in a cave by Indians and mortally wounded, Carter, on the verge of death, somehow psychically transported himself to Mars (or Barsoom, as it is known to its inhabitants). Mars' gravity is only one-fourth that of Earth, so Carter instantly became the strongest humanoid on Barsoom, with a relative D&D strength of 20 (for game purposes, always treat John Carter as if he were on Barsoom, as this is his heroic environment in the novels). Carter freed Dejah Thoris, Princess of Helium, from the Green Men of Barsoom, eventually married her and became Warlord of Helium (and a good deal of the rest of the planet).

Carter's Mars is a world of paradoxes. Barsoom is a dry, dying planet, studded with abandoned cities and ancient races, falling gradually into barbarism. There is a universal code of honor for hand-to-hand fighting, which states that if one man draws a certain weapon for a duel, his opponent will counter with the same or a lesser weapon. Barsoomian fighters (including John Carter) are usually armed with a dagger (1-4 damage +10), short sword (1-6 damage +10), and long sword (1-8 damage +10). In addition, they carry a pistol, but this is rarely used save by cowards or in wars. Carter abides by the code of honor, and will respond with the same type of weapon he is attacked with (regardless of the number of opponents), unless he is attacked magically (which he may interpret as some sort of psychic attack). Then there is a 50% chance each attack that he will feel justified in using his pistol against the magic-user. This pistol contains five rounds, each doing 1-10 damage if they hit. All five rounds may be fired in one melee round.

John Carter is about six feet tall with short black hair and gray eyes. Like all Barsoomians, he wears no armor; only a

leather harness for carrying his weapons. His great strength enables him to move in giant leaps. He can jump up to 20 feet high, and leap right over the heads of his opponents. He will generally try to help anyone he thinks is in trouble, but if he is double-crossed or finds out he has been deceived, he may go into a fighting rage, attacking everyone he can reach until all the miscreants have been punished.

Honor in battle is exceedingly important to him. John Carter has long fought the Guild of Assassins on Barsoom, considering them honorless fighters. If he recognizes that a party member is an assassin, he will disarm him and force him to leave the party (for the party's own good). He will give the assassin his own dagger so he has a fighting chance of reaching safety.

Psionically, Carter has a permanent *Tower of Iron Will*; no one has ever broken it. Over the years he has honed his ability to teleport between worlds, and he is likely to show up anytime, looking for adventure.

REFERENCE: *A Princess of Mars*, *The Gods of Mars*, *The Warlord of Mars*, *Thuvia, Maid of Mars*, *The Chessman of Mars*, *The Master Mind of Mars*, *A Fighting Man of Mars*, *Swords of Mars*, *Synthetic Men of Mars*, *Llana of Gathol*, *John Carter of Mars*. (paperbacks, published by Ballantine Books) All by Edgar Rice Burroughs.

Addenda: Kane's hit points (from the previous issue of TD) should be 175, not 165. Also, note that exceptional percentages for 18s for other abilities than strength are given here for comparison purposes, and are not standard D&D or AD&D.

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Dwarves *con't. from page 20*

pions (7th Levels) who are usually men taken from the King's personal guard whom the King or Lord knows and trusts. The standing army units (the type that guard gates) are attached to these Corps as elites or grouped with the King's or Lord's personal Guard in the Army's First Corps.

This First Corps is very important, for it is the vanguard of the army and when a battle is fought above ground it is this unit that drives toward the enemy's supreme commander and tries to kill him, as happened in the Battle of Azanulbizar and the Battle of Five Armies. Units that perform exceptionally well in the war are allowed into the First Corps; the mercenary bands raised by the rich merchants try very hard to get in. The Divisions also like to send units to the First Corps, so they put their very best men into one company, in the hope that it will perform well and honor the division. Units that are taken into the First Corps often remain as standing units after the war, rather than disbanding.

There are two kinds of Clerical unit; one is composed of clerics from religious fighting orders, which answer to a bishop, archbishop, or the Pontiff. These units are usually well armed and armoured. Then there are the guard units that are super elites, especially those of the Pontiff.

If and how these units are used in the army depends on how the church feels about the war; the church would send none if dwarf were fighting dwarf.

Painting Dwarves

As I did for the orcs, I'd like to share with you some tips on painting dwarves.

1. Elite units of dwarves should have white beards, while the younger units would have brown, dark red or black beards.
2. Dwarvish armour would be shiny and of mixed types of metal, to give it contrast. The best armour is made of Mithril, a silvery metal.

GAME REVIEW**Philmar's *The English Civil War*
Don't Let the Wretched Box Put You Off**

There's been an old saw around for many years to the effect that the clothes make the man. It is a well known axiom in the fields of advertising, packaging and graphic design that a good package can often times sell an inferior product. In the case of this game it can be said that an inferior package can do much to ruin the sales of a good product.

The English Civil War has the most wretched piece of artwork I have ever seen on a game box. I know that if I had seen this game on the shelf in the store I would have undoubtedly passed it by, if I were to just judge it by its appearance. It looks terrible. The artwork is childish; the shading is all wrong, the anatomy is wretched and the picture on the whole is so busy that it is a turmoil of color and lines that serves only to muddy the vision. In this case it is a shame. Judging from what the North American Distributor, Fantasy Games Unlimited, has said, the game has not been very well received in this country. Aside from the \$17.00 price tag, which does seem high until you realize that we are talking about a game imported from England where as everywhere else the dollar has definitely taken a beating. The box art has probably done more to discourage sale of the game than any bad review could ever have done. The designers credited on the front of the rules booklet are Roger Sandell and Hartley Patterson. Messrs. Sandell and Patterson have created quite a nice little game on a period that has not seen extensive simulation. The map board is very reminiscent of the original English version of the *Kingmaker* game now successfully marketed in this country by Avalon Hill. It is an

area representation of England, with a tiny portion of Scotland represented up in the corner. The rules mechanics are quite simple. Combat, both cavalry and infantry combat, is quite simple, easy to pick up and yet it has a couple of interesting innovations that make this game well worth notice.

One point in its favor in regard to combat is that the opposing forces must allocate their troops available into center, right and left groups on a small tactical display. The wings are then fought, between the cavalry, and resolved; then the surviving cavalry are checked to see if any of them are able to turn and impact upon the center and the center battle is fought out. This contains much of the flavour and feel of actual battles of the period, where, more often than not, the seemingly skirmish actions that took place on the sides often determined the main contest that took place in the middle. The effect of charging horsemen falling on the flank or rear of footmen is well documented and awful to comprehend, in this game that effect is well simulated. The cavalry combat uses an interesting combination between attrition and retreat, except in the case of overwhelming odds or the incredibly unlucky die rolls. The designers have taken into account the difficulty in having two bodies of men find each other in an area the size of those represented on the map and have accordingly worked in a series of rules for the location and pinning of the enemy's force by the cavalry. If you are able to evade the other force's cavalry, you do not need to do battle if you choose. I find this to be a very good innovation and makes the game play very accurately.

As with all of the Ariel/Philmar games, the counters leave much to be desired, not in their printing, nor even in their coloring. They are an uninspired baby blue and pinkish-red with the

3. Dwarves don't seem to have national colours, but rather use colour to identify individuals, use of cloth colour seems unrestricted, but I would suggest that guard and standing divisions, mercenary companies, and divisions of miners, masons, and crafts each have distinctive colours.

4. Whatever you do, don't make your dwarves too gaudy.

Gaming Dwarves

I could write another whole article about dwarvish tactics, but here are some simple points.

- 1 Dwarvish vanguards always drive toward the enemy commander.
- 2 Dwarves simply hate orcs and goblins, and love to tear into them.
- 3 Dwarvish morale is very slow to break.
- 4 Dwarves have been known to leave the field if their leader is killed, but they do not rout under these circumstances, they walk off very slowly carrying the leader's body and everybody has the good sense to leave them alone.

Good Wargaming, and may your army of Durin's Folk be larger than everybody else's, so you can claim to have the real one.

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"NICE DICE"

Scots coming in tan of all colors, and with the informational counters in a sickly green. Rather, it is the physical composition of the counters that is lacking. The counters are mounted on a very, very thin chip stock that has extremely sharp edges and corners. When stacking large groups of troops, which is possible in this game, the counters become quite difficult to move and even more difficult to pick up as those little bitty sharp corners will slide right underneath your fingernail every opportunity they get. (I am not of the old school of enjoying having bamboo slivers stuffed underneath my nails.) Therefore, when playing a Philmar game, I most often have some very fine tweezers available for picking up the bottom pieces in the stack. It's just not worth all those bloody nailbeds.

The game is simple, it has some interesting innovations, plays well, plays fairly quickly depending upon the competence of the players and has some interesting objectives and modes of play present for both the Cavalier and Roundhead player. A number of variable scenarios are given showing the effect that certain leaders could have had on the conflict had they not been involved elsewhere. It has varying scenarios for Scottish intervention on one side or the other and a most interesting simulation of the effects that the prominent military leaders of this period had upon the armies they served with. All in all, I would recommend the game highly to anyone interested in either this period of history or in type of game that it is: that is, an interesting area movement game—fast moving, fun to play and easy to pick up. It's really unfortunate that the publishers had to put on such a lousy, wretched, rotten, disreputable cover. My advice to the U.S. Distributors would be to investigate the charge for a printed shrinkwrap. It's a great game in a lousy box . . . Tim Kask

Hundred Years War *con't. from pg. 43*

army in Europe. England was to recover from its civil war when the vigorous House of Tudor took the throne. England, turning away from dreams of a continental empire, was able to start an oversea empire that would make England great. France, under the leadership of Charles VII and his son Louis XI, was to become for the next hundred years the dominant country in Europe. These, then, were the long term effects of Agincourt.

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NOTES

- ¹Burne, p 87
- ²Hutchison, p 55
- ³Burne, p 88
- ⁴Hutchison, p 134
- ⁵Hutchison, pp 113-114
- ⁶Hutchison, pp 104-109
- ⁷Wylie, p 19
- ⁸Hutchison, p 101
- ⁹Hutchison, p 165
- ¹⁰Wylie, pp 204-205
- ¹¹Burne, pp 99-103
- ¹²Newhall, pp 275-276
- ¹³Burne, pp 189-190
- ¹⁴Burne, pp 204-209

Rumbles *con't. from pg. 1*

unfounded and wild gossip or "personality" news. Along those same lines, we've resisted the trend to establish a cult of personality following; we have not wasted endless space on dull and boring testimonials from non-entities and very minor lights of our hobby. We have never used our ownership by TSR as a crutch, to become an "official" *D&D* magazine. In fact, we have always preached caution and logic when adapting others' ideas into one's own world, and labeled articles that were variants just that.

There are many goals as yet unrealized. We aren't No. 1 yet, but intend to be (watch out, *S&T*). (Contrary to what others may claim, we are leading the rest of the field by a considerable margin.) We have not

Out on a Limb *Con't from page 12*

RINGS? All they would see is more unfamiliar names and places.

The height of highhandedness is reached when the reviewer stepped out of the bushes to say a few words as a "purist". Like the little boy who saw through the emperor's new clothes, his claims of being a purist are no surprise by the time he gets around to admitting it. Purists disapprove; they do it a lot, making themselves predictable and boring.

Mr. Cummings' most worthwhile and revealing remark is made in the guise of a purist: "Thank you for leaving out Tom Bombadil. It would have taken you at least twenty minutes to do justice to him and you didn't have the time. So you left him out entirely rather than portray him inadequately. A wise choice". The reviewer finally says what's on his mind. Mr. Cummings would have been grateful if the whole movie was omitted. He makes it official in his last sentence: "Make it a film that will entertain without confusing. Or else do the world a favor, and don't make it at all." If only he had said it sooner. Thanks, but no thanks. The movie is fine.

I do not defend Bakshi because everyone should like his film. But I defend his right to make a film of *THE LORD OF THE RINGS*, if he wants to. I do object to virulent reviewers who make careless, sensational accusations. Immorality, rip-off, and poor quality are not the problems with Bakshi's *LORD OF THE RINGS*, but a book too big for any

movie. These accusations are utterly ridiculous, more deserving of contempt than anything Bakshi ever did on celluloid.

Sincerely,
Ray Rahman—MN

Not much I can add to this. The ball's back in your court, those of you that don't agree. ED.

Dear Editor

I hope you are buried under a mountain of letters from angry *Soldier of Fortune* readers. I am not a mercenary, nor a violence monger. I do collect guns, and shoot them. (Aha, I must be one of those gun freaks.) Occasionally I read *SoF* and enjoy it. It's a rather decent magazine for "light" reading, as long as you don't take it too seriously.

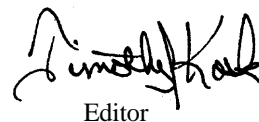
And I'll be damned if the greater part of wargamers are quite pacifistic. I have found things to be quite the contrary. Either you or I are living in a warped space.

As long as I'm on my soapbox, I'd like to comment on the evolution of *D&D*®. I started playing soon after it hit the market. Soon I was completely engrossed in the game. However, supplement after supplement started pouring forth, plus a whole new bunch of characters. Add to that several lines of playing "aids," manuals, pre-printed character

yet established a true cross-section of gaming in our articles. This is due to the old publishing axiom that goes something like: "You can only print what you get, and then only if it's good enough." We have not yet established the forum for discussion to the extent that we'd like. Our letters column is in serious jeopardy, but we hope to have remedied that before much longer.

We have a new set of goals to go with the new publishing year. We have two more screwy games by Tom Wham waiting the wings. We have some more big-name fiction lined up, including a deal with Gardner Fox for four stories a year. We are dickering for a couple of covers by "big-name" artists. We plan to double, at least, our circulation. We will be planning more Featured Creature Contests, as well as more Caption Contests. We will be printing an updated DM List in the fall. This winter we will be printing the winning entry from the Int'l Dungeon Design Contest. We will be initiating a new column on electronic games and gaming. We will be using more color. We are in the process of doing a re-design of our physical layout, and are adopting a new logo. We will be expanding the size of the magazine considerably, as well as changing our system of mailing subscription copies. We will continue to present the continuing adventures of Finieous Fingers; we will have the return of WORMY, and we will have the adventures of the Westfinster Wargamers on a more regular basis, as well as occasional offerings of "Floating In Timeless Space." We will continue to seek out the best available articles on gaming, regardless of who publishes it. In short, we will be giving you more and more of the quality material you've come to expect from us.

I'd like to take this opportunity to thank you, the readers, for a good year. It's been fun . . .



Editor

Coming Next Issue . . .

- ◆ Sixguns & Sorcery: *D&D* Meets the Wild West
- ◆ The Cavalry Plain at Austerlitz: Playing It In Miniature
- ◆ *Air War* Update: New Scenarios
- ◆ The Mis-Adventures of Monty Haul
- ◆ Giants In The Earth: Pt. III
- ◆ The Awful Green Things From Outer Space

sheets, etc. and the result is a mess. Now I see dungeon expeditions where everyone consults their manuals to check on a monster's or character's ability, making sure their tenth level "idiot" can handle a god know's what armed with a light sabre. Alas for the good old days when a bucket of money didn't have to be spent to keep up with the game.

Disrespectfully,
Mark Hermansen — IL

Sorry, no mountain . . . your's was the only pebble that fell. If you don't take SoF seriously, why bother to defend it?

I don't feel that I live in warped space . . .

As to the evolution of D&D; sure, there's been a lot of material. As DM, it is incumbent upon you to allow only that material that you feel comfortable with. What you choose to use is up to you. That is why AD&D was written; to bring some semblance of order into a refined game form that people could expect to be the same anywhere they chose to go and play. As to what an individual DM allows his players to do in regard to books is up to him. (I must say, though, that it sounds rather dull and Mickey Mouse.) There are over two hundred variations of poker, yet most poker players only play a few.

If you can't respect my opinion, why should I respect yours? ED.

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Variant

Go Boldly Where No Man Has Gone Before: Expanding *Imperium*

Roberto Camino

This variant requires an additional *Imperium* board and set of counters. On one board, set up as in the standard rules, for the first Interstellar War. This board is not used until war breaks out. The second board is considered unexplored space. This board's steller hexes and jump routes are in the same position as the standard board, but the player's sci-ships must chart each jump route before his forces can use it. Players will have to explore each steller hex to determine exactly what type it is and its features. Mark primary system's planetary box with an upside down outpost marker of the discovering player, but it is not an outpost. For convenience, the steller system names are the same, except for a prefix or suffix. If the steller system is discovered by the Terrans, it has the prefix "New." If the Imperials discover it, it has the suffix "II."

CHARTING

The two boards are connected by eight jump routes which are already charted by the players. The ones charted by the Imperials link:

Dingir & Kagukhasaggan II
Kinunir & Ember II
Gashidda & Dismal II
Ishkur & Forlorn II

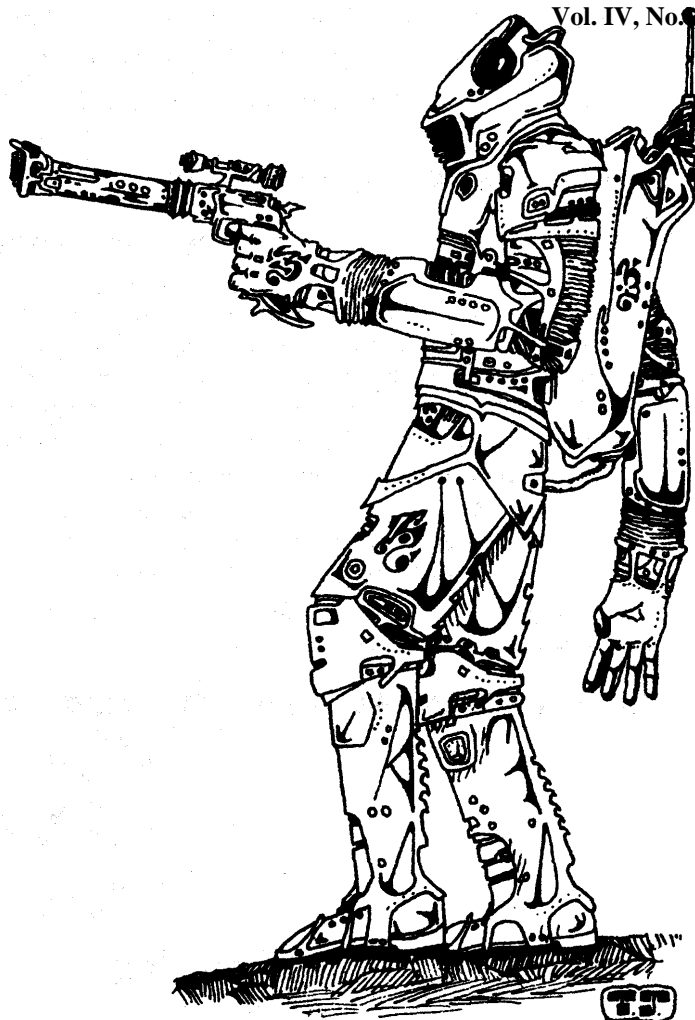
These jump routes are in addition to those leading into the Empire. The routes charted by the Terrans link:

Kagukhasaggan & New Dingir
Ember & New Kinunir
Dismal & New Gashidda
Forlorn & New Ishkur

As can be seen above, charted jump routes are designated by the two steller systems they connect. (Note: in the case of a binary system, either system will do, as you have access to both systems in the steller hex.) The phasing player may chart any time during his first movement phase. Each sci-ship may make three charting attempts each turn in any combination. It may try twice to chart one route and another once, or one attempt each on three routes, and so on. If a player has allotted multiple attempts to one route, and was successful before all the attempts were made, he may switch the remaining attempts to another route. Sci-ships may move and chart in any order, and may be accompanied by other ships. Conceivably, it could chart jump routes to, and explore, three steller hexes in one turn. Charting attempts are resolved on the jump chart table; S = successful. Note on a roll of 1, the player must roll again to see if the sci-ship is lost. It is lost permanently to parts unknown on a roll of 1 or 2.

EXPLORATION

Whenever an unexplored steller hex is first entered by a sci-ship, the owning player explores the system, determining the type of system present. Note that Sirius II and Altair II are not necessarily tertiary systems, and that other systems may be. First roll for world type; T = tertiary, s = secondary, p = 7 primary. If primary, roll for indigenous forces, and for status relative to discovering player; H = hostile, N = neutral, F = friendly. Friendly 3 RU means a bribe (Foreign Aid) of 3 RU must be paid or world is neutral. If the world is neutral or hostile, the discovering player may roll on the gunboat diplomacy table; S = successful, world is now friendly. In any case, if world remains hostile, the discovering player must leave the steller hex by the next turn or be attacked by indigenous forces. If locals attack, they are controlled for purposes of target allocation by opposing player, but the local forces may not leave the steller hex, and the opposing player has no other control over the world. If world remains neutral, players may continue to attempt gunboat diplomacy once per turn. If world remains neutral or hostile, opposing player may bring forces to the steller hex and roll for status relative to him, and may attempt gunboat diplomacy. A world hostile to one



player is not necessarily friendly to the other. If a world is friendly to a player, he may perform civilized maintenance there; in wartime he receives 5 RU per turn from the world, if connected, and he controls the indigenous forces, which may only leave the world in wartime. Indigenous forces are drawn from the counter mix of the discovering player, but it costs him nothing. When a world becomes friendly to a player, replace the upside down outpost marker with a world marker of the player. It functions just like a world marker; except that it contributes 5 RU, and is not considered in glory points, it is now for all intents and purposes, one of his worlds. For convenience, do not place the indigenous forces until needed, just record the die roll. As a last resort, players may conquer discovered worlds, but gain no benefits. If the opposing player liberates the world, it becomes allied to him. Captured discovered worlds do not count for glory points.

RULES OF ENGAGEMENT

Both sides are loath to go to war, and the recently discovered sector holds promise of gaining an advantage. Consequently, both sides have increased their defensive forces while preparing for scientific exploration missions. The game starts in peace, and remains in peace until one player declares war. War must be declared at the beginning of a player's turn. The sequence of play during these peace/exploration turns is the same as war except as noted below. No combat is permitted between the players, but there are reaction phases. There is no Imperial Intervention or Appeals to the Emperor, there are Imperial Replacements. After the first turn, maintenance rules are in effect. In the second board, undiscovered space, opposing player's forces may move freely through each other. Each player has a spendable budget of 10 RU. When war occurs, play is just like the regular game, except there are two boards to battle over, you may still only travel along jump routes you have charted, and you may not move through enemy forces. There is no exploration, etc., during the war.

Between wars there are exploration/peace turns. The regular rules for interwar peace are combined with those of the variant's exploration/peace, with the following changes. There is a set length of peace, as determined in part A of section 13, but after the procedure of

interwar peace production, repatriation, etc., is completed, there are exploration/peace turns, as many as rolled for in part A. However, interwar production is received immediately prior to the start of the next war. Victory conditions do not change.

Additions to force lists

To Terran force list add:	To Imperial force list add:
1 planetary defense marker	2 monitors
6 fighters	4 fighters

Scientific Ships: Any transport or capital ship may be converted to a sci-ship at the cost of 4 RU each. A capital ship still retains its other functions, but a transport does not. Mark the counter with SS in pencil on the back. Ships may be converted immediately prior to start of game, subtracting the cost, up to 8 RU, from the first turn budget.

Optional Rules

These are optional rules for the variant. They can swing the advantage to one side quite fast, but they illustrate some interesting ideas from a large body of science fiction. In a campaign game, players may wish to give the loser of the last three wars one of the artifacts or first access to a wandering phenomenon, to balance a lopsided situation.

Alien Artifacts

When exploring stellar systems, players may stumble upon alien artifacts. A result of T* or S* means the discovering player has found one. The alien artifact chart is split into two parts, *Lower* and *Upper* six. The player rolls a die; if it is 1, 2, or 3 he uses the *lower* six chart; if it is 4, 5, or 6 he uses the *upper* six chart. He rolls again on the chart just determined, receiving the artifact corresponding to his die roll.

Explanation of Lower Six Chart

1 Improved beam: Add 3 to the beam factors of the player's ships, 1 to his troops' combat factor, and his planetary defenses subtract 1 from their die roll when attacking. This applies to all current units and any he builds later. Effect against ships neutralized by *improved screens*.

2 Improved screens: Beam attacks against ships with improved screens prohibited on turn of introduction. Neutralizes improved beam. Subtract one from missile attacks against improved screens, permanently. Add one to planetary defense fire against ships with improved screens on turn of introduction only.

3 Doomsday bomb: May be used only against worlds and outposts. To use, transport in transport or capital ship. Destroys any one world or outpost and all forces in planetary hex. This naturally enrages the injured side. If used against the Terrans, double Terran *worlds'* RU production, but *not outposts*. If used against the Imperials, a *mandated offensive* is launched; Imperial player gets an immediate grant of 40 RU, and a budget increase of 10 RU for remainder of war; Imperial permis-

sion to build any class of ships is granted. There is an unlimited number of such bombs available to the discovering player, but he must completely control the steller hex to use it. Forces in the planetary box do not matter.

4 Microbes: The same disease that destroyed the once great civilization your awed scientists have found has been unknowingly picked up by them. Ship immediately travels back to world of opponent's choice. Reduce that world to an outpost. Continues to spread to one world at a time, opponent's choice, each turn, unless a cure has been found — a roll of 3 or better. Worlds reduced to outposts may be reconverted to original state after five turns of peace.

5 Information bank: Found partially destroyed. Three areas of interest were found by sci-ship. I-Metallurgical process, armor on all the player's ships increases effectiveness against missiles. Subtract one on all missile attack rolls against his ships. II-Improved beam range, discovering player's ships may now fire beam at 1/2 strength, fractions rounded down, at long range. May be used in conjunction with improved beam. III-Medical advancements: While not directly useful to discovering race, such information may be bestowed upon newly discovered primary worlds. You may add two to status die roll and gunboat diplomacy die rolls conducted by your forces.

6 Transport beam: Your forces are capable of transporting troops from space to ground or *vice versa* without hindrance (*i.e.* assault force need not undergo fire from planetary defenses). Bombarding ships are still vulnerable. Force must still be in the same system hex. Does not negate regular troop's first fire advantage.

Explanation of Upper Six Chart

1 Nova trigger bomb: Same as doomsday bomb, except it destroys everything in the steller hex, planets especially; your forces must leave the target hex immediately. Bomb renders steller hex impassable for two turns.

2 Cloaking devices: Three devices found. Any three ships may be equipped with them. They may move through enemy forces at will, and may not be fired upon. On a roll of one, taken during the maintenance phase every turn device is used, power supply overloads and destroys ship. In any case, device overloads after five turns of use.

3 Terraforming city in flight: Exploring sci-ship finds a wandering city in orbit around the planet. It is uninhabited, but if 10 RU are spent on repairing it for one turn, it may be moved to a secondary system, it moves just like a ship. It terraforms that system into a primary system in five turns at a cost of 10 RU/turn; it *may* do so during a war. It has a protection factor of 9, it takes 5 hits to destroy it, 3 to render it ineffective, and has to be repaired again. The city itself produces no RUs.

4 Modified hyperdrive: Ships with regular hyperdrive, at a cost of 1 RU each, may jump once per turn, in any direction, the maximum number of hexes equal to a die roll. Ships automatically refuel when using modified hyperdrive. They are still capable of regular movement.

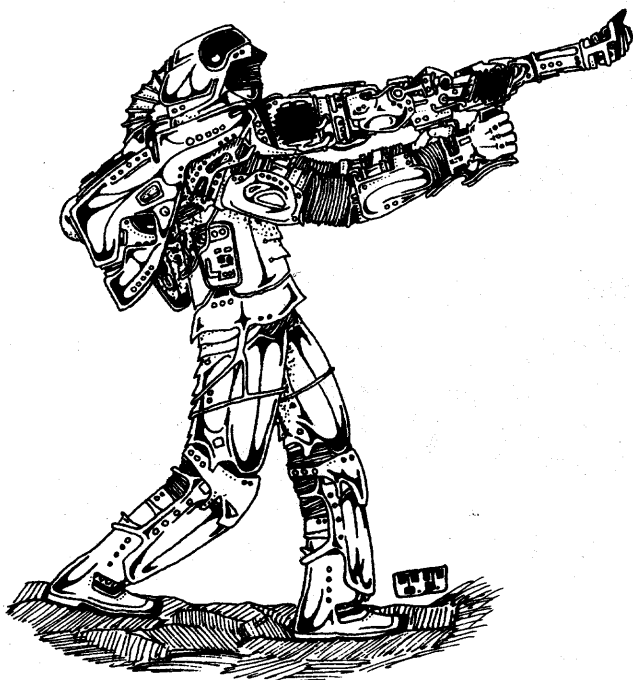
5 Information bank: Found partially destroyed. There are two items of interest. I-Genetic manipulation. Allows successful intelligence up-grading of lower animal life. Lower animal is now capable of serving as regular troops. Every turn after discovery, add one troop counter, no cost, or convert one troop counter, up to maximum of one set of counters. Any losses in these counters are replaced at no cost next turn. II-Jump point coordinates. Jump routes in second board are usable by simply moving sci-ship to starting point of jump for one turn.

6 Cache of warriors: You have found in suspended animation the remains of a fierce warrior race. They will fight loyally for discovering player, manning any ten warships, but must be assigned immediately. If ten are not available, they man as many as possible. They are assigned permanently. Their ships gain favorable die modification of one in all combat, jump and maintenance operations. If part of a reaction force, their ships only may move four jumps. If ships are destroyed, they are destroyed.

Other Optional Rules

Players may wish to include one of the following phenomena. They move at a speed of 4 hexes per turn, in the first movement phase of the turn, along the line connecting Gashidda, Sol, Proxima Centauri, and Ember. On a roll of 1, 2, or 3 they enter from the Terran side of the board and travel until leaving the Imperial side of the board, on a roll of 4, 5, or 6 they travel the opposite way.

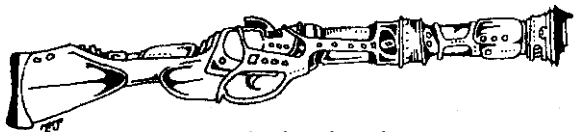
City in Flight: Floating city may be base for any ships. Treat like an



undiscovered primary world for status and forces. Treat like a ship for combat, destroyed by five hits on a 9 protection factor target. It has the fire power of a planetary defense unit, which may fire each combat round. It generates 2 RU each turn. Its forces are always maintained while in its hex.

Rogue city: A city in flight, but if a player convinces it to ally with him, it may change direction at will, moving a maximum of four hexes per turn. It has a planetary bombardment factor of 30. It produces no RU.

Rossette worlds: Wandering worlds arranged in Rossette points, 3 to 6 worlds, half are primary, half are secondary agricultural worlds. They are all in one hex, moving at a rate of four hexes a turn. Their civilization was extremely advanced, but has decayed to the level of the players' empires. They are always neutral, if attacked they ally with the opposing player. They may not be coerced by gunboat diplomacy. They trade with anyone. For the cost of 30 RU, they will part with an artifact, treat as though buying player had stumbled upon an alien artifact, he must roll, he does not pick. Each player may only buy once from them. Each primary world produces 12 RU per turn for the capturing player. Capture or destruction of a secondary world reduces one primary world's output by half. Each primary world has 40 RU of forces. If attacked, they are controlled by the non-attacking player, and are of his counter mix, he may pick the composition, except each primary world must have a planetary defense unit. Their forces may leave the Rossette's steller hex, when attacked. Their forces have modified and regular jump drives.



More Optional Rules

Hydroworlds: On a roll of 6, a newly discovered primary world may be a hydroworld. It has no space forces, ignore any generated. However, it will have naval/amphibious forces. Troops invading hydro-

worlds fight at half their face value, fractions rounded up. On gunboat diplomacy table, +20 missile difference is needed for a DM of +1, and is the minimum difference needed to conduct gunboat diplomacy. If allied with player, troops may be used as an expeditionary force on any world with sufficient water (roll of 6+ on two dice). They fight at twice face value, other forces fight at face value.

Berserker ship: An advanced computer controlled ship, it roves along the spaceways, attacking anything it comes upon. It is a 12-12-9, it never needs maintenance and can refuel in tertiary systems. It attacks any inhabited world it comes upon, destroys outpost and permanently reduces a Terran primary worlds RU by 4; the Imperial budget by 3 RU, plus the loss of 1 RU for destruction of the world. Planetary defenses may fire each turn after berserker attacks. Players alternately pick secondary systems, first system a 6 is rolled for, it enters the board there. Players then roll at the beginning of each turn, the player with the higher roll may move it one jump in any direction. Losing player adds one to his next turn's roll.

Asteroid belt civilization: On a roll of 2, with two dice, the indigenous life, in a newly discovered primary system, is concentrated in an asteroid belt, after the original world became lifeless. Treat as a primary world. It's a virtual hornets' nest, hostile to both players. Add three to Force Table roll. Produces only 4 RU.

Refugees: Fleeing from the other spiral arm, they travel in colonial ships, escorted by warships. They would like to colonize a primary system. A player may lure refugees by evacuating one of his primary worlds. This will naturally incline refugees toward benefactor. They are normally neutral. However, they will ally with one player, on a roll of 11+, two dice, rolling each turn. Add two to player's roll if he gave primary world to refugees; if player controls all the jump routes to refugees' new world, add one. In case both players roll allegiance, player with higher roll wins. Escort forces consist of 8SC, 6DD, 4CL, 2CS. Refugees have regular and modified hyperdrive. Refugees will only part with the secret of the modified jump drive at the cost of a second pri-

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mary world. No modification to allegiance roll for this. Refugees' worlds produce 15 RU each per turn.

Die Roll	World Type	Status	Gunboat Diplomacy	Indigenous Forces
2	T*	H	—	1RT
3	S*	H	—	1RT
4	S	H	—	2RT
5	S	N	—	3RT, 1F
6	S	N	—	3RT, 1F, 1SC
7	S	N	—	4RT, 2F, 1SC
8	S	N	—	3RT, 1JT, 2SC, 1TR, 2F
9	P	N	S	3RT, 1JT, 3F, 2SC, 1DD, 1TR
10	P	F Pay 5RU	S	2RT, 2JT, 3F, 2SC, 1DD, 1M, 2TR
11	P	F Pay 3RU	S	2RT, 2JT, 2F, 2SC, 2DD, 1M, 1CL, 2TR
12	P	F	S	2RT, 2JT, 3F, 1MS, 2SC, 3DD, 1CL, 2TR

Note on Gunboat Diplomacy: The attacker must have a minimum superiority of ten missile factors. For every additional ten factors in excess of indigenous forces missiles, add one to die roll.

Jump Charting Table

Die Roll	
1	Sci-Ship lost on second roll of 1 or 2
2	- (= no effect)
3	-
4	-
5	S (= successful)
6	S

Alien Artifacts Chart

Lower Six Chart (First roll of 1, 2, or 3)

Die Roll	Result
1	Improved Beam
2	Improved Screens
3	Doomsday Bomb
4	Microbes
5	Information Bank
6	Transport Beam

Upper Six Chart (First roll of 4, 5, or 6)

Die Roll	Result
1	Nova Trigger Bomb
2	Cloaking Devices
3	Terraforming City In Flight
4	Modified Hyperdrive
5	Information Bank
6	Cache of Warriors



Review

MiG Killers

D. Minch

MiG Killers, by Michael Scott Kurtick and Rockland Russo, is probably the best single air warfare game available. As a game, it's superior to all of its competition in jet age air games, including the venerable *Foxbat & Phantom* and *Air War*. It is even superior to the games of other eras of airborne combat, in that it models the realities of jet warfare better than other games mimic their periods. It has some problems and faults, of course (I've yet to see the "perfect" wargame), but it is unsurpassed as a game of air combat.

One of *MiG Killer's* problems is that it's not produced in New York or Baltimore, so it suffers from almost total anonymity. Being a product of Lou Zocchi's more modest Gamescience operation, it doesn't have the same graphic and printing standards as those gamers have come to take for granted from AH and SPI. In short, the package doesn't glitter, there is a lack of advertising and consumer knowledge but the product is superior in many aspects. A good analogy would be that *MiG Killers* compares to the efforts of gaming's commercial giants the way good beer compares to Budweiser or Schlitz.

Modestly priced (\$7.95) and packaged in a zip-loc bag, *MiG Killers* is a game of modern air warfare, from the dawn of the jet age in World War II to the present (and future) clashes of F-18 Hornets and MiG 25 Foxbat M's. It comes with a reasonably attractive and completely serviceable black and white paper hex-map, 17 pages of rules, charts and notes bound in stiff covers with attractive full-color artwork and counters and information cards for 57 different jet fighters. The selection of different planes available is remarkable. There are cards for everything from the Me262 to the Swedish AJ 35 Draken. These encompass such favorites as the F-104, MiG 23 Flogger and Panavia MRCA Tornado. The selection of aircraft types is weighted towards modern planes but the fighters of the Vietnam and Korean Wars are not ignored. There is even a hypothetical scenario pitting P-80's or British Meteor jets against Me 262's.

The greatest advantage of *MiG Killers* over other games is in its treatment of climbing, diving and turning. There is a "Basic Game" included, making use of more familiar design techniques but the "Advanced Game" has all the pluses. In this version, the concept of turn-mode has been discarded, in favor of the more realistic notion of pilot and airframe limitations on g-forces incurred by turning.

Turn-modes date back to the beginning of board games. The idea of this design option is to imitate the aerodynamic abilities of different planes in turning by requiring them to move different distances in straight lines before changing facing. While this may accurately reproduce an aircraft's turning circle, at certain speeds, it is clumsy in modeling the change in turning radius as speed changes. More than that, it doesn't allow for the desperation maneuvers of pilots, nor the results of turning too tightly. Turn mode games won't let you turn too tightly, a simplification unlike the situation faced by pilots.

In this game, players have the option of turning in any possible radius at any speed. A table in the rules provides the number of straight-line hexes through which a plane must move before turning one hexside and this is the same for all planes. The turning radius changes with the number of g's the player elects to take, from the minimum of 2 to the maximum (for a pilot wearing a hyperbaric "g suit") of 9. It is thus possible to "select" a "turn-mode" to suit your tactics at almost any speed. The different capabilities of different aircraft come from the amount of speed lost in making a turn at different g-forces and the stall speed of the aircraft in a turn. Both of these are tabulated on each aircraft data card.

Modern air combat is a contest not of capabilities, but of limitations. The pilot and plane which can make the best use of the differences in their limitations as compared to the opponent's limitations will be the winner. Since, with the exception of cannon, air-to-air

weapons are dependent on electronics rather than the pilot, the greatest adversary to all pilots in a dogfight is gravity. At least as much attention must be paid to flight profile as to what the other guy is doing. Winning pilots, in *MiG Killers*, as in real life, are those to whom this becomes instinctual.

Besides the improvement in the game system for turning, the systems for climbs and dives are also improvements over other games. As an added improvement over the mechanics of other games, *MiG Killers* is managed with aircraft control sheets, to record speed, acceleration, altitude, climb/dive status, roll attitude and the g force experienced in any turn. This produces a permanent and convenient record of status at all times, reducing both confusion in handling game mechanics and arguments. The "bookkeeping" cost of maintaining these sheets is slight, since they are very well designed.

On the minus side, this is *not* a game for beginners. The rules are decipherable (in most cases easy to understand) but you will find yourself leaning on past wargame experience to interpret some of the rules. The most notable case is the section on climbing, where "zoom climbs" are distinguished from "ordinary" climbs and confusion is the order. Most of the rules are easily understood and none of them are totally incomprehensible—particularly if you've had experience with SPI rules. However, the rules are not as well written as they might be and they will require some thought to be learned.

A lesser drawback is that the counters provided are all one color (light yellow, with black top-view silhouettes) and they can be confused easily in play. Though the physical qualities of map and counters are less than you'd get from AH, SPI or GDW (but the counters are thicker!), the only real problem of graphics is the one-color counter set.

The most serious drawback to the game is the lack of a ground attack module. All of the combat in *MiG Killers* is air-to-air. There are point-defense scenarios, including a bomber-intercept solitaire scenario but none of these involve a simulation of the actual strike on the ground target. If you really want to play a game which includes

the modelling of target acquisition and destruction on the ground, you'll have to wait awhile. It's not part of *MiG Killers*.

In one way, this is a superior solution to the problem of air-to-ground combat. The solution chosen by SPI for *Air War* was force-fit a ground attack system into the game and the result was as close to failure as you can come without actually getting there. Kurtick and Russo chose not to do a ground module if it could only be done halfway. On the other hand, air combat is still only a portion of the modern combat environment and it cannot be completely disconnected from ground combat, as sea warfare can be. Because of this, the lack of a ground attack module in *MiG Killers* is somewhat disturbing, though no more disturbing than the lack of two colors of counters.

Finally, both problems have solutions in additions to the game. *The MiG Killers Expansion Kit* (\$7.95) provides the material necessary to add a second set of counters, as well as some new scenarios and additional data cards. Also forthcoming from Gamescience is *Air Strike!*, which will be not only an addition to *MiG Killers* but a revision of some aspects and an addition of many new aircraft types. When it is released, the complete set of *MiG Killers* and *Air Strike!* will represent the furthest advance of the state-of-the-art in air games.

At present, *MiG Killers* is the best air game around. It is much more advanced than any competitors and also much easier to play. It is more realistic in all respects than the nearest challenger, *Air War*, even though it lacks the ground attack module which *Air War* has and the air-to-air systems of *MiG Killers* are not nearly so involved. *MiG Killers* makes no effort to treat air-to-air missiles on a first-name basis, as *Air War* does. This simplification adds enormously to playability and, in my opinion, does not detract from the realism.

No one can really say what the capabilities of air-to-air missiles are, so the choice of games for you is going to come down to which approximation you like best. *MiG Killers* is a really superior game of air combat. It concentrates on the role of the pilot and gives you all of the pilot's practical decisions to make. I think it's the best and I recommend it to you.

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The mythology of that part of Africa which lies south of the Sahara was not written down until recently, and is still not complete. But the myths of the several tribes were preserved in oral tradition and African art. There are many, many tribes in that part of Africa, and each have their own myths and legends. But yet many of these myths are similar in theme and events, even if the names are different. The following article is designed to reflect this, and is designed to be compatible with the system presented in *Gods, Demi-Gods, and Heroes*, Supplement IV to *Dungeons & Dragons*.

The Gods**MULUNGU — The Supreme Being**

Armor Class: -6 Magic Ability: Wizard, 50th Level
Move: 25" Fighter Ability: Lord, 50th Level
Hit Points: 300 Psionic Ability: Class 6

Known as *Mulungu* in East Africa, the Supreme Being is also known as *Leza* in Central Africa, and *Nyambe* in West and Southern Africa. Mulungu lives in Heaven, and is benevolent towards Mankind. He knows all, sees all, and can do anything. He is Supreme Justice, and the Creator of all things. He is the "incomprehensible being," responsible for good and evil, suffering and happiness.

MAWU & LISA — The Heavenly Twins

Armor Class: -3 Magic Ability: Wizard, 35th Level
Move: 25" Fighter Ability: Lord, 35th Level
Hit Points: 300 Psionic Ability: Class 5

The Fon tribe of Dahomey believe that Mawu (the Moon, and the female) and Lisa (the Sun, and the male) together are the Supreme Beings and the Creators of Mankind and the world.

THE SERPENT OF ETERNITY

Armor Class: -4 Magic Ability: Wizard, 30th Level
Move: 35" Fighter Ability: Lord, 30th Level
Hit Points: 295 Psionic Ability: Class 6

According to the Fon of Dahomey, this serpent holds the Earth together with its 7000 coils. The Serpent lives in waters under the Earth. Its coils set the planets in motion.

SHANGO — The Storm

Armor Class: -2 Magic Ability: see below
Move: 25"/40" Flying Fighter Ability: Lord, 20th Level
Hit Points: 250 Psionic Ability: Class 3

Shango is the Storm god of the Yoruba tribe of Nigeria. He can kill people by breathing fire from his mouth. This is how he shows his anger, and sacrifice must be made to appease him. The ram is sacred to Shango. He appears as a heavily-muscled African, and carries a "Thunder-Axe" (+2 to hit, scoring 10-60 points of damage). He can use Lightning Bolt, Control Winds, Weather Summoning, Control Weather, Teleport, and Fire Ball spells.

DONGO — The Lightning

Armor Class: -1 Magic Ability: see below
Move: 25"/40" Flying Fighter Ability: Lord, 25th Level
Hit Points: 250 Psionic Ability: Class 4

Dango is the god of Lightning of the Songhay tribe. He can fly, and has a magic axe, which besides being +2 to hit and doing 10-40 points of damage, acts as a Lightning Bolt wand. He can use Lightning Bolt, Weather Summoning, Teleport, and Control Weather spells.

TSUI'GOAB — The Rain God

Armor Class: -1 Magic Ability: Wizard, 25th Level
Move: 25"/40" Flying Fighter Ability: Lord, 25th Level
Hit Points: 240 Psionic Ability: Class 2

Tsui'goab is the rain god of the Hottentots. He is a great fighter and magician. He has died many times, but each time came back to life. He is the giver of rain, lives in the clouds, and is only invoked at the first rays of dawn.

KIBUKA — The War God

Armor Class: 1 Magic Ability: see below
Move: 20" Fighter Ability: Lord, 25th Level
Hit Points: 230 Psionic Ability: Class 5

Kibuka is the war god of the Buganda tribe of Central Africa. He appears as a heavily-muscled man. He can use these spells: Fly, Magic Missile, Protection/Normal Missiles, Teleport, Pyrotechnics, Haste, and Strength.

THE RAINBOW

Armor Class: -4 Magic Ability: Wizard, 24th Level;
Move: 40" Druid, 20th Level
Hit Points: 275 Fighter Ability: Lord, 15th Level
Psionic Ability: Class 1

The Rainbow is a strange and dangerous being. It possesses very powerful magic and can end the rainfall. At its end can be found great treasure.

ALA — Goddess of the Earth

Armor Class: 2 Magic Ability: see below
Move: 20" Fighter Ability: Lord, 12th Level
Hit Points: 200 Psionic Ability: Class 3

Ala is "ruler of men, source of morality, and protector of the harvest." She is a goddess of fertility, and also Queen of the Underworld. She usually appears as seated, with a child on her lap, a sword in one hand, and brass rings on her legs. She can use these spells: Obscurement, Plant Growth, Speak with Plants, Plant Door, Pass Plant, Hold Plant, Finger of Death, Speak with Dead, Create Food, Teleport, Animate Dead, and Darkness.

MUSA

Armor class: 2 Magic Ability: Cleric, 12th Level
Move: 20" Fighter Ability: Lord, 15th Level
Hit Points: 170 Psionic Ability: Class 6

Musa is a great traveller and hunter. He knows all that there is to know on Earth.

OGUN — God of Iron

Armor Class: 0 Magic Ability: see below
Move: 22" Fighter Ability: Lord, 25th Level
Hit Points: 225 Psionic Ability: Class 5

Also known as *Gu*, Ogun comes down from Heaven to hunt in the marshes. He is the patron of warriors, hunters, and blacksmiths. He can use these spells: Shield, Haste, Strength, Magic Missile, & Teleport.

OL-OKUN — Owner of the Sea

Armor Class: -2 Magic Ability: Wizard, 23rd Level
Move: 23"/38" swimming Fighter Ability: Lord, 20th Level
Hit Points: 290 Psionic Ability: Class 6

Ol-Okun lives in a palace underneath the Sea. He is surrounded by a large number of human and fishlike attendants.

RIVER GODS

Armor Class: 2 Magic Ability: Druid, 10th Level
Move: 20"/25" swimming Fighter Ability: Lord, 10th Level
Hit Points: 150 Psionic Ability: Class 3

Each river is held to have its own deity. This river-god lives in the river, and is responsible for its continued existence. One of the most important river gods is *Tano*, who is a creator-god. Another important river god is *Bia*.

LAKE GODS

Armor Class: 2 Magic Ability: Druid, 15th Level
Move: 20"/25" swimming Fighter Ability: Lord, 15th Level
Hit Points: 170 Psionic Ability: Class 4

Like each river, each lake is inhabited by a deity. The Lake God, or *Zin*, lives in a palace in the lake. These gods command the fish and other denizens of the lake. If any mortal sees a *Zin*, he is immediately struck dead (saving throw applicable). Two prominent lake gods are *Zin-Twe* of Lake Bosomtwe, and *Zin-Kibaru*.

MUKASA — The Oracle

Armor Class: 3 Magic Ability: see below
Move: 15" Fighter Ability: Champion, 7th Level
Hit Points: 140 Psionic Ability: Class 6

Mukasa is a Demi-god of the Buganda tribe. He is one of the greatest of oracles. His will is communicated to mortals through a priestess. His oracles, though cryptic, never fail to come true. He can use these spells: Commune, Charm Person, ESP, Ventriloquism, Dispell Magic.

ESHU

Armor Class: -3 Magic Ability: Wizard, 40th Level
Move: 25"/40" flying Fighter Ability: Lord, 30th Level
Hit Points: 275 Psionic Ability: Class 6

Eshu, according to the Yoruba of Nigeria, is a divine messenger, and also a guardian of Man. He is very unpredictable, and also violent and crafty. He is very powerful, and only *Mulungu* is more powerful. Eshu is also known as *Legea* to the Fon of Dahomey.

DEATH & KAIZUKI

Armor Class: -2 Magic Ability: Wizard, 20th Level
Move: 25" Fighter Ability: Lord, 24th Level
Hit Points: 190 Psionic Ability: Class 5

These two are brothers. Death seeks to do Mankind harm, while Kaizuki seeks to do Mankind good. Thus these two are always battling each other. They are both the size of giants.

The Creatures

In this category fall: witches, ghosts, were-lions, were-hyenas, and fairies. These are all the same as in the *D&D Monster Manual*.

Artifacts

THE GOLDEN STOOL OF THE ASHANTI

This stool is made of wood and is covered with pure gold, and is highly carved. In it dwells the soul of the Ashanti people of Ghana. The Ashanti believe that if the stool is ever lost or stolen, they will lose their existence.

The Heroes

ODU-DUWA

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Lord, 15th Level
Hit Points: 120 Psionic Ability: Class 1
Strength: 18 (80) Constitution: 16
Intelligence: 14 Dexterity: 17
Wisdom: 10 Charisma: 17

Odu-Duwa was sent to Earth by his brother the Supreme God. He then supplanted the Great God, and became the first king of the Ife. He has a strong personality.

ORANYAN

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Lord, 12th Level
Hit Points: 100 Psionic Ability: nil
Strength: 18 (50) Constitution: 15
Intelligence: 12 Dexterity: 15
Wisdom: 12 Charisma: 16

Oranyan is the son of Odu-Duwa and a great warrior. He retired, but returns whenever his people are in danger. He carries a special staff which acts as a Rod of Lordly Might.

GIKUYU

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Lord, 15th Level
Hit Points: 120 Psionic Ability: nil
Strength: 18 (85) Constitution: 13
Intelligence: 13 Dexterity: 10
Wisdom: 10 Charisma: 12

Gikuyu was another son of Mulungu, and was a great warrior. He is the ancestor of the Kikuyu people of Kenya.

SHAMBA BOLONGONGO

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Lord, 10th Level
Hit Points: 80 Psionic Ability: nil
Strength: 15 Constitution: 12
Intelligence: 18 Dexterity: 11
Wisdom: 18 Charisma: 17

Shamba was 93rd King of the Bushongo people of the Congo. He invented many things, and introduced many others. He hated violence, and abolished bows and arrows for warfare. He was extremely wise.

MADLEBE

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Lord, 9th Level
Hit Points: 72 Psionic Ability: nil
Strength: 17 Constitution: 18
Intelligence: 14 Dexterity: 16
Wisdom: 15 Charisma: 16

Madlebe was a King of the Swazi people of Southern Africa. He was born wearing a magic bracelet. When he cries, he cries tears of blood, and the bracelet says "Tsi, Tsi!" If any try to harm him, the thunder will roar, and lightning will strike dead the would-be assassin.

GARANG

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Veteran, 1st level
Hit Points: 10 Psionic Ability: nil
Strength: 12 Constitution: 11
Intelligence: 12 Dexterity: 13
Wisdom: 8 Charisma: 16

According to the Dinka people of the Sudan, Garang was the First Man. He is the patron of doctors.

ABUK

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Veteran, 1st Level
Hit Points: 10 Psionic Ability: nil
Strength: 9 Constitution: 12
Intelligence: 13 Dexterity: 7
Wisdom: 8 Charisma: 17

Abuk is Garang's wife. She is the patron of women, gardens, and grain.

KINTU


Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Lord, 11th Level
Hit Points: 90 Psionic Ability: nil
Strength: 16 Constitution: 14
Intelligence: 18 Dexterity: 18
Wisdom: 18 Charisma: 14

Kintu was the ancestor of the Buganda people of central Africa. He is very clever and very wise.

EFE

Armor Class: normal Magic Ability: nil
Move: 12" Fighter Ability: Lord, 14th Level
Hit Points: 110 Psionic Ability: nil
Strength: 18 (70) Constitution: 17
Intelligence: 14 Dexterity: 16
Wisdom: 14 Charisma: 10

According to the Pygmies, Efe is the First Man. He is a great hunter and warrior, and has three magic spears, which are +3 to hit, and do 20-80 points of damage.



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Dragon's Bestiary

(formerly *Featured Creature*)

The Horast

Created by Mary Lynn Skirvin

FREQUENCY: *Very rare*

NUMBER APPEARING: *1-2*

ARMOR CLASS: *6*

MOVE: *6"*

HIT DICE: *5+1*

% IN LAIR: *Nil*

TREASURE TYPE: *Nil*

NUMBER OF ATTACKS: *3*

DAMAGE/ATTACK: *1-4/1-4/4-32*

SPECIAL ATTACKS: *20% chance of double stroke with tail*

SPECIAL DEFENSES: *Excellent senses, and near total camouflage*

MAGIC DEFENSES: *Standard*

INTELLIGENCE: *See below*

ALIGNMENT: *Neutral/chaotic*

SIZE: *6 to 9 feet from nose to rump with 5-11 foot tail*

PSIONIC ABILITY: *Nil*

Attack/Defense Modes: *Nil*

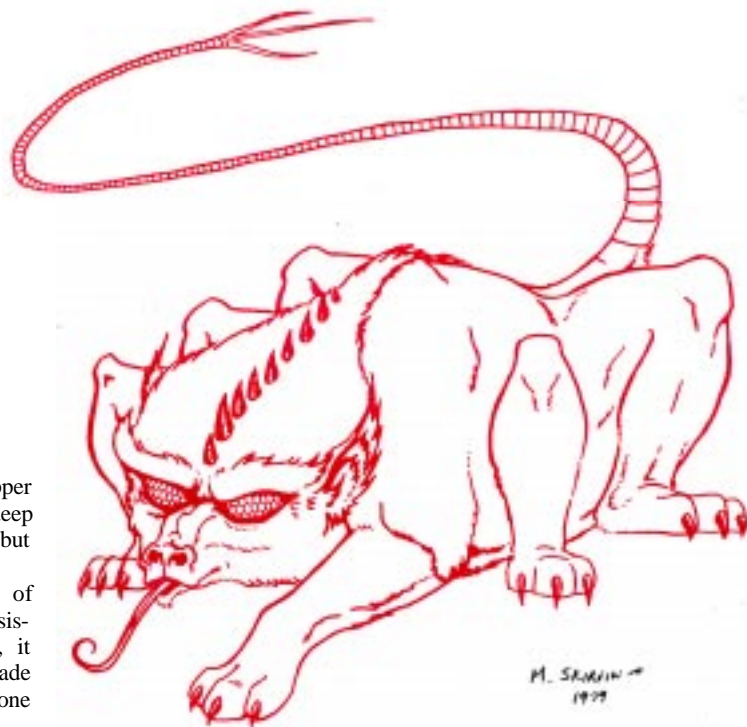
This beast is commonly known as a "whipper beast." The whipper beast is found in most subterranean dungeons or caves, as well as deep forested areas where very little light filters in. It seems to prefer dark, but will not hesitate to enter light in pursuit of prey.

Being somewhat mammalian creed, the whipper is possessed of many self-preserving features. Its fur is stiff and thick, having a consistency like that of a mountain bear. Generally steel-grey in color, it blends very well with the colors common in the average stone-made dungeon. Its pelt is valueless, since it never comes away or stays in one piece.

The Horast's round flat body is muscular and compact for a maximum maneuverability. The six thick legs permit devastating slashes with its claws, and speed in the manipulation of its deadly tail. And, speaking of that feature, the tail is about 5 to 11 feet in length, and is composed of horny segments that move together like a living bullwhip. When thrown forward, this tail can cut through plate armor or thin stone walls. The three barbs at the end are sharp and daggerlike and are treated like slashing claws or stabbing knives. To utilize its tail, the Horast has only to tilt its body forward and whip the daylights out of its opponent.

The whipper's head is low to the ground for maximum safety; the nostrils flared and accented for greater sense of smell. Large, ribbed ears provided excellent hearing, and it also has keen, many-faceted eyes that glow a little in darkness.

A whipper beast has marvelous dexterity: a natural, inborn trait because of its tail. Its mouth and tongue indicate a primarily liquid diet . . . quite probably blood that it would suck up through the funnel-like lower lip. A whipper beast can be befriended, though it generally requires a very high charisma, and a certain element of madness to travel with one.



By gracious arrangement with the author of AD&D, Gary Gygax, monsters appearing in this column are to be considered **OFFICIAL AD&D MONSTERS**. As such, they are as official and authentic as any included in the AD&D MONSTER MANUAL, or any other book bearing the imprimatur AD&D. All submissions to this column must be in the format presented. They should be well thought out, and fill a viable niche in the AD&D ecological scheme.

To that end, we should warn you that we do not intend this column to become a Who's Who of super-powerful or unreasonable creatures. Every creature can be defeated, in one way or another, just as every creature has a peculiar vulnerability. Keep this in mind when submitting to this column. Submissions **MUST** be accompanied by SASE if you want them returned in the event that they are not accepted. Submissions that ARE accepted become the property of TSR Periodicals, just as regular articles do. **Payment for monsters accepted will be \$20**, better than the usual payment rate. Monsters must be well developed and fully explained — illustrated monsters are most desirable, but illustration is not a prerequisite.

Hundred Years War *con't. from page 7*

to resort to forced 'amicable' loans. He even pawned the Crown Jewels in order to meet expenses.⁸ But, after Agincourt, money flowed a lot freer and Henry was able, in 1416-1417, to equip a much more powerful army than he had in 1415.

When Henry landed in France on August 1, 1417, he was able to conquer all of Lower Normandy (that part of Normandy south of the Seine) without interference from the main Armagnac army, which was forced to defend the Ile de France from the Burgundians.

By the spring of 1418, Henry had consolidated all of Lower Normandy except the fortress of Mont St. Michel, which was never to fall to the English. By the end of July, he was ready to lay siege to Rouen, the capital of Normandy and the second largest city in France.

Henry found an unpleasant surprise when he laid siege to Rouen. The garrison was not made up of Armagnacs but of his 'allies', the Burgundians. Events in Paris had shifted the whole balance of power. In June, 1418, the citizens of Paris revolted against the Armagnacs, the Count himself was killed in the fighting. In July, John the Fearless entered Paris and gained control of the King. The Armagnacs retreated south with Charles, the Dauphin (*crown prince*) in tow. John immediately started negotiations with the Armagnacs; a united France would make Henry's task very difficult.

The siege of Rouen lasted over five months. Famine broke out in the town by December. Twelve thousand noncombatants, mostly women, children, and elderly, were expelled from the city. Henry did not let them through the siege lines and they were left to rot in the City's fosse. Inside the walls "a slice of bread now cost a franc or a young girl's honor."⁹ On New Year's Day, 1419, after a mass sortie by the Garrison failed, the City's Burghers opened surrender negotiations. The talks were finally concluded on January 13th and the City surrendered on the 19th.

By May, Henry controlled all of Normandy and he started negotiations with the Burgundians and the Dauphinists, as the Armagnacs were now called. The Burgundians and the Dauphinists also continued to negotiate. In July, 1419, a treaty was signed ending the differences between Burgundy and the Dauphinists. A meeting was arranged between John the Fearless and the young Dauphin on the Bridge of Montereau, over the Seine about 40 miles south-east of Paris. They met on the Bridge on September 10, 1419 and for reasons still unclear, someone in the Dauphin's party killed John the Fearless. This ended any hope for a united France driving out Henry V. The new Duke of Burgundy, Phillip the Good, was driven into the English camp. In his search for vengeance, he was willing to sell out France to Henry. Phillip became Henry's close ally and supported Henry and his successors for the rest of his life.

Negotiations between Phillip and Henry reached a successful conclusion in April, 1420. On May 20th, the English Army entered Troyes, about 100 miles south-east of Paris and Henry V, King of England, met Charles VI, King of France. The next day in Troyes Cathedral, the treaty was signed, with Charles' wife, Queen Isabella, signing for France as Charles was suffering from his madness. For all intents and purposes, Henry had won the war. The treaty gave him everything he wanted. He was declared Heir and Regent of France and the Crown was to pass through Henry's line. To seal the bargain, Henry was given the hand of Charles' daughter, Katherine, in marriage, and, unlike many royal weddings,¹⁰ it appears as if the King and his new Queen really loved each other.

While the Treaty was a personal triumph for Henry, it also committed England to long-term involvement in France. This involvement was to have four main effects, all of which, in the long run, proved disastrous for England and the Lancastrian line.

The military campaign to subdue the rest of France and to defend what the English already held cost money. It had been shown earlier how hard pressed Henry was for money. The real monetary crunch hit in the years following Henry's death. The English crown went bankrupt. Even with the additional revenues of conquered French territory, the Regents of Henry's infant son, Henry VI, were unable to pay the troops. The strength of any medieval king depended on his ability to dispense favors. In the early Middle Ages, these favors were most often in the form of land. By the Fifteenth Century, money was the most common favor. As the weakness of the Crown became more apparent, the No-

bles became stronger. This led to an increasing militarized nobility and 'Bastard Feudalism' (the paying of armed retainers in currency instead of land, as in traditional feudalism) developed. This meant that each of the Great Nobles of England soon had their own private army, independent from the King.

Henry's marriage to Katherine brought into the Lancastrian line the tainted blood of Charles. Henry's son, Henry VI, was to have the same fits of madness that plagued his maternal grandfather. This, along with the bankruptcy of the Crown and a strong militarized nobility, was to lead directly to the War of the Roses.

The fourth effect of long term English involvement was the development of French nationalism. France was to be rallied by a 17 year old peasant girl, Joan of Arc. She was able to persuade Charles, the Dauphin, to seek his birthright and to be crowned Charles VII. Charles was able to expel the English and his son, Louis XI brought about a revived French monarchy in the 1460's.

So, the long term political effect of Agincourt was to cause England to collapse into civil war and anarchy, while France was to recover from its own civil disorders.

The most obvious military effect to come out of Agincourt was that Henry was able to conquer northern France without facing the French in open battle. Henry's campaigns after Agincourt were wars of sieges. After Agincourt, the English must have seemed invincible to the French and the English must have felt that they were unbeatable. This cocky attitude of the English led to the only two land battles to be fought during the rest of Henry's reign.

The first battle was the Battle of Valmont, fought from March 9th-11th, 1416. Thomas Beaufort, the Earl of Dorset, foolishly led a raid of 1080 men-at-arms and archers from Harfleur. They were trapped by a 3,000 man Armagnac army two days from Harfleur, near the village of Valmont. During a day long battle, Dorset was severely wounded and he lost 250 men. At nightfall he was able to fall back towards Harfleur. He was able to avoid detection until he was within sight of Harfleur, two days later. There, the French caught up with them, and, rashly dismounting, rushed down from the cliffs to a straight fight against the exhausted infantry in the low-lying land below. The English had the better of the hand-to-hand fighting, the French were routed, and the English marched into Harfleur with 800 prisoners.¹¹

This minor battle was nearly a major disaster because if Dorset had been defeated, the French could have easily taken Harfleur as its garrison had been depleted to provide men for the raid. The second battle, fought after the Treaty of Troyes, was an English disaster. In March, 1421, Henry had gone back to England with his new bride, leaving France in the hands of his younger brother, Thomas, Duke of Clarence. In response to a raid of 5,000 French and Scots, he gathered an army of 4,000 men. On the night of March 22nd, while his archers were off scavenging, Clarence learned that the French were in the village of Bauge, only a few miles away. Clarence charged the French before the archers could return, with about 500 men-at-arms. In the melee (it hardly deserves to be called a battle) Clarence was killed and the English were totally defeated. Only the Earl of Salisbury, Henry's best general, was able to save the archers and allowed the army to retire to Paris.¹²

Both battles, fought while Henry was in England, showed how the victory at Agincourt had gone to the English's head; both of the battles were foolish moves on the English part. The English had lost all respect for the French men-at-arms. But, Valmont had come close to being a major disaster and Bauge was to raise the morale of the French as it showed that the English were not invincible. Bauge caused Henry to return to France for what turned out to be his final campaign.

The French showed, at Agincourt, that they were slow learners. Agincourt was the third time that they had been beaten by the English defensive tactics. At Crecy, the English beat off French cavalry attacks. Seeing that the English won their victory by fighting on foot, they dismounted to fight the Black Prince at Poitiers. All this did was give the English archers more time to shoot at them. Charles V and his Marshall, Bertrand duGuesclin, developed the most effective strategy to use against the English. The strategy was for the French to avoid the English army. From 1369-96, duGuesclin reconquered much of the territory that had been sieged by Edward III. In this 27 year period, no major battles were fought. duGuesclin, after learning where the English were, went in a

different direction and captured towns. Perhaps the reason why duGuesclin was able to avoid battle was because he was a commoner. France's knightly marshalls, brought up with the ideal of Chivalry, were to fight time after time and get defeated time after time.

After Agincourt, the next major battle (Bauge and Valmont cannot be considered major battles) was to occur after Henry's death in 1422. While Henry was alive the Dauphin would not risk a battle. In 1423, The Dauphin finally allowed his commanders to start a offensive with a combined French-Scottish army of 15,000 men. In June they besieged the town of Cravant. A joint English-Burgundian army marched to the town's relief. The French, showing that they might have learned something from the English, formed a strong defensive position. But, the English, led by the Earl of Salisbury, out-flanked the French position and in a day long fight, the French were routed. The French lost over 7,000 killed or captured.¹³

An even more important battle was fought in August, 1424. The Battle of Verneuil, often called a second Agincourt, proved that the French still had not learned its lesson. In July, 1424, John, Duke of Bedford, brother of Henry V and now Regent, in France, for the young Henry VI, marched into Dauphinist territory with an English army of 9,000 men. They were met near the town of Verneuil by a combined French-Scottish army of 17,000 men. Apparently some of the older French commanders did not want to offer battle to the English. They preferred duGuesclin's strategy and wanted to raid Normandy as Bedford had to strip the English garrisons in order to form his army. But, the younger French nobles and the Scots, who had not been at Agincourt, wanted to do battle and their view prevailed.

Bedford was to prove, in this battle, that he was just as good a general as his older brother. He formed the English up in its traditional formation of archers and men-at-arms. The only difference was that Bedford deployed 2,000 archers as a reserve because he was not able to secure his flanks. The French formed two battles, side by side, the left battle consisted of 9,000 French, the right battle contained 6,000 Scots. Six hundred cavalry were deployed on each flank.

The battle was initiated, as at Agincourt, with the English advancing to within bowshot of the French. The French responded with a general advance. But, from here things begin to differ from Agincourt. The field at Agincourt had been muddy and this slowed down the French advance. But, at Verneuil the field was dry and hard.

The cavalry on the English right reached the archers before they could finish setting up their stakes. The archers broke and the cavalry began to roll up the English flank. The English reserve was able to rally the retreating archers and the English counterattack broke the French battle, which retreated to Verneuil, with the English in pursuit.

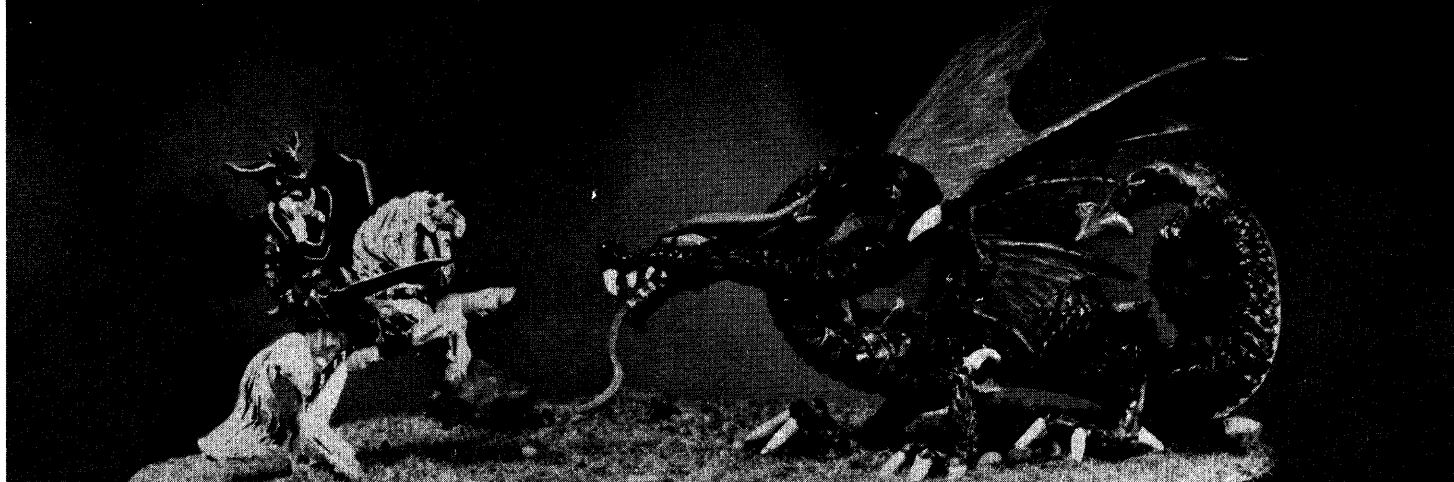
Meanwhile, the English left was hotly engaged with the Scottish battle. The cavalry on this flank took advantage of this, and of the open terrain, to avoid the English archers and they looted the English camp. The English reserve, after dealing with the cavalry on the right, drove off the French cavalry on the left. They then wheeled to the right and charged the exposed Scottish right. To make matters worse for the Scots, the men-at-arms from the English right, leaving the archers to pursue the retreating French, hit the Scots in the rear. No quarter was asked or given and the entire Scottish battle was destroyed.¹⁴ The French-Scottish army lost 7,000 men and the English lost 1,000 men.

Verneuil was the last great victory for the English in the Hundred Years War. Five years later, Joan of Arc rallied the French and in the 1430's a new French army appeared. The French finally learned the lesson of Agincourt and a professional standing army, under direct control of the King and independent of the nobility, was developed by such great French soldier-statesmen as John Couer and Jean Bureau. The bankrupt English Crown was unable to stop the new French army and by 1453, all of France, except Calais, was once again in French hands.

By 1453, the situation in France and England was just the opposite of the situation in 1415. Now England had a weak king and was being torn apart by civil war. France now had a strong monarchy and the strongest

(con't. on page 32)

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Who Was That Ballerina With A Sword?

by J.D.

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DYING GUARDSMEN AS THEY RUSH TOWARD THE GATEHOUSE AND HOPEFULLY-



ESCAPE! EXCUSE ME, OH GREAT MASTERFUL AND WISE EVIL WIZARD, ... BUT



"WE DON'T KNOW SIRE, THEY HIT US SO FAST!!" - "WHO?, WHO ARE THEY CAPTAIN? ... WELL SIR, UH...."



PRELIMINARY REPORTS SEEM TO, UH, INDICATE THAT IT WAS CINDERELLA AND HER FAIRY GODMOTHER... BUT...



WHAT! THOSE SWINE JUST STOLE MY FAVORITE CHARIOT!!



HAUL ASS FRED! I CLEARED THE GATE HOUSE AND OPENED THE DOORS!

Bazaar of the Bizarre

Readers who remember the old Strategic Review will need no introduction to this column. Those of you who have not had the opportunity to see *SR* will be pleased to learn that the column deals with magic items which can be added to D&D — or AD&D or any other fantasy adventure game for that matter. How regularly this column will be run depends entirely upon submissions we receive, so if you wish to see more interesting magic items, be sure and contribute some yourself! Remember that we don't want only artifacts and relics either (in fact, the fewer of them, the better). Low-power items are most desirable, as are those with limited usage. We hope that you will enjoy this month's offering. Please send your submission along so it can be shared by all other readers!

BAG OF WIND by Gary Gygax

A magical *bag of wind* (not to be confused with a windbag, which I have been accused of being from time-to-time) appears to be a normal large sack, but very careful examination of its drawstring will reveal that the cord is woven of special fibers and radiates a dim magic if this is checked for. When the *bag of wind* is drawn shut, a bow tied, and a magical word spoken, the *bag* fills with air — appearing then as a normal sack filled with some form of goods such as clothing or the like, as it will seem lumpy and weigh only about 14 pounds or so. The possessor of the item may at any time loose the bow knot and release the wind which the bag contains. The effect of the wind depends upon the type of *bag of wind*, as detailed below.

The Bag of Aeolus: This sack contains one gust of each of the four separate winds (*Boreas*, *Euros*, *Notus*, *Zephyrus*) described hereafter. These can be loosed one at a time, on command, and the *bag* retied after each such release. If the possessor wishes, however, he or she can release all four winds at once. Such a release will equal the whirlwind effect of an air elemental, the whirlwind lasting four rounds; the four winds will increase the strength of any one air elemental in range to a full eight hit points per hit die, regardless of the number of hit dice of the elemental. The range of the released winds is 6". Direction of their effect is determined by the mouth of the bag when opened.

The Bag of Boreas: When this sack is loosed and the command word spoken, a blast of freezing wind shoots forth. Creatures within 3" take 2-12 hit points of frost damage, those within 3" to 6" take 1-6 hit points of damage, and all small flames and fires of non-magical nature along the 2" wide course of the wind gust will be extinguished.

The Bag of Euros: The release of this puff of air effects an area 3" broad by 3" deep. All creatures within this area are effected by a langor which causes them to deduct one pip from their initiative dice. They will also be 10% less likely to react unfavorably and attack due to this langor, unless they are already angry, hostile, or engaging in combat. Fires are only fanned by this release.

The Bag of Notus: By opening this sack, the possessor releases a gust of hot, dry air which causes 2-8 hit points of damage to all within 3", 1-4 hit points of damage to those from 3" to 6" distant and within its 2" broad path. Water dwelling creatures will take double damage from dehydration. All fires and flames are affected as described for *Boreas*. *The Bag of Zephyrus:* A gentle breeze issues forth when this sack is untied, and all those within its 3" broad by 4" deep area of effect

are so refreshed that they gain from 1-4 previously lost hit points. In addition, all creatures within this area add one pip to their initiative rolls for the next four turns. Flame and fire are simply fanned by the release of this zephyr.

The command word necessary to release the wind or winds contained by one of these *bags* will typically be magically written upon the container. Of course the possessor will possibly know the word in the case involving non-player characters initially owning the item.

Each *bag of wind* can be used a maximum of four times before its magical powers are lost. Naturally, any such *bag* found might have been previously used, so the number of magical wind releases contained within can vary from 1-4. The *Bag of Aeolus* is entirely drained if all four winds are released at once, and if any one of the separate winds has been previously released, the whirlwind function of the sack will not work.

Anytime a magic bag is found you may assume there is a 1 in 4 chance that it is a *bag of wind* rather than the type indicated on the miscellaneous magic table. If a 1 is rolled, it is a *bag of wind*. Roll d6, and use the table below:

Roll	Die	Result
1		BAG OF BOREAS
2		BAG OF EUROS
3		BAG OF NOTUS
4		BAG OF ZEPHYRUS
5		BAG OF AEOLUS
6		roll again using d4 instead of d6



Divine Right *con't. from page 19*

mountain hexes) because any alternative means for expressing the special conditions of mountain fighting would have been unjustifiably complex. In the main, however, it is the designers' conviction that most such terrain adjustments have little realistic foundation. Not until after the Napoleonic Wars did tactics begin to make significant use of terrain features. No matter what the *general* terrain type is in a hex, there is always a level space for the type of parade ground charge and counter-charge that typifies Minarian tactics.

We wrote our siege rules as we did (by which the attacker takes no losses while a fallen castle eliminates the whole defending population) to stimulate the imagination of the defender. We want defenders to plan ahead to avoid sieges or to deal with them in a manner more intelligent than merely distributing garrisons all over his territory. Consider that siege assaults do not usually expose the attackers to the defenders' blades. They make more use of tunneling, famine attrition, treachery and generous surrender terms to capture a castle. The garrison disappears, sometimes by massacre, sometimes by capture, sometimes by being sent home — under oath not to bear arms again.

Ship combat is not affected by the presence of land regulars in order to make naval counters more important. This is all to the good, for Minarian naval tactics depend heavily on missiles — ballistae and catapults.

Ships were made easily replaceable because an item made too precious is too valuable to lose. We envision the elimination of a fleet counter does not mean every ship in it is captured or sunk. A few are destroyed, of course, many more are damaged or scattered. To recreate a fleet the strays must be gathered and the damaged dry-docked — as well as a few new ships launched to the colors. Depending on circumstances, this might be done very rapidly.

If players wonder at our decision to divide ability to retreat before combat along racial lines, we must explain it this way: the capacity for successful retreats is influenced by tactical doctrine, efficient scouting, discipline, the leader's craftiness, and the troops' hardiness. The abilities

of the non-human races of Minaria are assumed to exceed those of humans in one or more of these areas. The magic units are even more elusive; their divinations, ESP and other resources make them hard to entrap.

On the other hand, the barbarians are granted poor retreat capabilities. Their mob organization is unwieldy and inflexible; the rank and file pay little heed to chiefs when plunder offers itself; and, alas, they often scorn retreat, lusting for glorious battle instead.

The personification of kings in *DIVINE RIGHT* made leader units important. In early design, since the elimination of one of these units causes the loss of a whole kingdom's regulars, some players tended to put them in safe storage inside powerful castles. This was not right; a king of a medieval fantasy land belonged at the head of his troops. The problem was solved by taking into account that a king could instill better discipline and drive into his men by his personal direction. Leaders acquired the ability to increase the movement allowance of regulars and some of them eliminated the effects of rough terrain. As movement is important in *DIVINE RIGHT*, the player who used his leaders aggressively tended to run rings around unled troops. No wise player could put up with such a disadvantage, so soon kings were placed at the head of their armies where they belonged all along.

Players consider themselves lucky when they acquire the services of any of the special mercenary leaders. These units often have unique abilities that greatly contribute to tactical success. Although they do not have personality cards, they stand out as individuals too. If he should acquire, say, Juluute, a player has won a mighty friend. Should he perish in a dungeon or the height of battle, the player-king feels the pangs of loss.

DIVINE RIGHT presents the players with a rich portion of magic. Magic that would have any meaning in game terms had to be of a *big* nature. The talent for walking through walls probably could make no difference on the scale of *DIVINE RIGHT*. On the other hand, the power to rain fire down on an army to destroy it or the ability to create gold for the raising of a mercenary troops has possibilities. Theoretically,

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real magic would break the rules of the physical universe. Likewise, the magic in *DIVINE RIGHT* "breaks the rules," in a limited and prescribed way, of course.

Those factions lucky enough to gain control of magic should utilize it to its full potential, gaining considerably thereby.

Two of the magical elements of *DIVINE RIGHT* actually introduce the concept of the quest to an already richly endowed wargame. Players must brave difficult terrain, often subject to the menace of barbarians, supernatural beasts and goblins to reach the Temple of Kings. Even then there is a chance that the gods themselves will strike the daring king down. Should the quest be successful, the hero must bustle back the way he came, carrying the miracle weapon to the aid of his beleaguered army. On the other side of the map kings sacrifice thousands of men in hopes of winning the powers of evil to their cause; the price is high, but so are the rewards.

As is to be expected, a few changes were made to the original design by the developers at TSR. The submitted version incorporated a magical unit we called "The Werewolf," the product of a curse of the Wandering People. There was an elaborated use of the Usurper in an optional rule we called "Civil War." This was a means for dividing the regulars of a kingdom against each other under rival leaders. Both these elements were lengthy in explanation and had to be dropped in the interests of brevity.



The most important change to come out of playtesting was the manner of acquiring the Special Mercenaries. Originally, we allowed the Special Mercenary cards to return to the deck. When they appeared in the hands of another player, he could use it to steal control of that mercenary. This rule was meant to acknowledge the sell-sword character of these units and it worked well in games of two and three players. Unfortunately, when four, five, or six persons played, the Special Mercenaries changed factions so often that Juluute, Schardenzar and the others looked like the most fickle turncoats. What an injustice to those great heroes!

In advising strategy for *DIVINE RIGHT*, the designers admit right now we don't know the best moves for every circumstance. We will certainly read with interest any articles that appear discussing gamers' experiences and ideas regarding *DIVINE RIGHT*.

Because of the great changeability of the elements of *DIVINE RIGHT*, with different personalities, different distributions of mercenaries and magic, and different player-kings, no perfect plan for victory in *DIVINE RIGHT* shall ever exist. But the players who keep certain points in mind will fare well.

The player-king's own regulars are the most dependable by far. They can never be lost to deactivation or assassination of their king. They will not defect like mercenaries. Usually every effort should be made to keep them up to full strength by careful choice of combat situations and replacement. No player can be despised if he commands an intact force of regulars upon the map.

When a player-king is in a stack, think very carefully before engaging him in a low-odds battle; his death or capture all but eliminates the

controlling player. Non-player kings may be utilized with a little more boldness, but avoid recklessness. The loss of an important ally can turn a victorious march into an ignominious retreat.

Armies are small; replacements arrive irregularly. Seize upon chances for high-odds attacks, but avoid falling victim to them. If an attack goes badly, try to use undependable allies or mercenaries to absorb the losses.

Never underestimate the power of a barbarian. These cheap, readily generated troops can bedevil strong kingdoms on both sides of the map. Usually a rival is forced into barbarian recruitment just to ward off the threat. Should Juluute Wolfheart join your faction, put him atop a big stack of barbarians as soon as possible. His mobility added to the power of the barbarian horde will remind your quailing opponents of Attila the Hun.

Capture those castles! They're worth victory points. Better yet, go for royal castles, whose capture will soon force an allied king to make peace.

Armies are too small to be of use as castle garrisons. To protect your castles, maintain a strong mobile field army. An enemy conducting a siege cannot deploy his troops to greatest advantage. He can be bested if a strong attack falls on his divided forces. If it is *really* necessary to prevent a siege, combat units can defend the hex from outside the walls. Generally this strategy pays only if the castle is very valuable and the troops are very expendable (barbarians perhaps). Then, too, there is always the chance that diplomatic pressure can force the deactivation of the sieging army, thereby sparing the castle.

An active ambassador is worth an army in the field. The size of a faction's alliance is dependent on the ambassador's success. There is never a lack of tasks for an ambassador. If nothing else, he should be sent to enemy allied kings to convince them to go home. If a particularly strong one is particularly obstinate, there is the possibility of assassination.

If possible, choose allies that will bring large regions under control, nestling your home kingdom deep in friendly layers. On the other hand, a timely alliance can be used to threaten the enemy's flank or rear. The ploy might make him send his main force against the ally or at least force him to hold back substantial troops for home defense. It serves ill to conquer all the world and lose your own royal castle.

Generally speaking, garrison all the replacement hexes belonging to an enemy player-king that fall into your control. When garrisoned they cannot be used to re-enter the units associated with the hex. A player-king deprived of his regulars is little better than a mountain bandit.

We are grateful that the rule book includes a large amount of background literature to the world of Minaria. As a way of presenting an adventure world; a game serves as well as a lengthy novel. It is not easy to say whether the game created the world or the world created the game. Aspects of each reinforced, as well as elaborated upon the other. We recognize that the history of Minaria is a bit whimsical. It is never, we hope, slighting. Humor is not out of place in fantasy, if it is not used to belittle the genre. The realm of fantasy is a fount of limitless pleasure and we hold it in measureless respect.



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Divine Right*

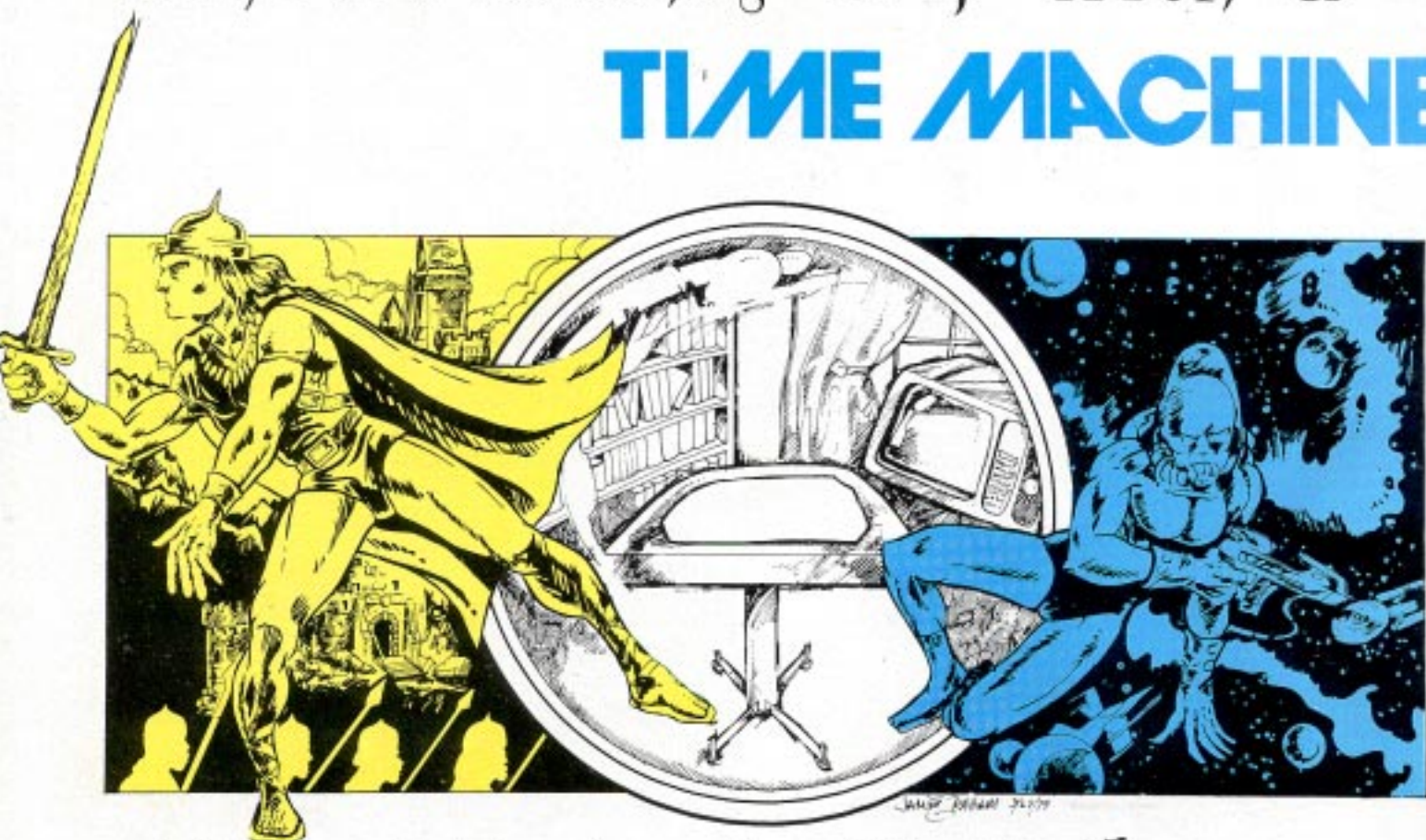
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