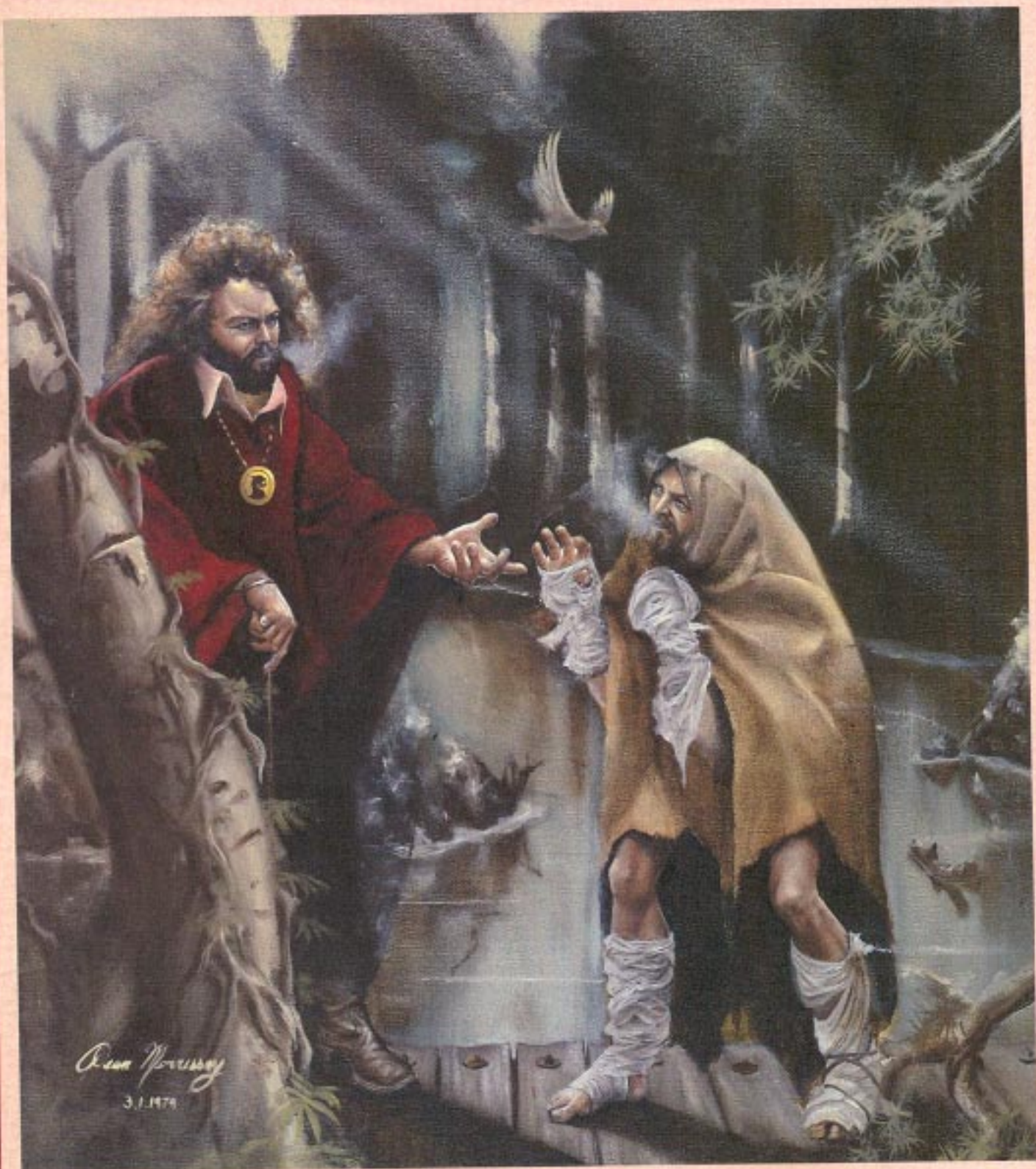


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Good-bye 1980, hello 1981. And hello to a couple of new (and pretty, I might add, if I won't get accused of sexism) faces here at Dragon Publishing. New, or at least relatively new, to our sales and circulation department is Debbie Chiusano—Debbie actually has been with us since last October, but this has been our first opportunity to formally welcome her in print. The most recent addition to our organization is Marilyn Mays, added just last month to our editorial staff. Let's hear it for the new kids on the block!

We're also happy to welcome two other people to the official list of those who help make Dragon magazine the leader in the field. Their names are Roger Moore and Ed Greenwood, and they have accepted appointments as our first contributing editors. Their names should already be familiar to regular readers of Dragon magazine, since the two of them have appeared on these pages as authors more than 20 times in the past year. In their new roles, Roger and Ed will be published as authors at least as often as they have been in the past, because they have both established themselves among the best article writers in the business today. In addition, they may be asked to produce articles on special assignment for Dragon to fill a specific need. Or, they may be called upon to help our overworked office staff handle the evaluation and refinement of manuscripts submitted by other writers. As the title suggests, they will "contribute" in whatever way their services are most needed at a given time.

It would be nice to have them actually in the office with us, but unfortunately neither Ed nor Roger is even in the U.S. at the moment. Ed is a resident of Don Mills, Ontario, Canada. He is a student in journalism at Ryerson Polytechnical Institute, and has been "hooked" on AD&D since the *Players Handbook* was published in 1978. He has done many types of writing for the magazine, including several contributions to Dragon's Bestiary and Bazaar of the Bizarre as well as longer articles such as "From the City of Brass to Dead Orc Pass," an examination of the potential uses of gates in AD&D (Dragon issue #37).

Roger is stationed in Mannheim, Germany with the U.S. Army and works as a behavioral science specialist—a job which, not coincidentally, has a lot to do with cer-

tain aspects of role-playing and the benefits derived therefrom. He and his wife, who is the typist and a behind-the-scenes collaborator, have been responsible for more than a dozen short articles and stories published in Dragon magazine within the last year. Roger's name is on the alchemist and astrologer NPC articles in this issue, and in Dragon issue #44 he became the first author to have two creatures featured in Dragon's Bestiary in the same magazine.

With the start of a new year, it seems appropriate to reflect a bit on the past year and look ahead a little to the future. Last year at this time Dragon magazine was 64 pages long and our circulation was about 11,000 copies per month. Now the size of the magazine is consistently 80 pages or more (last month's issue contained 112 pages) and it looks like we'll be printing 45,000-50,000 copies of this issue (print runs are never decided until everything, including this column, is in type). It appears that Dragon is at last coming of age.

Changes you can expect to see in 1981? Lots of 'em, from a new type face for body copy to a complete physical layout facelift. We are constantly negotiating with new artists and authors, so don't be surprised if you see some "big-name" artists' works on the covers and writers' articles and stories inside. Our increasing circulation will allow us to continue to expand the magazine's length, so you'll be seeing expanded coverage of all aspects of games and gaming, including some areas not presently covered.

It is a great feeling to be able to sit here as editor of Dragon magazine and report such success and look forward to new plans, but being editor of a magazine is something like being captain of a ship: you can't do anything without a crew. The combined efforts of Kim, Bryce, Marilyn, Debbie, Dawn, Corey, Cherie and Roger deserve the lion's share of recognition, along with the freelance artists and authors who provide us with our material, the advertisers who buy space in our pages, and, of course, you, the reader, who ultimately keeps us in business.

DragonTM

Vol. V, No. 7 January 1981

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We've put it all together for our first issue of *Dragon* magazine for 1981—and now it's up to you, our readers, to take it apart and put issue #45 to good use. In the center of this month's presentation you'll find the Dragon Dungeon Design Kit—cardboard reproductions of walls, furniture, and accessories which can be arranged by a referee to give players a two-dimensional look at what their characters have gotten themselves into. The kit also includes a two-sided grid sheet (squares and hexes) and instructions and suggestions on how to put the components to their best use.

Our first cover painting of the new year comes from an old friend—Dean Morrissey. This most recent piece represents his fifth appearance on the magazine's cover — making him, quite logically, the dean of all our cover artists.

SPECIAL ATTRACTION

The Dragon Dungeon Design Kit. 38

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Leading off the article section this month is a pair of pithy pieces from the pen of Robert Plamondon on how to put poison gas into your dungeon— and how to get it out, by incorporating a ventilation system into your subterranean world.

Next in line are a couple of essays by Roger Moore in our continuing series of non-player character classes for use with *Advanced D&D™*, the Astrologer and the Alchemist. Actually, the new NPCs in this issue number three, counting the Archer subclass which is detailed in Leomund's Tiny Hut as part of Len Lakofka's examination of missile combat.

If the charts in the *Dungeon Masters Guide* for determining magic items in the possession of a randomly created party don't go far enough to suit you, look into Philip Meyers' "Magic Items for Everyman," an expansion of those charts which is more suited for assigning magic items to individuals or parties of a certain level.

Creativity is the topic of a pair of articles in the "Up On A Soapbox" section. Kristan Wheaton addresses the general subject of being a creative game-player, and Lew Pulsipher attacks the issue from a specific angle — namely, what should a DM do about characters who have become too powerful to be handled in a "normal" fashion?

Have you ever wanted to try your hand at writing for *Dragon* magazine or one of the other gaming publications, but didn't know what to do and how to do it? Author Robert Plamondon and assistant editor Kim Mohan have "teamed up" on an article which, one way or another, should answer any general questions a would-be writer might have.

Top Secret players will enjoy rummaging through another one of the Rasmussen Files, wherein *TS* author Merle Rasmussen puts forth rule additions and modifications to make spying more satisfying.

Castles weren't nearly as rare in their heyday as most people think they were, according to author Michael Kluever, and there's no reason why they need to be scarce in an adventure or a campaign. either. His descriptive and historical essay will allow a player or DM to choose and "construct" the type of castle which best suits the environment and circumstances.

Regular features which can be found inside this issue include another installment of *Minarian Legends* by *Divine Right* author/designer Glenn Rahman; another of Bryan Beecher's scenarios for Squad Leader, John Prados' discussion of "gamespeak" in *Simulation Corner*, a dice-rolling program for the pocket calculator, described and listed in *The Electric Eye*, Mark Herro's computer-gaming column, and a batch of strange new magic items—some of which may seem familiar to you—in *Bazaar of the Bizarre*.

We've added three more cages to the *Dragon's Bestiary*, and this time the new creatures are all desert dwellers. The next pile of shifting sand you see may be a lizard in disguise!

This installment of *Dragon's Augury* takes a look at three games that are about as varied in theme as three games can be — *Bloodtree Rebellion*, *Space Marines* and *Grail Quest*

All in all, there are more than 30 different articles and features on the pages which follow this one. Unless you're a very fast—or a very finicky—reader, this issue of *Dragon* magazine ought to last you until we put the next one together —Kim

New

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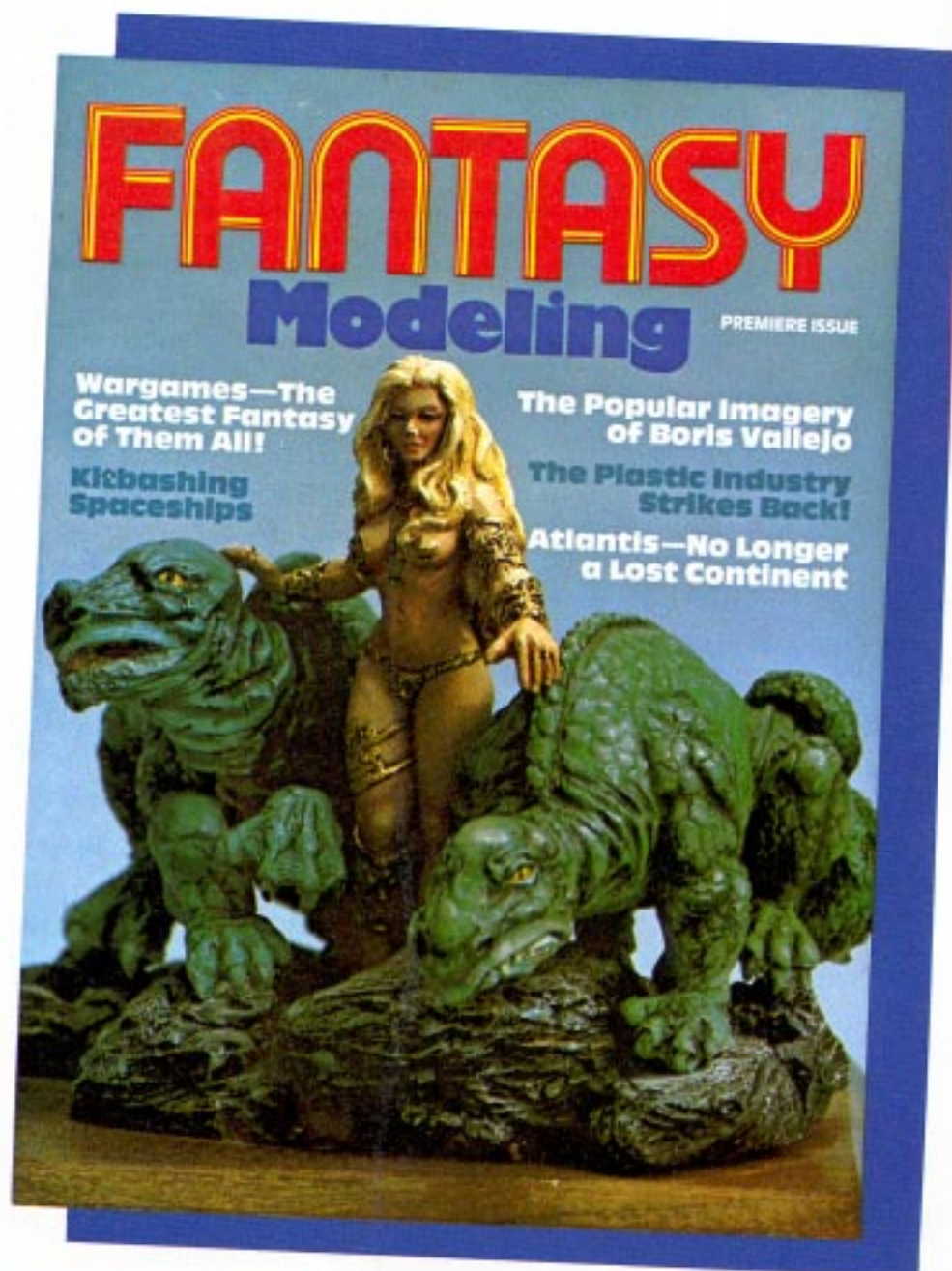
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"Helpful"

Dear Dragon:

In the last six months I have seen no less than seven novice D&D® groups spring up. Normally I would welcome all these new players with open arms, except for the fact that all the DM's practice first-degree character inflation. For instance, one DM I know started a newcomer to the game as a 10/9/8 M-U/Cleric/Fighter with a ring of 43 full *Wish* spells, a +13 war hammer, and to top it off this character had a modest -23 armor class. This character was sent through TSR's Giant series (modules) with 22 other party members just as strong as he was. The party, as could be expected, not only suffered no deaths, but no damage either.

Now to my point: If *Dragon* could run more articles like Len Lakofka's "Starting from Scratch" in issue #39, the whole D&D world would benefit. I have been DMing for about 2½ years, and I found the article very helpful; to a beginning DM it would be invaluable. So keep those helpful articles coming.

Adam Benowitz
Plymouth Meeting, Pa.

"More AD&D"

Dear Editor:

I have been very happy with the improvements that I have seen in *The Dragon* since I began subscribing about a year and a half ago. My favorite improvement has been the inclusion of dungeon modules and games in the magazine.

I'm writing this letter in response to a statement made a few issues ago about the lack of reader response to the boxing game *Ringside* included in the magazine. You seemed to feel that because there was no mass protest to a boxing or sports game in the *Dragon* that the readership didn't mind.

I did not care for the boxing game (and would not like to see any more sports games in *Dragon*), I didn't like the module for *Top Secret*, and didn't care much for the *Traveller* module in the last issue (#43).

I would like to see more AD&D™ type dungeon modules included in the magazine and fewer non-AD&D enclosures. I have enjoyed the dungeon modules that you have printed very much (I can't wait until the bold adventurers in my campaign reach levels appropriate for

them to adventure within these areas) and I for one would love to see more of these modules.

If any other readers agree with me, please write to the editor and voice your opinion. How else can he find out what the readers prefer to see in the magazine?

Bill Anspach
Saginaw, Mich.

Bill's letter raises a point which is a constant dilemma to us at Dragon Publishing: How can we give our readers what they want to see in the magazine, and how can we be sure we're doing that?

We don't expect everyone to like everything we print. The Field of gaming is becoming larger and more diverse with every passing day, and Dragon is doing the same thing with every monthly issue in an attempt to satisfy an ever-widening audience. The roster of role-playing gamers is no longer exclusively made up of people who prefer fantasy, or play fantasy games to the exclusion of all others. Top Secret and Traveller, not to mention dozens of other non-fantasy games, have developed large followings. Any magazine which purports to be an "adventure role-playing aid" (like it says on our cover) has a responsibility to acknowledge and accommodate that audience. And that, in philosophical terms, is the main reason why Dragon has presented modular playing aids for those games in recent issues.

Still, the magazine primarily covers fantasy role-playing, particularly the Dungeons & Dragons and Advanced Dungeons & Dragons game systems, because we know that people who play role-playing games, as a group, are primarily

(Turn to page 64)

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RESCUE AT RIGEL

EPYX

Gas 'em up and smoke 'em out

by Robert Plamondon

Players in dungeon adventures are often confronted with situations involving poison gas, heavy smoke, and various magical clouds. Dungeon Masters who have to do the refereeing on gas attacks find no help in the existing rules, even for such basic questions as, "How long until the smoke clears?"

First, let's take a look at what we're dealing with. The three kinds of noxious vapors normally encountered in dungeons vary considerably in nature and deadliness, so they should be examined separately.

Smoke

Smoke is the least lethal of the gases found in dungeons. Although smoke contains carbon monoxide and other unpleasant substances, it rarely kills adventurers because the unpleasant effects of smoke force everyone to flee long before the lethal effects arise. A smoke-filled chamber in a dungeon is inaccessible because no one can function while coughing and gagging, not because they'll be dead if they enter.

Poison gas

Poison gas, on the other hand, should ideally be detectable only in near-lethal quantities, and should kill very quickly. It should also be highly volatile so that it will fill a room quickly and then be dissipated without leaving residue on the room's surfaces. Three gases that fit most of these specifications are phosgene, chlorine, and hydrogen cyanide.

Phosgene is a choking gas which kills in less than three hours through lung damage. It smells like green apples or fresh-cut grass.

Chlorine is a greenish-yellow gas which kills in the same manner as phosgene. It has a very strong odor (like bleach), but is suitable for traps where the gas is released from a sealed container. Chlorine kills in just a few minutes.

Hydrogen cyanide is a colorless gas which smells very faintly of bitter almonds. It kills by poisoning the central nervous system and by interfering with oxygen transfer in hemoglobin. Hydrogen cyanide kills in fifteen minutes or less, and is probably the best gas for dungeon traps.

A typical poison-gas trap is a glass container full of highly pressurized poison gas. When the container is cracked it explodes, filling the room with poison gas almost instantly.

Preparation of poison gases is difficult and dangerous. The chemical reactions that produce these gases are generally explosive, and Alchemists find it difficult to make equipment sturdy enough to keep from killing all involved. This tends to keep poison gas rare and expensive. Flasks of poison gas recovered from dungeons are salable to Alchemists for 500 to 1,500 gold pieces each.

Chlorine is prepared by dripping hydrochloric acid (from animal stomachs) onto pyrolusite (a mineral). Alternatively, it can be obtained from Green Dragon's breath.

Phosgene is prepared by mixing chlorine and carbon monoxide in the presence of activated charcoal at 200 degrees C.

Hydrogen cyanide is prepared by passing a mixture of ammonia (distilled from the horns of oxen), methane (from dung), and oxygen (made by heating mercuric oxide) through a slowing platinum gauze.

There are many other poison gases, as well as semi-poisonous gases, which do not kill instantly, but are good for "smoking out" enemies. Semi-poisonous gases include ammonia, burnt sulfur, and many others.



Magical clouds

Magical clouds come in many different forms. They obviously don't last any longer than the duration of the spell, but what happens as you try to dilute a magical cloud is not entirely clear. In my campaign I treat magical clouds as objects that resist dispersion — breezes blow them around without blowing them apart. Magical clouds expand until they fill the volume listed in the spell description, and then stop. They don't keep growing, they don't diffuse into the surrounding air, and they resist being pushed out of shape. A large cloud will resist being sucked down a small ventilation shaft, so room ventilation tends to have little or no effect on magical clouds.

Clearing time

Now that we know what we're dealing with, let's look at how to handle noxious vapors in the dungeon.

The ventilation system (provided there is one) will, in time, flush away poison gas. There is a simple method for finding how much is left at any time after the gas is introduced.

In the case of a smoke-filled room it seems reasonable to assume that when 90% of the smoke is gone, the room will have a bearable atmosphere.

For poison gas, however, even tiny concentrations can cause permanent damage. For example, chlorine is safe for only short exposures in doses as low as one eight-hundredth the concentration preferred in warfare. This means that dungeon explorers will have to wait until the poison gas in a room is less than 0.125% of its original concentration.

Using the rule-of-thumb design specs of 500 cubic feet per person of room volume and 24 cubic feet per minute per person of ventilating

air, and applying a little algebra, we find that the ratio of incoming air volume to room volume is about 1:20.83.

This doesn't mean that all of the air in the room is going to be replaced in 21 minutes, because the new air mixes with the old air and this mixture is what leaves the room. The solution is actually a decaying exponential curve.

For those who care, the function is

$$C(t) = C(0)\exp(-tV_i/V_r)$$

Where

$C(t)$ = concentration of poison gas at time t ,

$C(0)$ = initial concentration of poison gas,

V_i is the rate of ventilation in cubic feet per minute,

V_r is the room volume in cubic feet.

Those who don't care don't have to know how to handle the algebra to apply the results.

Using the standard ventilation, the time for the smoke in a room to clear to ten percent of its original value is about fifty minutes. For poison gas to set down to 0.125 percent takes two hours and twenty minutes.

If you figure that the ventilation is better than average in a particular room (as it would be in places like Alchemists' workshops), then you guess at how much better it is and divide the time by that amount. For example, if you had a smoke-filled room with ventilation five times better than normal, the time to clear would be fifty minutes divided by five, or ten minutes. For inferior ventilation you increase the time to clear; if the smoke-filled room had only one-half normal ventilation, the time to clear would be twice as long, or 100 minutes.

If there's no ventilation at all, poison gas will NOT hang around forever. Poison gases are highly reactive — that's what makes them so deadly — and will form relatively harmless compounds eventually. Chlorine, for example, will bleach everything in the room until all of it is combined with something. Although there is no way of telling exactly how long this would take in a typical slimy dungeon chamber, it's not a very fast process, so for gaming purposes let's say that it takes a month for poison gas to dissipate in a sealed room. Since all of the poison gases are corrosive, non-magical metals will be heavily corroded, scrolls will be bleached clean, locks will be rusted shut, etc.

A sealed room filled with smoke would remain foul forever, since there is a lack of oxygen in addition to the presence of poisons. Unsealing the room and waiting a few hours to let some fresh air in should work for smaller rooms. For huge chambers the waiting time could be weeks or months, due to the poor air circulation and large room volume.

These figures assume that the initial concentrations of poison gas or smoke are always the same. They aren't, of course, but we can rationalize an excuse for this assumption, as follows:

Poison gas is very expensive. Costs run between 1,000 and 6,000 gold pieces per trap, depending on local variations in expenses and the amount of gas made. Prices are high because the people who make it are putting themselves in considerable peril, and get paid accordingly. No one is going to waste expensive poison gas by using ten times too much in a trap; he's also not going to use much too little and render his trap useless. Thus, we can expect that the trap (or whatever) was loaded with just enough poison gas to fill the chamber it's in. If this is the case, the initial concentration of poison gas will be uniform from trap to trap.

The figures for smoke assume that the fire used up all of the room's oxygen. In other words, the smoke is just as thick as it can be. For lesser fires the smoke would clear faster, just as if it were in a better-ventilated room.

Which still leaves us with magical clouds to deal with. Since the magical clouds are hard to blow apart, they would tend to remain in the room for the duration of the spell. If the room is larger than the cloud, however, the cloud will drift over to the side with the ventilation exhaust (assuming no spell-caster is present to tell it where else to go). This might allow the adventurers to enter the room before the spell quits.

Gas masks

Sometimes an enterprising player character decides that he needs a gas mask.

Gas masks are fairly simple devices mechanically, the active part being made of activated charcoal and soda lime. They would be easy for an alchemist and a leather worker to put together, but in the *AD&D* universe the gas mask hasn't been invented yet.

If you allow a player character to think of the idea of a gas mask, he will be able to attempt to find an Alchemist to take on the job of finding out how to make one. This will take time and a lot of money; I would suggest from 2-8 months and 2,000-7,000 gold pieces, with a 50% chance that the gas mask design doesn't really work.

Healing gas damage

Poison gas is easy to referee. The player is entitled to a saving throw; if he makes his saving throw he manages to hold his breath and leave the gas, taking no damage. If he fails, he breathes the gas and dies.

Death does not occur instantly. The character is immediately unconscious, but doesn't actually die for five rounds. This allows others to go back into the cloud (and roll another saving throw at +4 to see if they die this time) and rescue the victim. *Slow Poison* and *Neutralize Poison* spells are effective on poison-gas victims, but general wound-curing spells are not.

Placement of gas traps

Poison gas is a very nasty kind of trap, and Dungeon Masters should use it sparingly at low levels. Even for advanced players, an improperly run poison-gas trap can fall into the "instant death, no saving throw" category, which causes people to switch to someone else's campaign in a hurry. Smoke is more mundane, and any time the party does something stupid with flaming oil or fireballs the DM shouldn't hesitate to let everything smoke and burn that can do so. A dungeon should be designed to be survivable, but during the expedition itself the DM should never let the players get away with anything, no matter how much they grovel.

Table 1
Poisonous and semi-poisonous gases

Poison Gases	Type	Rate of Action	Odor
Phosgene	Choking gas	Instant to 3 hrs	New-mown hay
Chlorine	Choking gas	Instant to 3 hrs	Bleach
Distilled Mustard*	Blister gas	Delayed 4 to 6 hrs	Garlic
Nitrogen Mustard*	Blister gas	Delayed 12 or more hrs	Fishy or musty
Tabun, sarin, soman*	Nerve gases	0-15 minutes	None when pure
Hydrogen cyanide	Blood gas	0-15 minutes	Bitter almonds
Cyanogen chloride*	Blood gas	Immediate	None
Arsine*	Blood gas	2 hrs to 11 d a y s	None
Semi-Poisonous Gases			
Ammonia	Tear gas	1 minute	Ammonia
Burnt sulfur	Choking gas	1 minute	Sulfur
Adamsite*	Vomiting gas	1 minute	None
Chloraceto-phenone*	Tear gas	1 minute	Apple blossoms

* — indicates a gas beyond the ability of Alchemists to produce.

Semi-poisonous gases cause damage at the rate of 1-4 hit points per melee round of exposure. Exposure to smoke causes one point of damage per round.

Choking gases cause death from lung damage.

Blister gases destroy tissue; especially in moist areas, such as the lungs and mucous membranes.

Blood gases are systemic poisons, directly affecting heart or nerve action.

Nerve gases inhibit an enzyme, which allows accumulation of the toxin acetylcholine.

Vomiting gases and tear gases induce vomiting and tears, as you would expect.

Information on poison gases was obtained from the *Encyclopaedia Britannica*, 1969. Vol. V, pp. 382-387.

Dungeon ventilation clears the air

by Robert Plamondon

A major design flaw in many dungeons is the lack of a ventilation system. This is a shame, since DMs can have the ability to vary conditions in different parts of the dungeon as a function (or malfunction) of the airflow system. The air can be hot or cold, dry or damp, pure or putrid, according to the source and amount of ventilation.

All dungeons consisting of more than a few rooms a couple of feet below ground need ventilation systems if animal life is to survive (Undead don't breathe, so they don't care). Narrow corridors and closed rooms become death traps if the air doesn't move—which the early explorers of the Great Pyramids found out the hard way. To prevent this, let there be airflow.

VENTILATION SYSTEMS

Designing a ventilation system is elementary—the air needs to go in and the air needs to go out. This is normally done with air ducts to every room, though chimneys to the surface from every room are a possibility.

Ducts

Ducts are typically in the form of tunnels in raw rock a few feet above the rooms. They will obviously be large enough for the creatures that made them to crawl through; thus, orc-built ducts will let almost anyone through, while gnomish ducts will be impassable for all but gnomes and very non-claustrophobic hobbits.

New duct systems will always have grilles at each outlet, sometimes just rat-proof, but usually quite massive. There will be some way for creatures to enter the system, since it would require occasional maintenance. Old dungeons may have many grilles missing, but may instead have traps in the ducts.

Once some grilles are gone, the ventilation system will become a highway for small carnivores. This could result in animals such as rats dropping into rooms after fights to eat the dead and wounded.

Ducts also tend to channel sound from room to room.

Chimneys

Straight vertical ventilation shafts are relatively rare, since the designer would have disliked looters continually dropping things down them. Each chimney should have at least one sharp horizontal bend to catch missiles, and a drain at the bend to divert rain, flaming oil, and the like. If the screens or grilles are missing, bats, thieves and other undesirables can use chimneys to reach deep levels which they otherwise couldn't get to.

Pumping Systems

If the dungeon is inside a mountain, the ventilation system can be designed to use the wind-caused difference in pressure on opposite sides of the peak to force air through the works. This method requires large and obvious openings that adventurers are sure to find and exploit.

Dungeons lacking natural airflow will need some kind of pumping station using fans, bellows, piston pumps, air elementals, etc. The mechanical pumps will typically be run by slaves, waterwheels or volcanic steam.

Pumphouses will always be protected by some means. Slave-run, unprotected pumps might appear on upper levels, but other more protected types will be on very deep levels, and are used to supply air to all of the levels above them.

QUALITY CONTROL

Dungeon Masters can make use of decrepit ventilators to give rooms appropriate atmospheres. Lack of ventilation can in some cases be used as an attack; just picture the stench of a room full of zombies after a few weeks. Possible forms of malfunction include:

1. Poisonous air
2. Too hot/cold
3. Room full of smoke, steam or dust
4. Whistling draft
5. Lamp-dousing draft
6. Strange smells
7. "Booming" air pressure (causes deafness)
8. Room in vacuum
9. Room full of water
10. Room full of sewage

A strong stench will tend to forewarn mules and elves, and that the difference between stinking air and poisonous air (which may be odorless) is hard for any character to detect. Miners have been known to bring small birds with them into mines, because birds die from bad air before people and thus provide them some warning.

WRECKING THE SYSTEM

Eventually players will realize that they can ruin an entire dungeon level by stopping the pumps or filling the intake shaft.

Plan A is to take the pumphouse, stop the pumps, wait for everything to die, start the pumps again and take all the treasure.

Unfortunately, intelligent dungeon dwellers will notice the lack of air flow and will try to retake the pumphouse, forming a temporary alliance among themselves to do so, since their only other choice is to run for it.

Parties rarely survive Plan A.

Plan B is to find the intake shaft, fill it full of rocks, wait for everything to die, open up the shaft, and take all the treasure.

Of course, the intelligent monsters will try to unblock the shaft or drive a new one. Most of the nonintelligent monsters, having evolved in subterranean settings, would instinctively recognize bad air—and would also attempt to flee to the surface.

Because of the difficulty in winning at vent-wrecking, DM's need not worry about it much. Even a party which can defeat any monster in the dungeon can't beat *all* the monsters in the dungeon at once.

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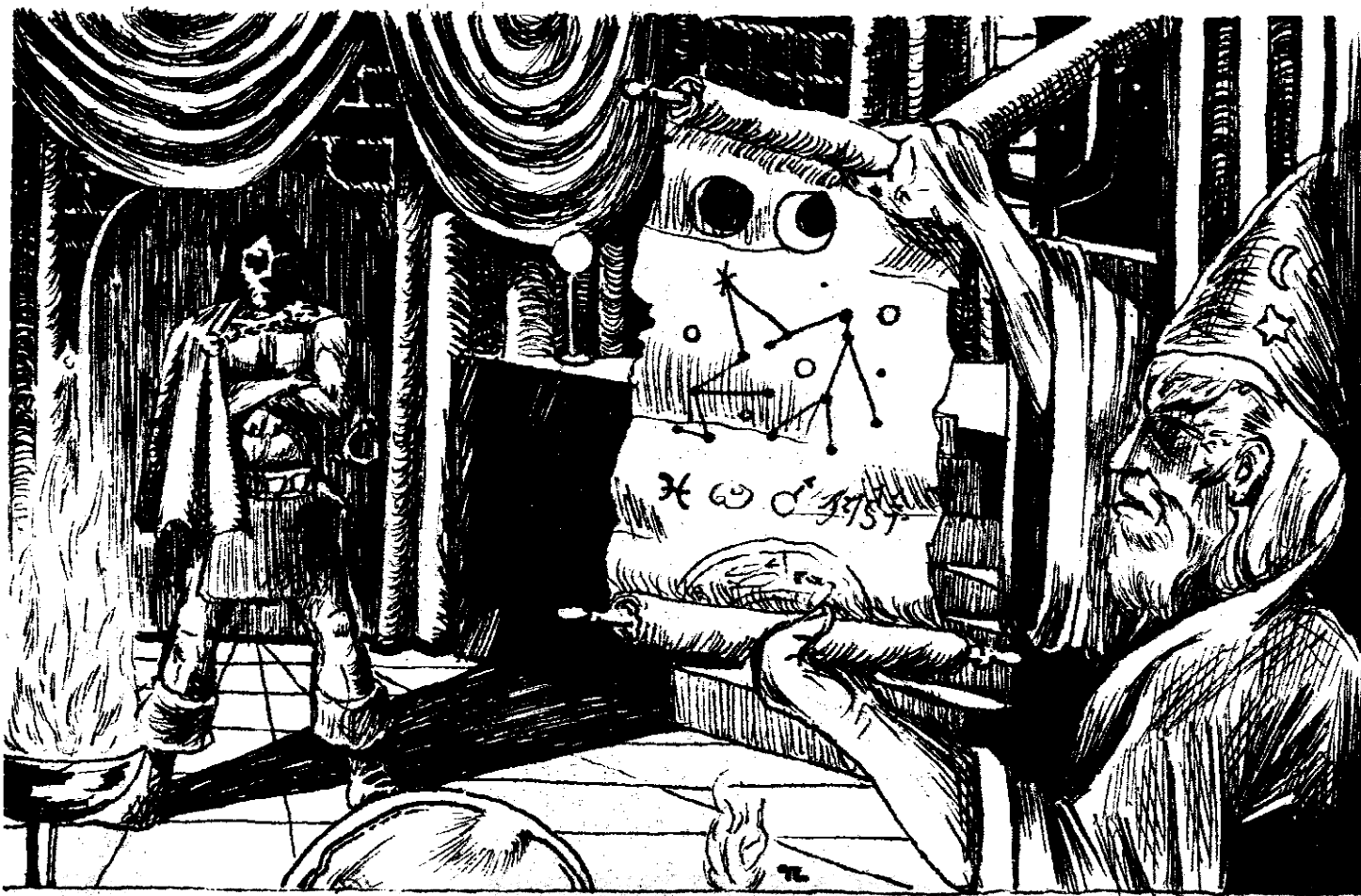
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NPCs for hire: One who predicts...

by Roger E. Moore

Astrologers are persons adept at forecasting future events through the study of the influences of heavenly bodies on earthly affairs. They are quite knowledgeable about the science of astronomy as well as astrology, and may have a strong background in mathematics and physics as well. If they are included in an *AD&D* campaign, the DM should insure that there are changing celestial phenomena visible from the lands of the campaign. Such phenomena would include phases of the moon(s), eclipses, moving planets, meteors, comets, planetary oppositions and conjunctions, occultations, etc. It is not necessary for complete astrological and astronomical charts to be drawn out whenever a character wants his or her horoscope read, however. A simpler system for prediction is given below.

Astrologers will accept employment for long terms only with Fighters, Rangers, Paladins, Thieves, and Assassins. They will consider offers for a length of time starting at one year minimum, preferring lifetime employment if at all possible. Prospective employers must have constructed a fortress or freehold in which the Astrologer may house himself or herself and all the necessary equipment. The standard monthly wage for an Astrologer is 200 g.p., though living space, study rooms, a library, and observatory areas must be offered initially as well. A minimum expenditure for the above items will run in the neighborhood of 20,000 g.p.

Any class of character may consult an Astrologer on a short-term basis for predictions or advice. Such short-term hiring cannot exceed a period of one week. Astrologers will charge a standard fee of 75 g.p.

per day for short-term employers. Most questions will take only 2-5 days to answer.

Astrologer characteristics

Strength: d6 + 6

Intelligence: d4 + 14

Wisdom: d6 + 12

Hit Dice: 7d4, plus Constitution bonuses, if applicable.

Dexterity: 4d4 + 1

Constitution: 3d4 + 3

Charisma: 2d4 + 6

Alignment: Astrologers have the same range of alignments as Sages do (see the *Dungeon Masters Guide*, p. 32).

Astrologers wear no armor and will use a dagger or staff in combat, at the same odds to hit as a 7th-level Magic-User. The age of an Astrologer ranges between middle-age and venerable. Most Astrologers (80%) are human, the rest being dwarven, elven, half-elven, and/or some other race, as the Dungeon Master chooses.

Certain minor spells may be possessed by an Astrologer at the DM's discretion. Astrologers will only be able to cast *Read Magic*, *Light*, *Continual Light*, and *Darkness*, 15' Radius. Astrologers may cast these spells from scrolls if desired. Rather than a regular spell book, the references and tomes in a well-stocked Astrologer's library provide him or her with the information to cast the spell. Only an Astrologer may use these books in this way. These spells may be cast as often per day as a 7th-level Magic-User could cast them. Astrologers who have spell-casting ability will keep their powers a secret. Magical items that are not for the exclusive use of any other single character class may be used by Astrologers, and they may use magical daggers and staves [with bonuses to hit and damage, but no other magical powers].

Horoscopes and predictions

Astrologers make a living by charting the positions of the heavenly bodies and measuring the influence of each of them on the daily lives of characters. They produce diagrams showing the projected appearance of the heavens at certain times and use these diagrams (called horoscopes) to predict the future. The predictions that Astrologers make are frequently cryptic and vague and may only describe the forces that will be interacting, the magnitude of danger to certain parties, and hints about the nature of the opposition. Adventurers may consult an Astrologer to check out the effects of a particular undertaking and see if it will be difficult or easy to accomplish.

The accuracy of a prediction depends upon the scope of the subject matter, the person or persons about whom the prediction is being made, and the length of time into the future the prediction is made for. The further into the future the Astrologer is forecasting, the more general, hence more accurate, the prediction; the prediction also becomes more accurate with the greater number of people it concerns. Note that the more accurate an Astrologer's advice becomes, the more cryptic it will be as well. Symbolism will be heavily used in all predictions.

With any sort of precognition in *AD&D*, the Dungeon Master must use considerable discretion to maintain game balance. If players find they can hire an Astrologer and get completely accurate predictions about the future, easily understandable and in detail, they will become much too powerful. Making the advice subject to several interpretations, with the possibility that the advice is wrong altogether, keeps the game from becoming stale.

Only one prediction may be made from a single horoscope, and only one horoscope may be cast per week. Whatever free time an Astrologer has during that week will be used to putter around with astrological or astronomical projects, and no real work will get done by the Astrologer. Interruption of this "off-duty" time will anger the Astrologer and possibly reduce loyalty and reaction scores to the characters involved.

Predictions concerning the actions of other player characters must be carefully hand&d, and may be frequently inaccurate.

Horoscope Accuracy

Scope	Time of Prediction	up to		
	up to 1 week	1 month	up to 1 year	over 1 year
Person	5%	15%	25%	35%
Group *	15%	25%	35%	45%
City**	25%	35%	45%	55%
Nation***	35%	45%	55%	65%

* — Parties of up to 100 people, castles and inhabitants, very small tribes, and the like.

** — Parties of up to 1,000 people, fiefdoms, small towns and cities, etc.

*** — Groups of persons over 1,000 in number.

For each point of Intelligence and Wisdom over 15 the Astrologer has, add 2% to the base accuracy of any predictions made.

If an Astrologer is questioned more than once about a particular prediction, he or she will repeat whatever advice was given before, even if it was wrong. The special comments made on the Clerical spell *Augury* in the *Dungeon Masters Guide* and on the psionic discipline *Precognition* in the *Players Handbook* may prove helpful to a DM in wording the prediction. A DM should feel free to adjust the accuracy of a prediction up or down by as much as 20%, depending upon the complexity of the prediction requested. A player may ask whether or not there will be any people alive on earth 100 years from now; unless the DM plans otherwise, the answer may be a simple yes. A question on whether or not everyone alive at that time will practice the worship of a particular god will be answered in more cryptic form ("Some shall pay that being his due.") A question, as to who will be king in 100 years might receive the reply, "The lambs will follow the blind lion," which could symbolically represent any one of a number of events or personages, supposing that the prediction was accurate.

Astrologers should be relatively rare in any campaign. They can be introduced to provide clues or suggestions to players to lead them toward a particular goal. Astrologers may be found only in large cities, where they will be part of an informal organization similar to a guild. Only one Astrologer may be hired out to a player character at any time.

...and one who seeks the perfect mix

by Roger and Georgia Moore

Alchemists are persons engaged in research and experimentation with matter; they are the chemists (and, to a lesser extent, the biochemists) of the magic-oriented universe. In general, Alchemists are experienced in compounding magical and exotic substances used in making potions, and are skilled at identifying magical potions as well. Many Alchemists have specialized areas of interest, somewhat in the manner that Sages specialize in their areas of knowledge.

Any Alchemist may manufacture potions for a Magic-User, and it is recommended that the rules for costs and time to make them as given in the *Dungeon Masters Guide*, p. 116-117, be used for the sake of simplicity. The Dungeon Master should make up a list of the special ingredients necessary for each potion as the need arises. It should be remembered that the Alchemist is not going to be responsible for obtaining any of these materials, no matter how much he or she is paid! Arrangements should be made by the Magic-User to provide the necessary materials.

Special Skills

As previously mentioned, many Alchemists have special areas of

interest in their research. If not otherwise engaged in any activity for a player, the Alchemist will likely involve himself or herself in personal experimentation in a chosen field. Research costs money, however, and the Alchemist will doubtless expect some support from his patron, in the form of enough gold to purchase space and supplies the Alchemist believes necessary for his work. What support the Magic-User provides will, of course, affect that Alchemist's loyalty to the patron Magic-User.

The most common areas of alchemical research and study are listed below, with additional comments on special knowledge the Alchemists in that field will have as a result:

Elemental Essences — This field is devoted to the study of the four basic elements of the magical universe: Earth, Air, Fire, and Water. Alchemists in this field attempt to discover the four fabled essences of each of the elements (something like trying to produce the modern elements in pure atomic form). An example of such an essence is *Phlogiston*, the essence of Fire. Researchers in this area of knowledge are particularly knowledgeable about the Elemental Planes and their inhabitants, and tend to be Neutral in alignment.

Metallurgy — This field involves the study of the refining of metals, in pure or compounded forms, to meet the needs of weapon-

Alchemist Characteristics

Strength: 1d8 + 8

Intelligence: 1d6 + 12

Wisdom: 1d8 + 8

Age: Middle-aged to venerable.

Constitution: 2d4 + 8

Dexterity: 2d6 + 4

Charisma: 3d4 + 2

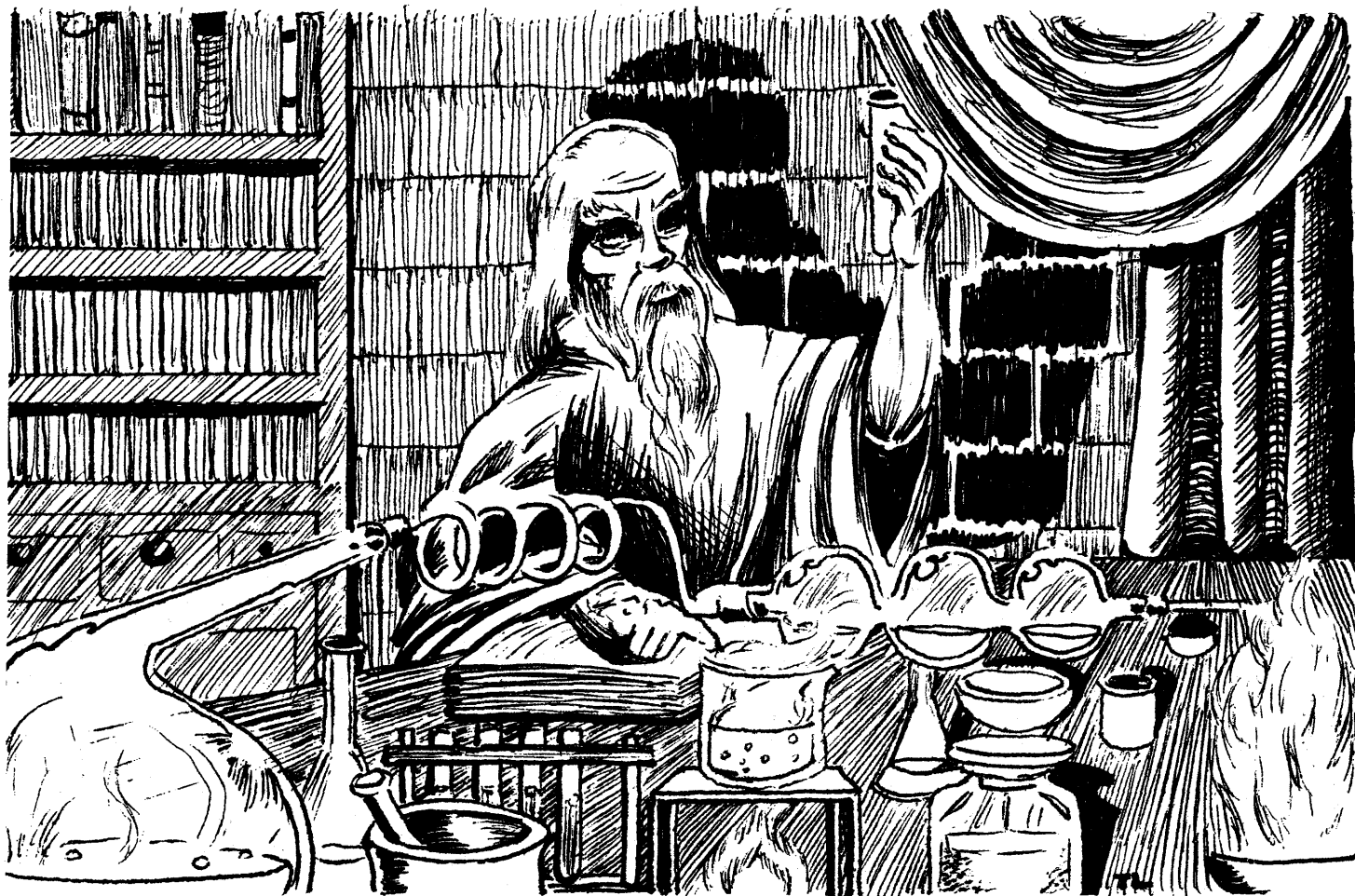
Alignment; (roll percentile score)

01-05 Lawful Good 31-45 Neutral Good 81-85 Chaotic Good

06-25 Lawful Neutral 46-65 True Neutral 86-95 Chaotic Neutral

26-30 Lawful Evil 66-80 Neutral Evil 96-00 Chaotic Evil

Hit Points: 10d4 plus constitution bonus, if applicable.



makers, armorers, builders, etc. Metallurgical Alchemists strive to discover or create the yellow "ultimate metal," *Orichalcum*, said to be light as air, yet so strong that it cannot be bent or scratched. These Alchemists are particularly knowledgeable about the manufacture of materials such as bronze, brass, high-grade steel, and other important substances.

Acids and Solvents — Alchemists in this area of research can create and identify acidic substances with ease, even exotic sorts like Black Dragon acid. They search for the *Alkahest*, the ultimate solvent, so powerful that it will dissolve any material it is in contact with. A secondary line of investigation in this field deals with finding materials to neutralize acids and their effects.

Transmutation — This study seeks ways of permanently transforming one substance into a new substance, of different chemical and physical qualities. Students of this field are familiar with the manufacture of many compounds and mixtures. Alchemists in transmutational research work toward finding the *Philosopher's Stone*, rumored to be a red powder that can transform any base metal (e.g., lead, copper, etc.) it is mixed with into one thousand to one million times its weight in gold. If the *Philosopher's Stone* is impure in quality, then it transmutes the base metal it is mixed with into silver.

Toxins and Antitoxins — Much of the research that Assassins do when studying poisons is taken up in this field, but on an even deeper level. Evil-aligned Alchemists often work in this field, though some good-aligned ones do as well, researching various antidotes, antivenoms, and the like. There are two main thrusts to the research in this field; one goal is to discover the *Aqua Mortis*, the absolute poison, instantly fatal and completely undetectable. The other goal is to find the *Aqua Vitae*, the Elixir of Life, which will cure all diseases or ills and prolong life indefinitely. Some of these Alchemists will maintain close ties with an Assassins' Guild if they are doing poison research, while those working with antitoxins may be part of a major church or religious organization.

Biogenesis — This field parallels modern biochemistry in its scope,

though of course the methods are very different. These Alchemists use chemical and magical substances to produce new and different forms of life, and are the Alchemists that must be consulted when a Magic-User desires to create a Homonculus. Other abilities of students of biogenesis include the creation of certain magical monsters such as the Cockatrice and the Basilisk, and some Alchemists are able to make a Flesh Golem (though these characters are rare indeed). Work in biogenesis is geared to ultimately producing *spontaneous generation*, the creation of organic life from inorganic material.

It should be noted that the goal of each field is the attainment of an absolute — not possible in a technological universe but not necessarily impossible in a magical universe in which the existence of absolutes is a fundamental law. Any Alchemist will only rarely (5%) achieve his or her goal to find *Phlogiston*, *Orichalcum*, or whatever in his or her lifetime. An Alchemist in the hire of a player character will *never* achieve those goals, since his or her research will be constantly interrupted by requests from the Magic-User for new potions and other diversionary research. Dungeon Masters should consider, too, the possible effects of actually developing such "absolute" materials (in what container could the *Alkahest* be kept?), and any research that is not interrupted by the player character will be costly indeed. Dust from an Outer Plane, water from the sea of another world, an ointment used in an bygone age: These are some of the possible needs the Alchemist may envision for his/her research (and most leads may well prove false!)

Hiring an Alchemist

Alchemists may only be hired by Magic-Users of 7th level (Enchanter) or above. Other classes may consult Alchemists for answers to specific questions related to that Alchemist's field of expertise, but employment for long-term projects will not be taken. Nearly all Alchemists will be found in cities or large towns, and are part of a formal or semi-formal Brotherhood that provides support for alchemical studies. An advance of 10 to 100 gold pieces must be offered, with a

promise of at least a full year of employment and a well supplied laboratory as outlined on p. 116 of the *DMG*, before an Alchemist will seriously consider employment with the Magic-User. The usual monthly payment for an Alchemist runs between 30 to 120 g.p. to cover used materials, purchases of texts, etc. The minimum expenditure for the Alchemist's laboratory should be about 10,000 g.p.

Consultation Abilities

When consulted by any character for purposes of answering minor questions or identifying potions, Alchemists usually charge a fee of 100 to 150 g.p. per day. Potion identification will take as many hours as its experience point value divided by 100; potions with no experience-point value will take 2 hours to identify. Identification has a base 90% chance of being correct, with an additional 1% added for every point of Intelligence the Alchemist has over 10. Thus, an Alchemist with an Intelligence of 17 can identify potions with 97% accuracy, and could identify a *Potion of Longevity* in 5 hours ($500/100 = 5$). The same percentage chances for success may be applied to question asked of Alchemists in their fields of expertise, such as asking a toxin-studying Alchemist to identify a poisonous substance, or asking an elemental-essence Alchemist about Salamanders on the Plane of Fire. Dungeon Masters should make their own rulings on how long such questions would take to be answered; very involved or difficult questions may take 3-18 days to be answered, if they can be answered at all.

Once an Alchemist has spent more than one day researching a topic for a player character, he or she will need two days of rest for every seven spent in the laboratory, during which time the Alchemist will do no productive Alchemical research. Loyalty to the player character may drop if the Magic-User disrupts this off-duty time frequently.

Non-Human or Part-Human Alchemists

Humans, elves, and half-elves only may become Alchemists. These are also the only races that may use magic; hence the limitation. If a Magic-User attempts to hire an Alchemist of a different race than his

or her own, then some resistance and prejudice may be encountered. These problems may be overcome given time or favorable treatment.


Final Notes

For the creation of homonculi, it is suggested that Pseudo-Dragon venom and Gargoyle blood be among the required ingredients, as well as the Magic-User's own blood, since these items bear some relationship to a Homonculus's poisonous bite and appearance. Costs and time for making a Homonculus are outlined in the *Monster Manual*.

Alchemists may engage in hand-to-hand combat using either a dagger or a club (symbolic of the pestle used in the alchemical trade), at the same "to hit" odds as a 10th-level Magic-User. They wear no armor and may use oil.

Formulas for manufacturing cockatrices may be found in L. Sprague de Camp's book, *The Ancient Engineers*, Chapter 9, "The European Engineers." Additional notes appear in *The Worm Ouroboros*, by E. R. Eddison, "Conjuring in the Iron Tower." Note that de Camp's book refers to the cockatrice as a "basilisk," and tells of an alchemical way of making gold from burnt "basilisk" parts.

At the Dungeon Master's option, cloning may be performed by biogenesis-studying Alchemists; this should be considered a very powerful (and very rarely performed) ability that will entail expenditures of 100,000 g.p. or more. Making Flesh Golems should be handled in a similar way. The *Manual of Golems* can be handled and used by Alchemists only if it discusses creating Flesh Golems; all other golem-making manuals cause 6-36 points damage to the reading Alchemist.

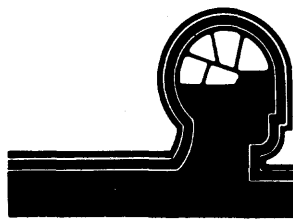
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The creatures of Crane are as varied as its geography. Cattle, goats, and the caribou are the mainstay of the tribes, depending on the geography. But horses and the great mancarrying war hawks are important to the fierce warriors. Many undomesticated creatures also inhabit Crane such as the Euparkeria, a huge bipedal lizard that feeds on cattle in the grasslands of Crane.

Interaction between players is very common. Alliance, trade, and combat are always possible. Combat is determined in part by a comparison of tactics used by the antagonists, the relative number of warriors, and the geography.

The game's objective is to increase the relative strength and prosperity of your tribe which is measured by different criteria, depending upon the type of tribe, and thus obtain points. Players try to obtain high average points per turn thus placing new players on a par with those who have been playing longer.

The **Tribes of Crane** may be entered for \$10.50 which includes the first two turns, set up turn, a rule book and all necessary material (except return postage). Thereafter, turns are \$3.50 each. A rule book may be purchased for \$3.50.



by Philip Meyers

In the *Dungeon Masters Guide*, on pages 175-176, there appears a set of tables for outfitting an encountered party with magic items. The general idea behind them is that higher-level characters will have more magic items than lower-level characters, and that they will have more powerful items than lower-level characters will. This is of course true to the *Dungeons & Dragons* axiom that one must kill big monsters to get big treasures.

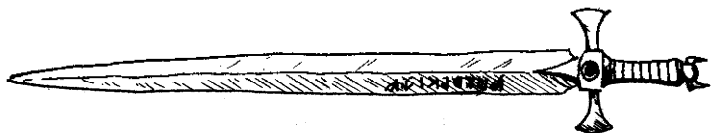
I have found this set of tables highly useful, though not for their stated purpose. After all, it is a lot of trouble to roll up an entire party for an encounter, only to have the players decide not to bother them. The real usefulness of these tables is that they provide a reasonable estimate of how many and what kind of magic items a high-level party should have. Most of the *Advanced Dungeons & Dragons* modules on the market today call for parties of 8-10 characters, 7th to 12th level. However, if you play the game honestly, it may take as long as several years of steady play to work a character up to that level range. In short, your own character may not be strong enough to take on Gygax's seven-part underworld or Jaquay's *Dark Tower*. It might also be that you would rather not risk your own characters in commercial modules, for some of them are very dangerous. The answer to such problems is to roll up a high-level party out of thin air and use them instead. This way you can gain experience playing high-level characters, use powerful spells, and enjoy the current modules before they disappear from hobby store shelves. An occasional upper-level adventure is an amusing change of pace.

If you should decide to do what I have recommended, it will occur to you that pre-fab upper-level characters ought to come equipped with magic items appropriate to their level. This is where the *DMG* tables come in. The first table will determine how many items the character will have, and what "level" they should be. The tables on page 176 then classify a certain number of magic items by their relative strengths, and from these lists you can more or less choose what you want, or roll for it. In either case your choices are very limited, for these tables include only a small fraction of the magic items listed in the *DMG*. Also, it is hard to use them for the purpose of outfitting a character or party of your own. You cannot simply choose at random,

or your Magic-User will end up with a + 5 shield and your fighter will be wearing the *Robe of Scintillating Colors*. On the other hand, you may feel a bit guilty about simply taking what you want; a real character takes his magic items as he finds them, and will usually have a few bogus items as well as a few good ones. For this reason, random selection is really the more appropriate way to outfit a high-level party.

Since the *DMG* tables do not really allow for random selection and do not include very many magic items in their listings, an expanded version of these tables is given below. To outfit an upper-level party, start with the table on page 175 of the *DMG* to determine how many and what level of items each character should have. You may need to consult the extension of this table that appears as Table I below. When you are finished, go to the magic item tables and roll. The listings are divided into four different classes: armor and shields, swords and miscellaneous weapons, scrolls and wands, and all other items. By this classification, a party can be outfitted randomly without having to worry about ending up with a ridiculous selection of items for a given character. For instance, to outfit a 10th-level Fighter, roll once or twice on the Swords and Weapons table of your choice, once or twice on an Armor and Shield table, and any remaining rolls on an Other Items table. Doing this will not guarantee that the Fighter will have everything he needs, or that he will not have items he cannot use, but at least he will have the basic items a Fighter needs (armor and weapons), and most of the other items selected will be of use to him. Similarly, a Magic-User or Cleric would take one or two rolls on a Scrolls and Wands table, one on the M-U column of the Swords and Weapons table, and the rest on Other Items tables.

It is up to you, the player, to decide where the character in question's priorities lie. For instance, a 10th-level Fighter that rolls well will get 3 level-1 items, 2 level-2 items, and one level-3 item. Since he has only one level-3 choice, he must decide whether he wants the highest possible quality sword he can get or whether that choice would be better spent on armor. A 10th-level Magic-User would probably be well advised to go for something off the level-3 Scrolls and Wands table, if he were fortunate enough to get a choice at level 3. With a little good judgment, the tables below should yield a good selection of magic items for any made-up party, whether for an encounter or as player-characters for a high-level adventure.

**Table 1** (continuation of *DMG* table at pp. 175-6.)

Individual is 14th level —	3 from level 1 magic items; 2 from level 2; 1 from level 3; 80% chance: 1 from level 4
Individual is 15th level —	3 items from level 1; 2 items from level 2; 1 item from level 3; 1 item from level 4; 10% chance: 1 item from level 5.
Individual is 16th level —	3 items from level 1; 2 items from level 2; 1 item from level 3; 1 item from level 4; 20% chance: 1 item from level 5.
Individual is 17th level —	3 items from level 1; 2 items from level 2; 2 items from level 3; 1 item from level 4; 40% chance: 1 item from level 5.
Individual is 18th level —	3 items from level 1; 2 items from level 2; 2 items from level 3; 1 item from level 4; 60% chance: 1 item from level 5.

Table II — Level One Magic Items**A. Armor and Shields**

d20	Result		
1-9	Shield + 1	16-17	Chain Mail + 2
10-11	Chain Mail + 1	18	Scale Mail + 2
12-13	Leather Armor + 1	19	Plate Mail + 1
14-15	Scale Mail + 1	20	Shield + 2

B. Swords and Weapons

d20	d20 (M-U's)	Result
1-8		Sword + 1
9		Sword + 1, roll for intelligence
10		Sword + 2
11	1-20	Dagger + 1
12		10 Arrows + 1
13		4 Bolts + 2
14		Mace + 1
15		Spear + 1
16		Hammer + 1
17		Axe + 1
18		Flail + 1
19		Javelin + 2
20		Axe + 2, Throwing

C. Scrolls and Wands

d20	Result
1-6	Scroll of 1 spell, level 1-6 (as per <i>DMG</i> p. 121. Table III.B.)
7-10	Scroll of 2 spells, level 1-4
11	Scroll of 3 spells, level 1-4
12-14	Scroll of Protection (Roll on <i>DMG</i> Table III.B., p. 121. until a protection scroll is selected.)
15	Wand of Magic Detection
16	Wand of Metal and Mineral Detection
17	Wand of Negation
18	Rod of Cancellation
19	Wand of Enemy Detection
20	Wand of Magic Missiles (75%), or Wand of Wonder (25%)

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D. Other Magic Items

d30	Result
1	2 Potions: Climbing, Flying
2	2 Potions: Extra-Healing, Polymorph (self)
3	2 Potions: Fire Resistance, Speed
4	2 Potions: Healing, Giant Strength
5	2 Potions: Heroism, Invulnerability
6	2 Potions: Human Control, Levitation
7	2 Potions: Super-Heroism, Animal Control
8	2 Potions: Clairvoyance, Levitation
9	2 Potions: Clairaudience, Diminution
10	2 Potions: Growth, ESP
11	2 Potions: Invisibility, Plant Control
12	2 Potions: Treasure Finding, Water Breathing
13	2 Potions: Sweet Water, Undead Control
14	2 Potions: Gaseous Form, Giant Control
15	2 Potions: Oil of Slipperiness, Dragon Control
16	Ring of Mammal Control
17	Ring of Protection + 1
18	Ring of Swimming (50%) or Ring of Warmth (50%)
19	Ring of Feather Falling
20	Ring of Water Walking
21	Alchemy Jug
22	Bag of Holding
23	Boots of Elvenkind
24	Bracers of Defense, AC 6
25	Brooch of Shielding
26	Decanter of Endless Water
27	Gauntlets of Swimming and Climbing
28	Horseshoes of Speed
29	Rope of Climbing
30	1 Periapt: Health (25%) or Proof Against Poison (75%)

Table III — Level 2 Magic Items**A. Armor and Shields**

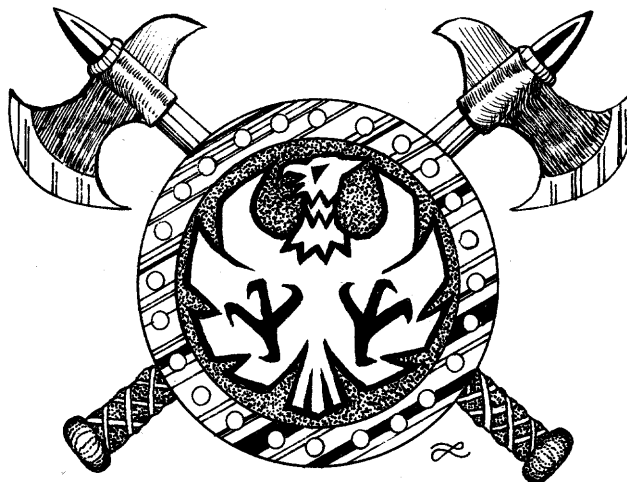
d20	Result
1-5	Shield + 2
6	Shield + 1, +4 vs. missiles
7	Shield + 3
8	1 set: Chain Mail + 1, Shield + 2
9-12	1 set: Plate Mail + 1, Shield + 1
13	Splint Mail + 3
14-15	1 set: Chain Mail + 3, Shield + 1
16-20	Plate Mail + 2

B. Swords and Weapons

d20	d20 (M-U's)	Result
1-5	-	Sword +2
6	-	Sword + 2, has Int. of d6 + 12
7	-	Sword + 1, Flame Tongue, + 2, + 3, + 4; as in <i>DMG</i> , p. 124, III. G.
8	-	Sword + 1, + 4 vs. reptiles (50%), or Sword + 1, Luck Blade (50%)
9	-	Sword +2, Dragon (50%) or Giant (50%) Slayer
10		Sword +3
11	1-15	Dagger + 1, + 2 vs. creatures smaller than man-sized
12	16-20	Dagger + 2
13	-	2 weapons: Spear + 2, Crossbow of Distance
14	-	Mace +2
15	-	Hammer +2
16	-	6 Arrows + 3
17	-	2 weapons: Scimitar + 1, Sling of Seeking + 2
18	-	1 set: Bow + 1, 10 Arrows + 2
19	-	2 weapons: Axe + 2, Dagger + 1
20	-	1 set: Crossbow of Speed, 8 Bolts + 2

C. Scrolls and Wands

d20	Result
1-5	Scroll of 3 spells, level 2-9 or 2-7 (50% chance of each)
6-9	Scroll of 4 spells, level 1-6
10	Scroll of 5 spells, level 1-6
11	2 scrolls: One of 2 spells, level 1-8 or 1-6, and one of Protection (as noted in Table II.C.)
12	2 Scrolls of Protection (as noted in Table II.C.)
13-15	Wand of Magic Missiles
16-17	Wand of Illusion
18	Staff of Striking
19-20	Wand of Secret Door and Trap Detection

**D. Other Magic Items**

d30	Result
1	2 potions: Philter of Persuasiveness, Oil of Etherealness
2	Ring of Invisibility
3	Ring of Protection + 3
4	2 rings: Protection + 1, Shooting Stars
5	2 rings: Fire Resistance, Free Action
6	Amulet of Proof Against Detection and Location
7	Arrow of Direction
8-10	Bracers of Defense, AC 4
11-13	Cloak of Protection + 2
14	Cloak of Protection + 3
15-16	1 set: Bracers of Defense, AC 5, and Cloak of Protection + 1
17	Bucknard's Everfull Purse
18	Cloak of Elvenkind
19	Dust of Appearance
20	Eversmoking Bottle
21	Eyes of Minute Seeing
22	1 Figurine of Wondrous Power: Serpentine Owl
23	Gauntlets of Dexterity
24	Helm of Comprehending Languages & Reading Magic
25	3 Javelins of Piercing
26	2 Javelins of Lightning
27	Phylactery of Faithfulness
28	Periapt of Wound Closure
29-30	Scarab of Protection

Table IV — Level 3 Magic Items**A. Armor and Shields**

d20	Result
1-5	Shield +4
6-8	Plate Mail +4
9-11	1 set: Plate Mail + 2, Shield + 3
12-14	1 set: Plate Mail + 3, Shield + 2
15-18	Shield +5
19-20	Plate Mail + 5

B. Swords and Weapons

d20	d20 (M-U's)	Result
1-5	-	Sword + 3, roll for Int.
6	-	Sword + 2, Nine Lives Stealer, has Int. of d6+12
7	-	Sword + 3, Frost Brand, + 6 vs. fire using/dwelling creatures
8	-	Sword + 4, roll for Int.
9	-	Sword + 4, Defender
10	1-15	Dagger +2, +3 vs. creatures larger than man-sized
11	16-20	Dagger + 3
12	-	Mace +3
13	-	Spear +3
14	-	Battle Axe + 3
15	-	1 set: Axe + 2, Dagger + 1
16-17	-	Scimitar + 2, roll for Int.
18-19	-	Scimitar + 3
20	-	Trident + 3

d30	Result
1	Ring of Spell Turning
2	Ring of Spell Storing
3	Ring of Telekinesis
4	Amulet of Life Protection
5	Bag of Tricks
6	Beaker of Plentiful Potions
7	1 pair of boots: Levitation (50%) or Speed (50%)
8	Boots of Striding and Springing
9	1 set: Bracers of Defense AC 2, Ring of Protection + 2
10	1 cloak: Protection +4 (50%), or Displacement (50%)
11	Crystal Ball
12	Cube of Frost Resistance
13	Eyes of the Eagle
14	Deck of Many Things
15	1 Figurine of Wondrous Power: Onyx Dog (50%), or Marble

C. Scrolls and Wands

d20	Result
1-4	2 Scrolls: One of 7 spells, level 2-9 or 2-7, one of Protection (as noted in Table II.C.)
5-8	1 Scroll: 7 spells, level 4-9 or 4-7
9-11	Wand of Fear
12-13	1 Staff: Serpent, Python or Adder (33% chance for each)
14-15	Wand of Paralyzation
16-17	Wand of Illumination
18-19	Staff of Curing
20	Staff of Withering

**D. Other Magic Items**

	Elephant (50%)
16	Gauntlets of Ogre Power
17	Gem of Seeing
18	Horn of Valhalla, Silver
19	Medallion of ESP, 3" range
20	Lyre of Building
21	1 necklace: Adaptation (75%), or Prayer Beads (25%)
22	1 net: Entrapment (33%), or Snaring (67%)
23	1 pearl: Power (50%), or Wisdom (50%)
24	Pipes of the Sewers
25	Robe of Useful Items
26	Rope of Entanglement
27	Trident of Submission
28	1 trident: Warning (50%), or Fish Command (50%)
29	Stone of Good Luck
30	Wings of Flying

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Table V - Level 4 Magic items**A. Armor and Shields**

d20	Result
1-7	1 set: Plate Mail +4, Shield +3
8-14	1 set: Plate Mail +5, Shield +2
15-20	1 set: Plate Mail +4, Shield +4

B. Swords and Weapons (No M-U column at this level)

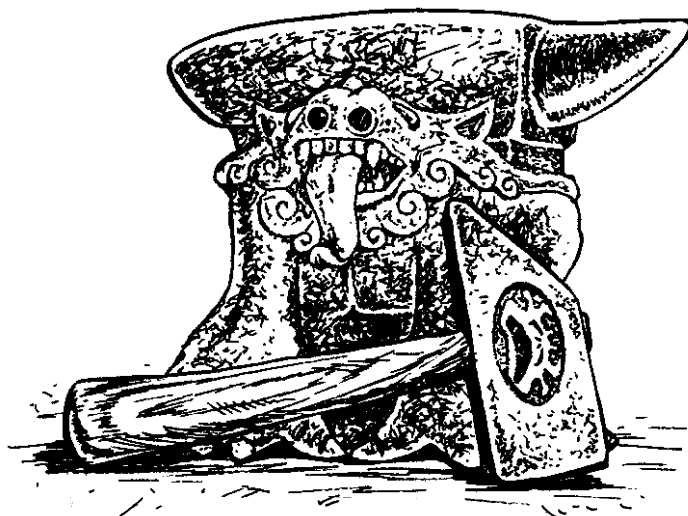
d20	Result
1-5	Sword + 4, roll for Int.
6	Sword + 4, with Int. of d6 + 12
7-8	Sword +4, Defender, roll for Int.
9	Sword +5
10	Sword of Dancing
11	Sword of Life Stealing
12	Sword of Wounding
13	Sword of Sharpness
14	Sword + 5, Defender
15	3 Arrows of Slaying, random kinds
16	Mace of Disruption
17	Hammer + 3, Dwarfven Thrower
18	Scimitar + 4, roll for Int.
19	1 set: Bow + 2, 8 Arrows + 2, 4 Arrows + 3
20	1 set: Crossbow of Accuracy, + 3, 10 Bolts + 2

C. Scrolls and Wands

d20	Result
1-3	Rod of Absorption
4	Rod of Beguiling
5-6	Staff of Command
7-8	Wand of Conjunction
9-11	Wand of Polymorph
12-14	Wand of Fire
15-18	Wand of Frost
18-20	Wand of Lightning

D. Other Magic Items

d30	Result
1	Ring of Djinni Summoning
2	Ring of Wizardry
3	Ring of X-Ray Vision
4	Ring of Regeneration
5	Folding Boat
6	Book of Infinite Spells
7	Bowl Commanding Water Elementals (50%) or Brazier Commanding Fire Elementals (50%)
8	Candle of Invocation
9	Carpet of Flying
10	Censer Controlling Air Elementals (50%) or Stone Commanding Earth Elementals (50%)
11	Chime of Opening
12	Daern's Instant Fortress
13	Drums of Panic
14	Efreet Bottle
15	1 set: Dust of Disappearance, Crystal Ball with ESP
16	Eyes of Charming
17	1 set, Figurines of Wondrous Power: 2 Golden Lions (50%) or 3 Ivory Goats (50%)
18	Gem of Brightness
19	Helm of Teleportation
20	1 horn: Blasting (33%), or Valhalla, Iron (67%)
21	Incense of Meditation
22	Iron Flask
23	2 jars, Keoghtom's Ointment
24	Manual of Golems (or golem built thereby)
25	Necklace of Missiles
26	Portable Hole
27	Robe of Blending
28	1 robe: Eyes (50%), or Scintillating Colors (50%)
29	Rug of Welcome
30	Scarab of Enraging Enemies

**Table VI — Level 5 Magic items****A. Armor and Shields**

There's only one: Plate Mail of Etherealness

B. Swords and Weapons

d10	Result
1-5	Sword, Vorpal Weapon
6-9	Sword + 5, Holy Avenger
10	Hammer of Thunderbolts

C. Scrolls and Wands

d10	Result
1-2	1 rod: Rulership or Lordly Might (choose)
3-6	Staff of Power or Rod of Resurrection (choose)
7-10	Staff of the Magi or Rod of Rulership (choose)

D. Other Magic Items

d12	Result
1	Amulet of the Planes
2	Apparatus of Kwalish
3	Cubic Gate
4-5	Girdle of Giant Strength
6	Helm of Brilliance
7	Helm of Telepathy
8	1 group: Ioun Stones
9	Instrument of the Bards or Ring of Elemental Command (choose)
10	Robe of the Archmagi
11	Talisman of Zagy (good reaction)
12	An artifact or relic (or re-roll)

Notes:

1. If you do not wish to see a character stuck with an item he or she cannot use, re-roll on the same table until a usable item comes up.
2. Cursed items have been omitted from the above listings, as have items usable only by evil types, for the sake of simplicity. Although some cursed items are not without usefulness, most are kept at home or gotten rid of when their nature becomes known.
3. Note the implications of Table I. It is not possible for a character of less than 15th level to have a Staff of Power or a Ring of Elemental Command. If your dungeon makes such items available to middle-level types, it is most likely unbalanced. The same goes for all the items listed above; if on Table I or the *DMG* table at p. 175 it says that a character would not have any chance of having an item, it does not behoove you as DM to give the character the item, whether or not he or she "earned" it in your opinion.

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UP ON A



Be a creative game-player

by Kristan Wheaton

Dungeons & Dragons and *Advanced Dungeons & Dragons* are two of the most exciting games on the market. Unlike "normal" games, *D&D* and *AD&D* provide opportunities for not only role-playing, but creative, original thought as well. If one considers all of the possible scenarios and character reactions, then the game itself becomes the basis for original and unique plans of action.

However, this aspect of the game is not always emphasized when one sits down to a session of *D&D* or *AD&D*. All too often, Dungeon Masters spend their time dictating to players and forcing them into situations which cause them to "strike first and ask questions later." Surely, this limits the game in an area that should be exploited to both the player's and the DM's advantage.

This article will attempt to describe some exciting, inventive and creative methods of handling various monsters. These ideas are not meant to be idealized into Napoleonic-like strategies. On the contrary, it is hoped that these methods will simply stimulate creative and unusual play in the reader's future sessions.

With all monsters, the first thing to consider, once battle is inevitable, is "How do I attack it?" Is the creature prone to spells? Does it have a low intelligence (confusion-type attacks work well here) or a high intelligence (insanity, paradoxes and the like are most effective under these circumstances)? What are its weaknesses and what are its strengths?

Basically, unless one can go in for a quick kill, then an attack on the monster's strongest *weapon* is in order. By all means, do not

necessarily attack the monster's strongest *attribute*. This is foolish and could cost you the battle. Disarmament, however, usually leads to quick capitulation. Render useless a giant's arm so that he cannot heave boulders at you, or silence a harpy, and both become much more easily defeated. If you cannot destroy the weapon, then at least protect yourself from it. Use a mirror on a medusa or put wax in your ears to help against a banshee's scream.

Terrain can be the all-important factor in determining the outcome of battle. Remember that you are fighting in three dimensions, not just two. If possible, use your *Levitate* or *Fly* spells to advantage. A Magic-User in the air can see better and is also protected from hand-to-hand combat. Characters in danger of dying can be levitated out of melee. Always consider the third dimension (and possibly the fourth) as possible routes of escape or means to an advantage. Remember that *D&D* and *AD&D* are medieval-based games. Tactics that were feasible for that period in history are some of the best available when playing the game; i.e., armor tactics do not work unless you have tanks.

All creatures have a weakness. This is a key to remember in fighting a monster. Each monster, in its turn, must have an Achilles' heel or it would surely dominate the world of mortal men. For example, creatures with magic resistance seem very frustrating to the average player. However, it must be realized that magic resistance gives no benefit against physical forces. An earthquake is just as liable to swallow an orc as a demon. Creative thought along these lines leads to the concept of "indirect attack." Strike at those objects around you, in hopes that they will do damage for you. Use your lightning bolt to snap off a stalactite, or strike the ground to send a shower of rock chips toward the abdomen of whatever is attacking you. Knock down a tree; turn a ceiling to mud and let it collapse on the hapless attackers; these are the methods to deal with magic-resistant creatures, instead of striking at them and hoping the die roll will penetrate that magic resistance.

As a case study in "creative attack," consider dragons. For example, it is possible to generate a small boiler explosion in the stomach of a red dragon by forcing cold water down its throat. This is a simple, if not always a readily accessible, means of incapacitating the beast. However, what does one do if the brand of super-lizard one is facing does not happen to have a carmine tinge to its scales? The answer really depends on how deeply your DM has contemplated dragon physiology. A good guess, however, would be that a reasonable argument would prevail.

If we say, for example, that a blue dragon discharges a bolt of electricity, then we could assume that it must build up this highly positive charge within its mouth and then release it when its mouth is opened. If this is the case, then a large piece of metal within its mouth would serve to short-circuit the process. If it did not incapacitate the lizard, at least it would give it a splitting headache. One may not always have a large hunk of iron ore hanging around (or a man with sufficient strength to throw it), and so one must come up with an alternate means of gaining the advantage. One method of doing this is to simply take the high ground on the beast. If the beleaguered party can get above the head of the blue dragon, then the ground itself will act as a draw on the bolt of electricity. While you may not be able to convince your DM that this action will negate the effects of the breath weapon, it should be reasonable to assume a plus to the saving throw.

More about specific dragons later, but now, a few words about dragons in general. The dragon is a cowardly, solitary beast. If this were not so then they would most surely rule the world. This dictates repartee and palaver as the first line of defense (if the dragon can speak). While a dragon is not likely to be pleased at an intrusion into its privacy, it is also not likely to attack until it has determined the nature and strength of the party. Only the oldest and most confident of dragons should attack without thinking about it first. Remember, also, that it is hard to tell a first-level character from a tenth-level, if the first-level is a good enough actor. During this first, or "negotiation:" phase, the player should attempt to gain whatever concessions that he or she can. Terrain advantages, as well as strategic placement of party members, should be accomplished in this first stage. Always

try to get above a dragon's head. Most things fall, including lightning (attracted by the ground), chlorine gas (it is heavier than air), acid (a little thing called gravity), and cold (cold air falls). Always spread out so that the breath weapon cannot demolish the entire party. Try to encircle the beast and get him before he can get you.

Despite all this, a major tactical advantage can be achieved by shutting down the breath weapon before it can be expelled. This is the most powerful of the dragon's weapons and should be the first thing to be dealt with. A large rock heaved in the general direction of the dragon's face should do the trick. If not that, then try a Web spell. Both of these would give some advantage to the party. If one can ruin the mouth, then one not only shuts down the breath weapon but can also put the second major weapon (disregarding spell-casting ability) out of commission, the bite. In other words, don't try to absorb the power of the breath weapon until the dragon runs out of charges; do something about it immediately; in the long run, you will be glad that you did.

Now, for some more dragons in specific. For a green dragon, a good plan is to acquire some sodium-tipped arrows. Store them in oil, since they will bum (slowly) in air. However, if one is shot into the mouth of a green dragon it will then react violently with the chlorine gas. This will surely leave the head of the dragon spinning for a few moments, and he should gag on all of the salt that you have just put in his throat.

Black dragons spit acid. Packets of lime (a strong alkaline) will at least neutralize the acid, if not get rid of the ability altogether. A gust of wind or a sudden downpour of created water would serve to disperse poisonous clouds (timing, of course, is very important here). This list is by no means exhaustive, and many more methods can be developed by the creative mind.

This article has expressed, through theory and case study, some of the principles of battle that are necessary for creative play of *D&D* and *AD&D*. As stated earlier, this article does not attempt to be the ultimate source of battle tactics, but is only provided as a guide towards better, more enjoyable, and more creative play.

Ways to handle high-level headaches

by Lewis Pulsipher

If you DM any fantasy role-playing game long enough, some characters are going to rise to such levels that the game (and you) can no longer adequately cope with them. In *Advanced Dungeons & Dragons* this problem begins around twelfth level if not sooner. The characters are so powerful, not merely hard to kill but able to employ many means of escape or attack, that only extremely powerful monsters (or very large numbers) can threaten them during normal adventures.

Of course, it is possible to invent grossly powerful new monsters, or to introduce encounters with gods and demigods regularly, but this is only a minor palliative; and the frequent use of godlike beings is unbelievable, if not downright offensive, to those with a sense of game balance. Regardless of which route you take, you cannot get away from the fundamental problem: the players and their opponents have so many choices open to them that it becomes difficult for the DM to keep up with the game. There are just too many possibilities for the average DM to control. Often he doesn't recognize this, or can't do anything about it, with the result that the players easily defeat the monsters and the characters become even more powerful. Then we hear of twentieth- or even hundredth-level characters.

To put it another way, luck becomes a bigger factor in the game; when both sides can call upon great magical or other supernatural powers, the side which shoots first has a tremendous advantage. (I must admit, I often wonder how even very high-level characters stay alive in adventures against the super-monsters, who have the great advantage of defending; but in many campaigns they do.)

Let's assume you don't want to take the super-monster or demigod route, and you don't want to arbitrarily kill off the high levels, though some DMs have been known to do so. What is left to keep your campaign from being overrun by high-level characters? There are four alternatives which take the characters out of the adventuring part of the game, so that they won't rise yet further.

The first of these, and the hardest to institute, is voluntary retirement. Some DMs encourage players to retire high-level characters, to be used only for the rare Major Quest (such as a rescue mission to Hell). The character can sit in his castle, collect his taxes, possibly construct magic items or have others construct them for him, gather information, etc. Unfortunately, many players refuse to retire their characters, so some compulsion which is effective in game terms ("realistic") must be found.

This leads to the second alternative, sometimes called the "gunslinger effect." When characters begin to reach experience levels which are rare, whatever that level may be, then they become famous adventurers, men and women who live by violence and who may be expected to die violently — rather like the gunfighters of the Old West. Young swordsmen or magicians who want a quick reputation, who don't think "Conan" is as tough as people make him out to be, will come looking for a fight, just as kids with sixguns called out Billy the Kid or Wyatt Earp. And as in the Old West, the person looking for the reputation often won't be worried about the niceties of fair play; as long as he manages to kill his target, he'll get the reputation he desires.

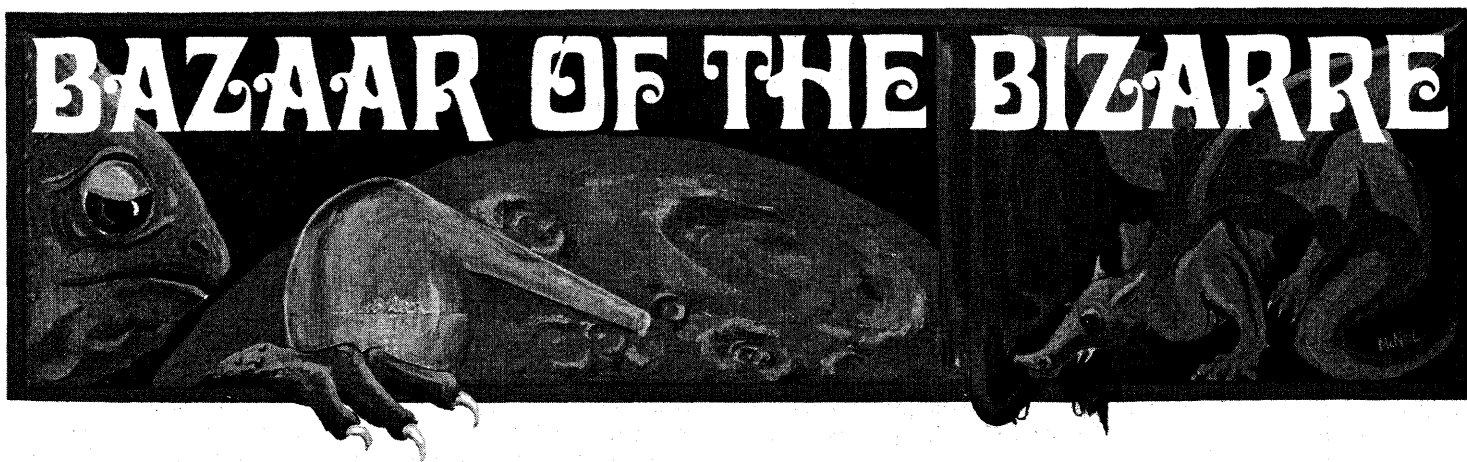
Whether this alternative will be feasible depends on the nature of your world. If wars are common, or if for other reasons individuals are more concerned about a group of enemies than about individual reputations, the "gunslinger effect" won't come into play much. If it does, however, players will voluntarily retire their characters in order to avoid a grave on Boot Hill, coming out of retirement only for vitally important (and secret) adventures.

The third (and best) road away from adventuring is politics. High-level characters can become involved in the larger issues of your world, wars, dynasties, colonization, court intrigue, and so on. They won't acquire much experience, for most of the time they'll be working through intermediaries. Their reward is political power, or additional wealth, not experience points. They are able to participate in this kind of activity because they are well-known (if not feared) people with a lot of money. Their actual powers and magic items, however, are largely neutralized because they must work behind the scenes. It is a new challenge for the players as well, so they're less likely to be unhappy that their strongest characters are no longer gaining levels. Of course, they'll want to start new characters to join in more typical adventures.

If none of these work for you, then in *AD&D*, at least, where eighteenth-level wizards can cast *Wish*, there is a final resort — the "wish wars." No one is going to rise to eighteenth level without making enemies. Even if one could, similarly high-level characters of opposing alignments aren't likely to ignore such a powerful person. What will happen? Will these supermen (and women) use wishes to destroy, or at least hinder, their adversaries? Perhaps more likely, they'll use wishes to attempt to undo enemy wishes. For example (roughly), "I wish to know of any wishes which have adversely affected me." (The exact wording would have to be more concise and less all-encompassing, of course.)

Mind-boggling, no? The gods themselves probably become involved. The twentieth-level characters are going to spend all their time just staying alive; yet in such a rarefied environment it would be a little unfair (not to say difficult) for the DM to decide who would live and who would die. It would be better to say that any character reaching such high levels gets so involved in the "wish wars," whether as wisher or as accessory, that he can no longer divert his attention to mere adventuring. And thus these overly high levels are taken out of the game.

I hope you never have to resort to the wish wars. But *AD&D* is a better game, and more believable, when the characters are not super-powerful and visitations of gods and demons are rare if not unknown. Somehow you have to neutralize the characters who, by hard work or good luck, have reached the rarefied heights of twelfth or fifteenth level.



Eidolon of Khalk'Ru

(Clerics, Magic-Users)
by Ernest N. Rowland, Jr.

This object is a translucent, yellow crystal lozenge about six inches by four inches by two inches. Within the crystal is the image of an octopus or squid with twelve tentacles. Only Clerics and Magic-Users may be affected by or possess the *Eidolon*. Any Cleric or M-U viewing this object for the first time must save vs. magic or fall into a hypnotic trance lasting 2-8 (2d4) rounds, during which time he will attempt to take the *Eidolon* for himself, and to kill anyone attempting to stop him. If he succeeds in possessing it, another saving throw vs. magic must be made, or the owner will do everything in his power to reach the sea and swim with the *Eidolon* as far out as he can, eventually drowning himself through exhaustion.

If a Cleric or Magic-User is successful in obtaining the *Eidolon* without killing himself, then he will become aware, through some telepathic means, of the following powers of the *Eidolon*:

Summon and *Charm* (as a 20th-level Magic-User) one of the following types of monsters, provided the user is within range of the sea:

d100	Monster	No. Appearing
01-10	Killer Whale (15 HD)	1
11-20	Giant Squid	1-3
21-54	Vampire Ixitxachtli (5 + 5 HD)	1-4
55-00	Giant Octopi	2-5

The *Charm* of the *Eidolon* works exactly like the 4th-level M-U spell *Charm Monster* with regard to the percent chance of breaking the influence of the *Eidolon*. What the user of the *Eidolon* does not know is that when the monster is freed of the *Charm*, it will try to destroy the user! Only the power of a full *Wish* will negate this effect of the *Eidolon*.

The range of the *Eidolon's* summoning power is the user's level multiplied by five miles. The *Eidolon* wilt function in this manner 2-8 (2d4) times before losing its power, at which time it will dissolve into a puddle of sea water.

Experience point value: 5,000.
Gold piece sale value: 10,000.

Bell of Pavlov

by Robert Plamondon

The *Bell of Pavlov* appears to be a small silver handbell, but when rung it causes persons within a 30-foot radius to salivate uncontrollably.

The rate of salivation is so high as to preclude talking, and thus makes casting spells with verbal components impossible.

In addition, there is a 20% chance that persons affected by the bell will suddenly decide to have a meal, even if currently engaged in combat.

There is no effect on the person who rings the bell, and persons who successfully make a saving throw vs. wands will also avoid the Bell's effects.

Experience point value: 1,000
Gold piece sale value: 3,500

Pet Rocks

by Roger E. Moore

Pet Rocks are magical items that exactly resemble *Luckstones*, *Loadstones*, and *Stones of Controlling Earth Elementals*. There are two sorts of *Pet Rocks*, one beneficial and one cursed.

The former sort of *Pet Rock* will, at a word of command (such as "Attack!") leap from the possessor's hand and fly at any one opponent of the owner's choice within 60 feet. It will score a hit as if the owner had fired a missile weapon at close range at the opponent, but the possessor's Dexterity bonuses and Strength bonuses to hit and damage (if any) will not count. The rock is, however, +3 to hit otherwise, and causes 2-12 points of damage upon scoring a hit. Upon striking a Stone Golem or Clay Golem, the *Pet Rock* will shatter immediately, but will inflict 3-30 points of damage upon the creature. If the rock misses or scores a hit and is not destroyed, it will return to the owner in the same round it was "thrown." It may be commanded to attack once per round, for as many rounds as the owner desires. At a second word of command ("Heel!"), the *Pet Rock* will hover 3-4 feet off the ground within 2-3 feet of the owner, and follow him or her around at a maximum movement speed of 12". The rock must be grasped again in order for it to attack an enemy. 30% of these rocks are enchanted to perform 1-4 other commands of little particular use to the owner except for show ("Roll over! Sit up! Play dead! Shake hands!") Note that a *Pet Rock* cannot be struck during combat, or when commanded to attack or heel. Otherwise, it has an armor class of -4 and takes 30 hits to destroy.

Experience point value: 2000
Gold piece sale value: 15,000

Some 40% of all *Pet Rocks* are of a malevolent variety. Immediately upon grasping the cursed *Pet Rock*, the character must save vs. magic at -4, or become enchanted with the rock's appearance and refuse to set it down during all waking hours. The character will, of course, carry the rock in his or her good or preferred hand, making weapon use impossible, ruining spells involving somatic components, making most thieving functions impossible, etc. The character will resist all attempts by anyone or anything to take the rock away, and will take precautions to assure his or her continued possession of the rock. This obsession may be broken by casting a *Dispel Magic* of 10th. level or greater power, a *Wish* or Limited *Wish*, or the destruction of the rock (which the character in question will try to prevent by any means possible!)

Experience point value: - -
Gold piece sale value: 1,000

Box of Many Holdings

by John Beck

A *Box of Many Holdings* is a cubical, oaken chest. Each face of this chest may be decorated by ornate carvings of a similar nature (75%) or without any artwork at all (25%), and there does not appear to be any obvious lid to the chest. A *Detect magic* spell will reveal that magic is emanating from the direction of the chest.

Each side of the *Box of many holdings* can be treated as a "lid" to the chest; each side may be opened to display a compartment the size of the chest itself. (Note: While one side of the chest is opened, the remaining five become locked and no amount of prying or "thieving" abilities will open any of them). Each side is opened by the same method: A small hole on each side accommodates a small peg, rod, or small finger (?) which must be provided by the character. This trips a latch allowing the side to swing back on hinges, much the same as a normal chest lid would.

Ruby Slippers

by Robert Plamondon

These magical slippers are bright red in color. They allow the wearer to teleport to his or her home by clicking the heels together three times and murmuring, "There's no place like home, there's no place like home, there's no place like home."

Ruby slippers cannot be removed intact from the feet (once they are put on) until the owner dies or a *Wish* or *Limited Wish* spell is cast. The Slippers are nearly indestructible, and save on the *Item Saving Throw Matrix* as Hard Metal, with an extra + 2 on the roll. They also give the wearer immunity to foot ailments.

The Slippers can only be used once per day. They can transport the wearer and up to 2,000 gold pieces in weight of living and/or non-living matter; but only to the wearer's true home (where the heart is). The activation routine takes two segments.

Ruby Slippers are usable by all character classes.

Experience point value: 1,000

Gold piece sale value: 5,000

Ring of Oak

by Roger E. Moore

This is a magical item not usually found in treasure hordes, and its application is somewhat limited. Nonetheless, it can be of some use to adventurers. A *Ring of Oak* is a simple, flexible band of wood which, when taken from the home tree of a dryad and worn on the finger, allows the dryad to move out of the vicinity of her tree and roam as an adventurer. Few (if any) true dryads have the wanderlust, but some player characters may find themselves reincarnated, through the druidic spell of the same name, as a dryad, and may wish to continue adventuring.

A small, green twig is taken from the dryad's tree and is woven into a ring shape. Then an *Astral Spell* and a *Wish* must be cast on the ring, and it is thereby attached by a silver cord through the astral plane to the home tree; the cord has a 1% chance per month of breaking through any outside influence. The dryad will not voluntarily remove the ring when more than 36" away from the home tree. If the ring is lost or the cord breaks, the dryad loses one point of Strength per day until the ring is returned or she finds her way back to within 36" of her oak tree. If her Strength reaches zero, she will die; she will undergo a similar loss of Strength if her home tree is destroyed while she is absent, unless a *Wish* is used to "resurrect" the tree. Strength is recovered at one point per day if death is avoided by the recovery of the *Ring of Oak* or a return to within 36" of the tree.

Experience point value: 500

Gold piece sale value: 2,000

Each compartment thus revealed is capable of holding its own contents, not to exceed the volume of the box itself. This enables the possessor of the chest to store six times the volume that would normally be expected from a chest of similar size. (E.g., in a *Box of many holdings* with the dimensions of 2'x2'x2'. 48 cubic feet of material could be stored instead of just the expected 8 cubic feet). The weight of the chest, when fully loaded, is equal to the weight of the chest itself plus the weight in the compartment containing the heaviest contents.

As with many magical treasures, the *Box of many holdings* is not without its drawbacks. One side of the chest, chosen randomly by the Dungeon Master, issues a random curse when opened. Treasure may be stored in this space with no ill effect to the treasure itself, but each time the side is opened, a new curse, randomly chosen by the DM, takes effect upon the opener. (Among magical scholars, it is not known whether the curse is inherent in the creation of the box or if it was purposely placed there by the Magic-User of yore who created these boxes). A *Remove curse* will remove the curse upon the next opening only, and not subsequent reopenings.

If the box is destroyed, (saving throw applicable as for hardwood with magical bonuses), it will do 1 point of damage for each one inch along one of its sides to all within a radius of 10 feet. (E.g., if the box is 2 feet on all sides, it will do 24 points of damage to those within 10 feet of it). There is no saving throw for this damage. In addition, all objects or creatures inside the chest will disappear upon the chest's destruction.

Experience point value: 3,500

Gold piece sale value: 16,000*

*Gold-piece value is a function of size. The value given here is for a box that has dimensions of 2'x2'x2'.



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write The ~~right~~ way to get published

by Robert Plamondon

by Kim Mohan

Ask any group of gamers how many would like to write articles for gaming magazines, and more than half will say they do. Ask how many have actually WRITTEN anything, and you'll find a few. Ask if any have sent their work to a magazine, and you'll be lucky to find one.

Lots of people are interested in writing for the gaming magazines, but don't know how to go about it, or think they can't sell what they write.

If you fall into one of these categories, read on. This article was written for you.

Fortunately, the gaming magazines are always willing to deal with beginning writers, because most of their articles are written by beginners. All writers were beginners at one time; editors are aware of this, and are always on the lookout for a promising newcomer. There's no reason to be afraid to send your work in. Editors love you.

Topics

The first thing you need is something to write about. Finding a suitable topic can be difficult, especially if you want to write for a magazine with a narrow range of interest. Fortunately, the role-playing gaming magazines are omnivorous—they'll buy anything even remotely related to games or gaming. *THE DRAGON*, for instance, covers the whole range from *SNIT'S REVENGE* to careful analyses of historical battles; from *FINEOUS FINGERS* to the political structure of Hell.

Write about something that interests you. If you've developed an improvement on a game, or object to someone else's opinion and have a better idea, or have developed some sneaky new way to use a *Bag of Holding*, you have something to write about.

To keep track of potential topics, make lists of ideas you have for articles, and make lists of the things you like and dislike about various games (or whatever). When you're searching for something to write about, review your lists, and you should come up with something.

Never write a Letter to the Editor when you can say the same thing in an article. For one thing, you get paid for articles, but not for letters. In addition, articles dazzle people more than letters. You want to win friends and influence people, right?

Preparation

You can't get published if you don't write. Once you have a topic, you should start thinking about what you'd like to say. This is the time to start writing notes; tentative outlines, lists of things to research, and ideas you need to explore.

Research is very important—for one thing, it helps you avoid making stupid mistakes. Research for gaming articles generally takes the form of playtesting, library research, and informal opinion polls.

Try to find out everything you can about your topic, even if you can't use it all in one article. The ideas found in researching one article tend to give you background for other articles, and will make you sound like you know what you're talking about. Editors spot sloppy research instantly, and almost always reject poorly researched articles.

If your article is going to take a lot of work, it's a good idea to send query letters to a couple of magazines. Query letters are addressed to the editor and explain what you want to write, and ask if they're interested. The gaming magazines usually respond rather vaguely, with replies like, "We wouldn't mind seeing such an article . . ." but at least they'll tell you if they've already bought three pieces just like yours.

It's a good idea to write an outline before you start your first draft. The outline helps you to put your ideas in a rational order, and to keep you from forgetting anything important. Most writers find that their outlines save them a lot of grief; putting your ideas in order is much easier when you do it BEFORE you type your article.

The Rough Draft

Once the outline is done you can start on the rough draft. A few authors can skip this step—they toss out a finished article on the first try. I can't work that way, and I'll bet you can't, either.

Keep in mind that the purpose of your rough draft is to put your ideas down on paper. Don't agonize over grace and polish; you'll put those in afterwards. It's easier to

1. The first paragraph is useless. Aside from the fact that it contains three unprovable assumptions (one per sentence), the entire paragraph doesn't say anything. The article does not suffer if paragraph 2 is made the first paragraph.

2. I have a problem with the basic assumption that magazines regularly and predominantly publish articles written by beginning authors. We are always on the lookout for good, new writers. However, it is generally true that "veteran" (published at least once) authors account for most of the articles in a given issue of *Dragon* magazine. Beginners *can* and do get published—but, to be truly realistic, it should be noted that the odds are somewhat stacked against them at first. It is important that a beginner be aware of this fact, but not be discouraged by it.

3. Poor research, Robert: It's *FINIEOUS*.

4. This is not entirely good advice. We often print letters from readers that address subjects which we would prefer not to present in article format. A letter-writer has more "freedom" in many senses, since he/she can be much more opinionated than we would be liable to allow in an article. And, we have reason to believe that letters to the editor are *very* widely read.

5. ". . . what you'd like to say" has already been decided in a general sense, since the topic has been selected. I would amend the last part of the second sentence to read, "you should start about *exactly* what you'd like to say, and *how* you intend to say it."

6. This first point deserves some *genuine* elaboration. Research is important, but not primarily for the elimination of mistakes. Correctness is a *result* of proper research, not necessarily a *reason* for doing the research in the first place. Research helps avoid errors of omission, which are just as detrimental to an article as errors of commission.

7. A perfectly worded paragraph, after you take out the word "almost."

8. Responses to query letters are almost always "vague," but then again, so are most queries. The main advantage of a query letter is so a writer will know if we're *not* interested in a certain subject—and that doesn't happen very often.

do revisions that to crank out polished prose on the first try. On the other hand, it's also possible to get into trouble by making your rough draft SO rough that nothing can be salvaged from it. Rough drafts should be GOOD drafts, but they don't have to be perfect drafts.

The rough draft can be handwritten or typed; at this stage it doesn't matter much. I am fortunate enough to have an APPLE II computer with a word-processing program, so I can edit and revise my text without having to retype the whole article every time. This is a great method if you have the money.

Revision

Once the rough draft is finished, it's time to go back and check for completeness of thought. First make sure that all the ideas are there, and in a reasonable order. Then rewrite each section as necessary to make it read well.

If you haven't done much writing recently, you should probably do a quick review of English grammar and punctuation. It's embarrassing to have an editor point out that you change tenses at random. Bad grammar is also one of the surest ways of getting your article rejected.

When each section is rewritten to your satisfaction, you need to add transitions between sections, if they aren't already there. Without transitions, every change of subject comes as a surprise to the reader, which makes your article hard to follow. The easiest way to add transitions is to put in subheadings. Subheadings tell the reader that the subject is being changed, and what the new subject is going to be.

You can also put in transition sentences, which do the same thing as a subheading, but in more words. Using transition sentences probably makes the article read more smoothly than it would if you used subheadings, but subheadings are better at informing the reader of what the current topic is. Using both works well, too, and makes your work look professional. Besides, the longer the article, the more you get paid.

Introductions and Conclusions

I usually find that the first and last paragraphs of an article are the hardest to write. Sometimes I save these reluctant paragraphs for last, and sometimes I write them first. Either way, I have problems.

Introductions need to get the reader's attention, and should tell him what the article is about. All sorts of sneaky tricks have been used to con the people into reading articles, but a boring first paragraph isn't one of them. The introduction should make him want to hear what you have to say.

Conclusions should sum up your article, and bring it to an obvious end.

Style

Like many writers, talking about style makes me nervous—I start worrying about MY style. Therefore, I'll stick to safe territory and list some things that you should NOT do:

1. Don't be humble. Lots of beginners announce in the first paragraph that their work is crummy. This is silly—the readers can figure it out for themselves.

2. Don't be pompous. You're supposed to be informing people, not dazzling them with polysyllabic bull----

3. Don't start sections with phrases like: "Well, you know..." or "You see..." There's no excuse for writing with a speech impediment.

4. Stick to the point. I'd love to tell you about my last dungeon adventure, but it's irrelevant. Don't be irrelevant. Irrelevance never forget.

5. Don't be redundant. Beginning authors are often redundant, redundant, redundant. Don't be redundant.

Don't worry too much about style. Gaming articles are read for their content, not for the scintillating wit of the author. People will forgive you a dry-as-dust, dull, boring, redundant style if your articles contain some good ideas.

Once you've revised your story to your satisfaction, it's time to put your draft into its final form—the manuscript.

Manuscript format

Manuscripts must conform to a specific format. The major requirements for a manuscript are:

1. It must be typed, double-spaced.

2. The paper used must be white, 8½ by 11" paper of 16 to 20 pound weight. Don't use erasable paper—editors hate it because ink smears on it.

3. Indent paragraphs five spaces. Don't put extra lines between paragraphs.

4. Put your name and address on the upper left-hand corner of the first page. Place the title, centered (more or less) below your address, your name as you want it to appear in the magazine under the title, and start your article a couple of lines below that.

5. Number every page. Put your name, or the title of the article, or both, at the top of every page.

9

9. As a writer, I'm all in favor of computer word-processing. I've used it, and I enjoy it. As an editor, I'm sorry that technology hasn't been able to produce a low-cost printer which makes q's, g's, y's and p's (to name a few letters) look like they ought to look.

10

10. Proper use of the English language is the foundation upon which every piece of good writing is built. A "quick review" of grammar, etc. is bound to help anyone, and I cannot recommend against it. However, a crash course isn't going to offset the effects of years of inattention; some people have to tear down their old foundation and build a new one.

11

11. A very good point. One of the "little" things that can vastly improve the quality of a manuscript, especially if the submission touches on several distinctly different subjects.

12

12. Overstepping your bounds a little bit, Robert. If you can't say something nice about "transition sentences," why say anything at all? You seem to suggest them as a device to "stretch" an article, which isn't exactly a Lawful Good thing to do. Stick to encouraging people to be writers, and don't bother encouraging writers to be greedy. Some of them already are.

13

13. The paragraphs aren't reluctant, you are. And judging by the way you started this article, I can see why.

14

14. (Style note 1) The readers don't get a chance. The editor figures it out first.

15

15. (Style note 2) I promised myself I wouldn't change a word of this article, but I had to compromise on half a word. You can't say----in this magazine; whenever an author uses ----, we edit it out and replace it with ----

16

16. Don't lay down the law and then pick it up again. DO worry about style, all you readers/writers. Content may be the single most important element of an article, but style (technique, presentation, timing), or the lack of it, is crucial in determining whether that content is conveyed to the reader in an understandable, interesting way.

6. You can make corrections by hand, but you should retype any pages that look particularly sloppy. Neatness counts.

For more specific details on format, send a self-addressed, stamped envelope (SASE) to *DRAGON*, and ask for their writers' guidelines.

Those of you who don't have access to a typewriter have my sympathy. I suggest bribing someone to type your article for you—pizzas will buy enormous amounts of assistance.

The Judges Guild magazines, *The Judges' Guild Journal* and *The Dungeoneer*, will accept handwritten material, but they pay so little for it that it would probably be worthwhile to hire someone to type your article instead. As far as I know, nobody else will even READ handwritten material.

If you have a typewriter, but don't know how to type, welcome to the club, I can't touch-type, but I get published (my computer does all of the formatting now, but I used my typewriter until a couple of months ago).

Eventually your manuscript will be finished. Now comes the next step—submitting it to a magazine.

Sending it in

Most of the gaming magazines will buy articles covering nearly any aspect of gaming, although some are more specialized than others. It's a good idea to submit articles to the magazines that you are most familiar with, because you have a better idea of what those magazines will buy. There are other criteria, however, such as rate of pay and turnover time of rejected articles.

As far as pay goes, some magazines pay by the printed page, and others pay by the word. It is possible to convert by-the-page rates to by-the-word rates, although not exactly, since the number of pages you fill depends on the size of the title, the number of subheadings, and similar complications.

Payment rates for some of the US-based magazines are as follows:

THE DRAGON pays the best; \$18 to \$20 per printed page, which works out to about 1.2 to 1.3 cents per word.

The two Judges Guild magazines pay \$5 to \$7 per page, which isn't as bad as it sounds, because they use larger type than *TD*. This comes to 0.47 to 0.85 cents per word.

Everybody else that I know of — *Different Worlds*, the *Space Gamer*, and *Sorcerer's Apprentice*, paid one cent per word as of this writing.

Once you've picked a magazine, you're ready to write the cover letter. Cover letters should contain the following information:

1. Your name and address.
2. The fact that you are submitting an article for publication.
3. A description of the article and its title.
4. Any special information that the editor should have.

Cover letters should be no more than a page long.

Packaging

Packaging a manuscript is a little more complicated than stuffing it into an envelope. First off, you should always enclose an SASE so the editor can return your manuscript to you if he doesn't buy it. Rejected manuscripts without an SASE are filed in the wastebasket.

If your article is less than four pages long, you can send it in a business-size (#10) envelope. Put your cover letter over your article and fold in thirds. Fold up your SASE, paper-clip it to the manuscript and cover letter, stuff the whole wad into an envelope, and pray for benevolence on the part of the Postal Service.

For longer articles you need two mailing envelopes; one 9 by 12" (for the SASE), the other 9½ by 12½". Address the smaller envelope to yourself. Weigh the smaller envelope with your manuscript. Affix appropriate postage. Weigh the larger envelope with the manuscript, cover letter, and the SASE. Again, affix postage. Stuff everything into the larger envelope. Address the larger envelope to the editor of your favorite magazine and mail it.

Manuscripts can be sent first class or fourth class. I always send my manuscripts first class because it's faster; fourth class can take forever.

It's also a good idea to put a piece of cardboard in the mailing envelope to help keep it from getting mangled in transit, and to have your friendly Post Office stamp "Do Not Bend" all over it.

Acceptance

With luck the editor will accept your article. He may or may not remember to notify you of this fact; but in this case, no news is good news, since rejected manuscripts usually return in a few weeks.

If a couple of months go by, and you still haven't heard anything, write a reasonably polite inquiry. If another month passes with no response, you should probably try to get

17. Can you find the misspelled word in this paragraph? Would you like some assistance?

18. We don't automatically refuse to read handwritten material, but we've never accepted a manuscript that wasn't typed. Generally, we return handwritten material and ask for a type-written revision before we can evaluate the submission in detail.

19. (Cover letter note 4) The ideal cover letter, for our purposes, would include the following "special information": A statement to the effect that the material has not already been published elsewhere, and that there is no intention to submit it to another publication while it is under consideration by Dragon magazine.

20. We don't always consign submissions to limbo when they arrive without a SASE. The article may be acceptable, or it may be good enough that it deserves to be worked with some more. In such cases, we'll gladly spend a few cents to let the author know where things stand, and to return the manuscript for revisions if necessary. Manuscripts without a return envelope and postage that would ordinarily be rejected and returned are placed in a file, from which they will probably never be resurrected.

your manuscript back and give up on that magazine.

After accepting your article, the editor will probably toss it onto the "slush pile" and ignore it for a few months. Eventually, he'll take it out and edit it. Editing is a process where your mistakes are removed and the editor's mistakes are inserted. After editing, it's the typesetter's turn. After typesetting, what's left of your article will be printed, some day.

Don't write any letters inquiring about your article for a couple of months after acceptance; it's unlikely that it will be ready for publication that soon, and being pushy doesn't help. DO inquire after three or four months, however; they may have lost or forgotten your manuscript and need the reminder.

Revisions

The editor may return your manuscript for revision. This means that he liked the idea, but the manuscript needs to be change in some way.

If you don't feel like doing a revision, you can go ahead and submit your manuscript elsewhere, or just forget about it. Remember that if you do the revision and resubmit it, the editor will be under no obligation to accept it, though changes are he will. I have had two articles returned for revision to date. The first was much improved by following the editor's advice (thanks, Kim), and was promptly accepted in its revised version. The other was also justly criticized, but I haven't gotten around to doing anything about it yet.

Rejection

Then again, the editor may simply reject your article. Do not despair. Everybody gets rejection slips—I get rejection slips, and if I get them, it's only fair that you do, too.

Manuscripts get rejected for all sorts of reasons; being too similar to one already accepted, not fitting the tone of the magazine, being too long or too short, etc. For that matter, manuscripts get rejected because the editor had a hangover and hated everything that day, or had no more budget to buy anything. Then, too, the article might have been rejected because it was lousy.

In any event, when a manuscript gets returned, reread it to see if it has any fatal flaws, such as gross factual errors. If you think that it's basically sound, mail it off immediately to another magazine. If you think it's crummy, but you can't do any better, mail it off anyway. You might be wrong, or the magazine might be desperate. Having a lousy article printed is better than having no article printed; at least you'll get paid for it.

If the manuscript gets returned again, go through the same procedure. Keep it up until you see the manuscript or run out of magazines. Persistence pays off; many articles get sold on the fourth or fifth try.

Waiting to get paid

All of the role-playing games magazines pay on publication. Well, really they pay AFTER publication, Sometimes LONG after publication.

If there's one thing more sacred than art, it's money. Many beginning writers think that being paid is unimportant. This is the mark of the rank amateur. REAL writers are stone-hearted, flinty-eyed mercenaries, and editors tremble at our approach. Use the official tactics; give them exactly thirty days from the time you discover you're in print. Then, if you haven't been paid, send the following form letter:

Dear Orcface:
Send me the bucks or else.
Love,
Gonzo

This will make even the boldest editor cringe and pay up instantly.

Conclusions

Writing is fun. It pays enough to let you buy more goodies, and it lets you brag about being a published author.

Some of you may still have doubts about the willingness of the magazines to read your articles. This is silly; of course they do. If they didn't want to read your crummy articles, why would they have printed THIS crummy article? (It's because I threatened to reveal what the initial in E. Gary Gygax stands for, but that's beside the point).

The magazines need lots of material for every issue, and most of it is written by relative newcomers to the business—people like you.

They NEED you, so don't dawdle. Write up that great idea right away.

21. Cute, Robert, real cute. The one good thing this paragraph does is point out the fact that most articles are not fully edited for quite some time after they are accepted. Until we're sure that an article is going to be used in a particular issue, we don't take the time to work it into 100% publishable condition. Doing it any other way would be like adjusting the fine tuning on your TV set and *then* changing the channel.

22. We generally try to indicate in our acceptance of a piece whether the writer can expect to see it in print reasonably soon (5-7 months, perhaps sooner), or whether there are no specific plans for it and it might lie around for longer than that. Inquiring after "three or four months" is probably a little premature in most instances, but it's certainly okay to ask us what (if anything) is happening with your manuscript after a fair amount of time has passed.

23. Revision is not necessarily a one-step process. Often, an editor cannot address every particular aspect of a manuscript that needs alteration. (If we patched everything up that thoroughly, why would we bother to send anything back to the *writer* for revisions?) The fact that a manuscript has been revised almost certainly means that it's better, but does not necessarily guarantee that it will be accepted.

24. I never reject a manuscript because we can't afford to purchase it. That's somebody else's problem. And I never evaluate manuscripts with a hangover. Why would I want to make myself feel even worse?

25. Yeah, but is the money worth the embarrassment?

26. The word is "persistence," Robert. Editors are the most persistent writers of all.

27. You just couldn't hold back any longer, could you, Robert? Okay, go ahead and snarl. Get it out of your system, but try to wrap this thing up soon, huh?

28. Robert, your work shows considerable promise. I feel that with proper attention to the comments I've made about the manuscript, you'll be able to revise this into something that has a good chance of being publishable. Thanks for your interest, and good luck with your writing career. It looks like you can use it.

The Rasmussen Files

by Merle M. Rasmussen

Top Secret reactions and rule additions

SECURITY CLEARANCE LEVEL: ONE IN ALL BUREAUS
BEGIN MESSAGE:

TO: Operatives and Participants of Top Secret, especially first 21,699 recruits

BY AUTHORITY OF: Merle M. Rasmussen, Director of Administrations

PURPOSE: To clarify some *Top Secret* procedures, to define the use of certain espionage devices, and to disclose unofficial information concerning the Technical Bureau.

MESSAGE: Agents in the field have recently brought to my attention specific shortcomings or omissions in the *Top Secret* field manual. These oversights primarily appear in the first 10,000 copies printed and were corrected by "The Silencer" for the second printing. My compliments to those agents whose powers of observation brought these incongruities and deletions to our attention. My special compliments to those agents with the resourcefulness and bravery to forge ahead using the field manual as it appeared, correcting and improvising as they saw necessary for the completion of their assigned missions.

Much good agent input came from a last-minute *Top Secret* seminar held at GenCon XIII. I was glad to see many people interested in what Mike Carr, Corey Kobernick, Evan Robinson, Jerry Epperson and I had to say. Nearly everyone wanted to see more weapons, faster combat, rule expansions, campaign information, and less about me in *The Dragon*. (Developments at TSR will bring much of this to you, the agent, in 1981.) From the player response for the *TS* tournament, it looks like bigger and better competition will be offered at future cons. Mike and Corey wrote a fast but deadly module for the GenCon tourney which may be appearing in print in early '81.

Agents' evaluations

A few very good points were brought up at the GenCon seminar concerning the *Top Secret* game system. These observations and suggestions may help you to see what's happening with *Top Secret* around the county and to see if your organization behaves this way.

1. The mission itself, and not the personal improvement of character abilities or finances, is emphasized.

2. There seems to be a direct relationship between low-level characters and a low chance of survival. High-level characters are quite difficult to eliminate.

3. Groups tend to split up during missions, which slows play but allows characters more independent activity. Bureau, nationality, and level rivalry often causes backstabbing and distrust among teammates.

4. *Top Secret* is more "realistic and logical" than *Dungeons & Dragons*®. Technology replaces magic in *TS*, and NPCs are often more valuable alive than dead. Guards don't hide in dimly lit rooms along a passageway without food or water, waiting for agents to break in, attack, and take away their treasure.

5. *D&D* veterans tend to be paranoid playing *Top Secret*. People who have never played a role-playing game are often more successful than long-time gamers.

6. Some people are combining *Top Secret* with *Commando*, *Traveller*, or *Advanced Dungeons & Dragons*™.

7. Administrators should keep in mind what influence role-playing with rules concerning violence, sex, and drugs might have on young and impressionable persons.

8. Of 272 survey responses returned by players, it was found that the majority of persons playing *TS* are single, teenage males

who earn less than \$5,000 per year and own more than 20 games. They rated the game overall as excellent.

Rule additions, clarifications

For the 27 percent of the agents at GenCon who thought the rules were less than complete, here are some unofficial rulings, clarifications, and suggestions:

Purchased flashlights include batteries and do float. They're 55-75% waterproof.

Paper matches are free, and 250 wooden stick matches come in a non-waterproof cardboard box for \$1. All matches should be kept track of according to number and moistness. A wet match will not light.

Butane lighters good for 1,000 lights apiece should cost \$1 and are 50% waterproof.

Thermite bombs do not explode but burn for 5-10 seconds, like magnesium oxide, temporarily blinding viewers and melting through 1-inch plate metal or asbestos walls, thereby usually destroying paper contents of a safe or other heavy container.

Projectile combat is, in reality, very fast but plays very slow. Remember, bullets can be in flight even though the person who fired them can be wounded or dead. Yes, novice agents can be shot by persons with holstered or concealed weapons. This can happen even if the novice agent's gun is already drawn and aimed. As a novice, much inferior personal reaction time as well as emotions, training, determination, and movement are being staked against a superior opponent. Even point-blank targets should get a chance.

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Unconscious characters can call on Fame and Fortune points if that option is being played; however, once you're dead, you're dead. (There is no reincarnation spell in Top Secret.)

Agents using Fame or Fortune points should give their Administrator a logical reason why their intended harm should not occur. (i.e. dud ammo, deflection off belt buckle, lack of fragmentation, remarkable resemblance to shooter's close relative, others possible) Admins should not allow the same logical reason to be used more than once per mission or game year.

Each person's body chemistry, build, and metabolism is different, so gases, explosions, wounds, or poisons may affect each agent differently.

International credit cards are difficult to come by and can't be used for buying espionage-related tools, equipment, or services.

Counterfeit money cannot be used to buy equipment at the start of a mission, nor should it be used to buy more bogus money. People who deal with funny money know it when they see it.

Nose filters and collar masks are expensive special devices and may clog 65-85% of the time under continued use.

Throat mikes and most other types of electronic equipment have a 75-95% chance of fizzling out each time they are immersed in water unprotected. Reduce these percentages to 24-45% if waterproofing precautions are taken.

Wet firearms or other powder-firing weapons are extremely unreliable and even when protected only fire 25-50% of the time after immersion. Condensation inside plastic sacks or wax after 15 minutes of immersion has the same effect on bullets and powder explosives.

Additional Bureaus, weapons, and devices are possible locally but are not yet officially defined or recognized. Your local administration may be organized in any way to complete its missions, but existing experience levels should never be compromised.

Paranoia is a common ailment among novice agents. Don't let it stand in the way of enjoying the rapid conclusion of a well-executed mission.

Further questions and/or suggestions, especially concerning other bureaus, personalities, and espionage techniques in general should be sent to *Top Secret* Questions, c/o TSR Games, POB 756, Lake Geneva WI 53147.

The Technical Bureau

More information on the Technical Bureau is presented below. These are not hard and fast rulings, but rather a framework for future information to be built upon. These ideas are not official rule additions

Section Q—Technical

Level	Designation	Exp. pts. needed
1	Trainee	0
2	Clerk	79
3	Tinker	157
4	Hobbyist	313
5	Apprentice	625
6	Journeyman	1250
7	Master	2500
8	Academician	5000
9	Consultant	10,000
10	Technician	20,000

10,000 experience points must be earned for every level above 10th.

Technicians often earn their first experience by attending espionage classes. Once trained in specific courses, they may occasionally be assigned to fieldwork and team with assassins, confiscators, and investigators. However, prospective technicians are warned that bureau procedures may limit their activities to subservient participation. Technicians are rarely placed in the field. Those few who are should strive just as hard as agents in the other bureaus to defend themselves and perform their function professionally even when under extreme stress.

The Espionage College

To learn specialized skills and/or increase specific Areas of Knowledge, an agent may opt to take any or all of the Espionage College courses listed below. Preceding any mission, an agent announces to the Administrator which course(s) he or she has selected. The cost and length of time the course will take to complete will be assigned by the Admin and adjusted according to the agent's experience level and the bureau he or she last worked under. If the agent is unclassified (never been on a mission), apply the basic charges. Class time (during which time the agent is not in the field) cannot be interrupted and then resumed unless the interruption is less than 7 days long. If an agent must go on a mission for more than 7 days, the money and time invested in the course is lost and cannot be regained. If the agent returns to class after 7 days absence, he or she must pay a new admission price and start the course work over. More than one course may be taken at a time if an agent fulfills the Knowledge Trait and course enrollment requirements. Courses are taught simultaneously, so interruption would disrupt all courses being taken no matter how the combined time in weeks breaks down. No finished course may be taken again! (For exception, see Specialization)

Course Enrollment

An agent may enroll in only one course at a time if his/her Knowledge Trait value is less than or equal to 84, two courses at a time if Knowledge Trait value is 85 through 97, and three courses at a time if Knowledge Trait value is greater than or equal to 98. Multiple course loads take as many weeks to complete as the longest single course. (i.e. If you were taking a 5-week course at the same time as an 8-week course, both courses would take 8 weeks to complete. If you had to go on a mission at any time over 7 days after beginning, both courses would be interrupted. To continue you'd have to start both courses over again.)

Course time

Course time begins at the moment the course fee is paid. In some cases, credit for the entire course is given at the moment of payment when the course time involved computes to zero or less weeks.

For taking a course under a bureau other than the one you last worked under, add one week of class time.

For unclassified agents who have never been on a mission, add two weeks of class time.

For taking a course while recovering from wounds received on your latest mission, add one week, if you're resting with hospital care or three weeks if you're resting without hospital care.

Modifications for agents with a Knowledge Trait value in the range:

01-03	add two weeks
04-16	add one week
17-84	add no weeks
85-97	subtract one week
98 or above	subtract two weeks

Course cost

Someone has to pay for this education whether it be the agent or his/her agency. Often an organization takes money collected by agents on missions and places it in an Educational or Developmental Fund from which the organization can later draw to pay for educational materials as well as weapons and equipment research.

Course fees are reduced 10 percent per agent experience level. (Unclassified agents are considered level zero.) For example, a fifth-level investigator pays 50 percent less than the listed course fee. In some courses, for some agents, no payment may be necessary.

There are no exceptions to the prerequisites for each course. If you do not meet the prerequisites, you *cannot* enroll in the course.

Credit

At the end of the course time, credit is awarded to each agent completing a course. Agents working under the Technical Bureau get an Experience Point bonus of + 100 for each course completed.

Specialization

Areas of Specialization may be listed (by the Admin). under some courses. The general course work is often so broad that only one area of the subject matter can be covered at a time. This specific area is taught just like any full course without Areas of Specialization, but is called a class. At the time of enrollment you must specify the particular area (class) under a course you've chosen, if that course offers Areas of Specialization. For example, an agent may choose Marine Vehicles as a course and Small Sailing Vessels as the class. This agent may take the Marine Vehicles course again later (or at the same time if Knowledgeable enough) but may not specialize in Small Sailing Vessels again. All costs, times, prerequisites, abilities acquired, areas of knowledge increased, and credits earned apply for each specialized class taken in a certain course.

Espionage College Course Handbook Table of Contents (excluding Class Titles)

Assassination Bureau
Booby Traps
Boxing
Coverup Methods
Demolition with Explosives
Gases, Poisons, & Drugs
Judo
Karate
Non-Projectile Weapons
Practice

Para-Military Weaponry &
Motivations
Projectile Weapons Practice
Sabotage
Silent Killing
Sniping
Terrorist Weaponry &
Motivations
Wrestling

Confiscation Bureau
Animal Handling & Riding
Breaks & Escapes
Driver Training
Gambling
Getaway Methods
Marine Vehicles

Pickpocket Skills
Pilot Training
Security Detection,
Deactivation & Infiltration
Surreptitious Movement &
Concealment
Value Appraising

Investigation Bureau
Communications
Disguises
Elint (Electronics Intelligence)
Flaps & Seals (Opening
Mail/Parcels)
Humint (Human Intelligence)
(Contacts)
Languages & Culture
Mountain Climbing &
Wall Scaling

Parachuting
Photint (Photographic
Intelligence)
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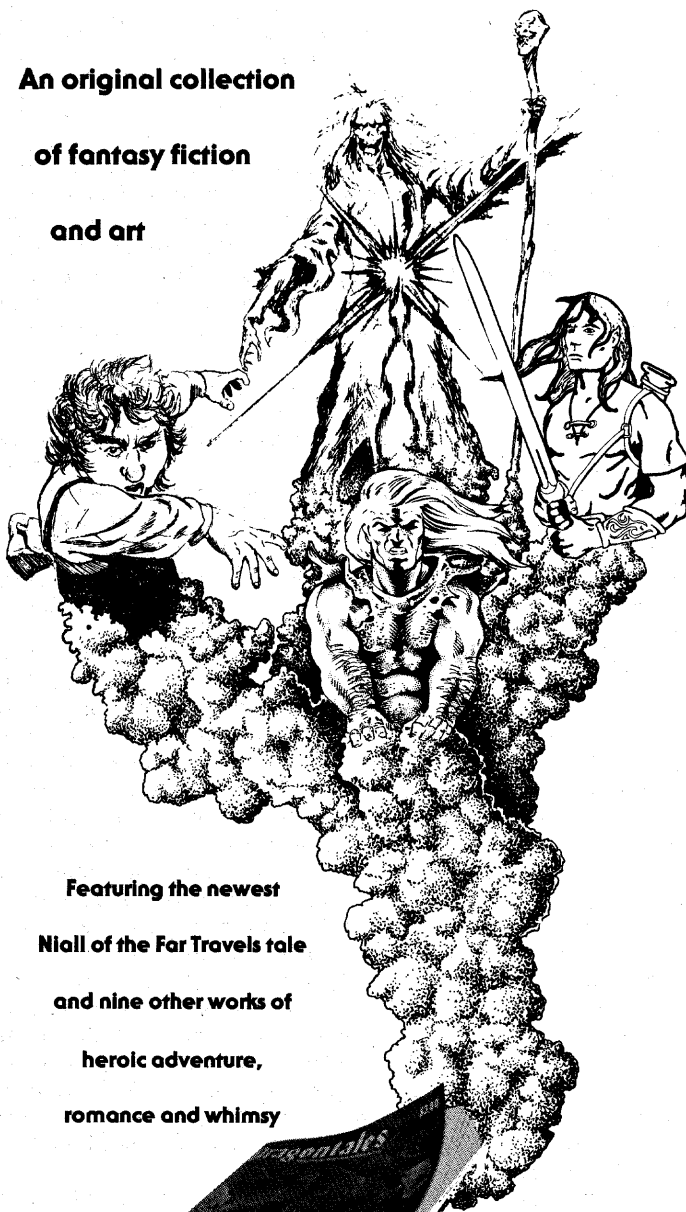
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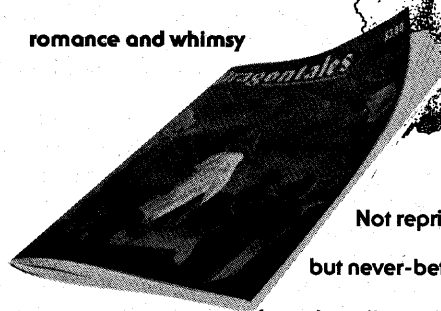
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Missile fire and the Archer subclass

by Lenard Lakofka



Fighters, all humanoids and, to some degree, Thieves are under-rated when it comes to their abilities to project missiles. Many melees are conducted with no missile fire whatsoever because the rules for missile fire are perhaps a bit hard to handle. DMs too often forget that missiles should be used by both sides in melee. Missiles not only kill opponents, they often prevent the use of a spell if they can hit and damage the target spell-caster before he/she/it can finish casting the spell.

Here is a method of determining whether a spell is ruined: Consider all blows in melee to be landing in the middle of a segment. Likewise, consider all missiles to be hitting in the middle of a segment. Consider all casting times as beginning in the first moment of a segment and ending in the final moment of the last segment, as called for by the spell's casting time. If a blow hits for damage in any segment of a spell's casting time, the spell is ruined. Thus if a goblin, for example, strikes with simultaneous initiative at a Magic-User casting Magic Missile, the Magic-User's spell is ruined if the goblin hits.

Missiles, once launched, will consume time while in flight. However, it is wasted effort to try to precisely figure every missile's flight time. I'd suggest the creation of some simple "in flight" guidelines: Any missile fired or cast will have the same flying speed. Those fired less than 50 feet from the target will reach the target in the middle of the first segment after being fired. Those traveling to a target between 51 and 200 feet away will be in flight for an additional segment. For targets 201 to 400 feet distant, add one more segment, 401 to 600 feet, one more, etc. Obviously, you may determine your own parameters for flight time, but I feel these work best in the game system now being used, because the flight times have been calculated to be compatible with casting times, movement speeds, etc.

A missile is considered to be fired at the end of a segment. Thus, if an archer firing on a Magic-User gets an initiative of 1, the arrow will take flight at the very end of segment number one. It will hit its target (if within 50 feet) in the middle segment number two. If the archer had a *Sleep* spell cast at him simultaneously by the M-U, the arrow would still be in flight. If the *Sleep*-casting Magic-User got an initiative of 2 and was within 50 feet of the archer, then the spell would be ruined if the arrow hit.

A blow in melee would ruin an intention to fire a missile, since blows hit in the middle of a segment. Thus, in the example mentioned, if a Thief struck the archer from behind in segment number one and hit for damage, the archer would not be able to fire.

This system will make conducting all missile fire far more easy. Note that over long distances both targets might be hit if missiles are exchanged or if a missile is fired at a spell caster, even if the actions are not taken simultaneously. Once a missile is airborne most spells cannot affect it if they are cast at the archer/thrower.

"Segment of Action" update

Earlier in the Leomund's Tiny Hut series (*Dragon* #34), the "Segment of Action" system of rules for melee were discussed. Here is an update of those rules as they apply to melee and missile fire. First, and most important, a six-sided die should be used for "initiative" and not the ten-sided die earlier suggested (in #34). The reason for the change is that waiting until the 7th, 8th, 9th or 10th segment for the first blow gives too much advantage to spell-casters who use only a four-sided die in most cases for determining their

spell-casting initiative. The six-sided die tells if the action of launching a missile will occur in the 1st, 2nd, 3rd, 4th, 5th or 6th segment and is not meant to imply that the round is divided into six segments instead of ten. Missile fire also uses the six-sided die plus a second six-sided die for the second arrow, if applicable (some types of arrows allow for a rate of fire of two per round). If the two dice add up to 11 or 12, then no second arrow firing is allowed that round. However, the archer could quite correctly launch that arrow at the end of the 1st or 2nd segment of the next round, assuming he/she/it has not been struck, enspelled, etc.

The "Segment of Action" system must sometimes be overruled by common sense. If, for example, a Magic-User decides to cast *Polymorph Other* on a goblin standing right in front of him hoping that his initiative will be 1 and his opponent's 5 or worse, the DM should have the goblin react by ignoring its initiative roll and striking almost immediately. It is one thing for a spell caster to attempt a one- or two-segment spell. He or she might just get away with it. But spells taking three or more segments to cast will render the spell-caster almost immobile for too long a time. No opponent will just bob and weave waiting for his segment-of-action versus a basically immobile opponent. The solution is a re-roll the initiative using the Magic-User's first segment of spell-casting as the base. If the opponent already has an early segment-of-action this may not be necessary. Use d4 for this initiative. Example: The spell-caster tries to cast a 4-segment spell. His initiative is 2. Roll d4 for his opponent and apply the result based on the fact that the spell-caster began to cast in segment #2. Even if 4 is rolled the attempted blow will take place in the middle of segment number 5, not number 6 (when the spell would take effect). A roll of 1 equates to the strike occurring in the middle of segment #2, a 2 to the middle of segment #3, a 3 to the middle of segment #4 and a 4 to the middle of segment #5. Since the spell-caster's spell does not go off until after the end of segment #5, any blow that hits for damage will negate the spell.

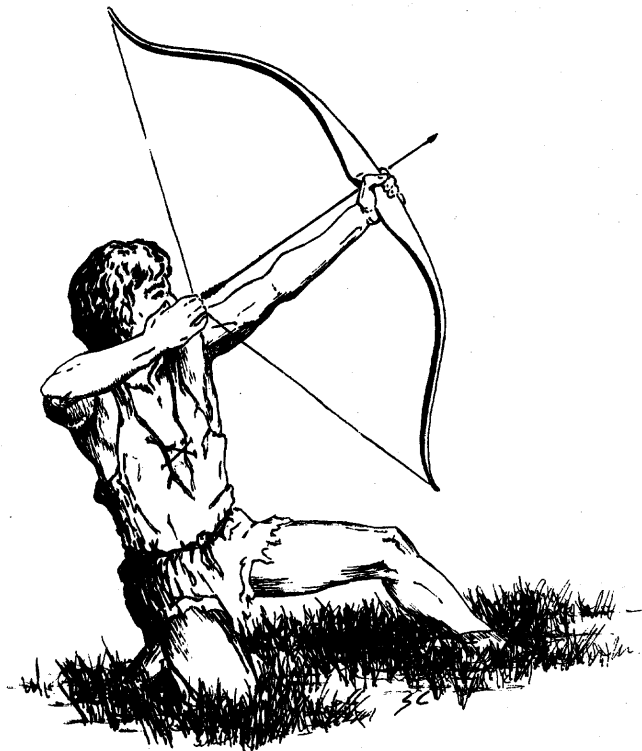
A really intelligent monster will not try for a weapon/claw/bite attack in such a situation. He/she/it will try to overbear/pummel/grapple or use some rapidly employed weapon like breath or glance (if the monster has this ability). How can that action be judged? Take the "monster's" Intelligence and multiply by 5%. Add that to a base of 35%. This means any monster of Intelligence 13 or higher will always know that overbearing/pummeling/grappeling is the thing to do in such a situation unless he/she/it possesses some even more rapid attack/device. Such physical attack will almost always destroy the spell the spell-caster is attempting, and rightly so.

Target size and range adjustments

Those who are familiar with the Errol Flynn movie Robin Hood may recall a scene when he kills four or five men-at-arms with single arrow shots, all within one minute (I've timed some of the missile-firing melee scenes). We have all seen some movies in which the bow (usually the longbow) is fantastically accurate and deadly. This pre-conditioning, if you will, confuses many a new *D&D*/*AD&D*™ player. The novice might give up if a group of orcs shout out "stand and deliver" because of fear of the bow. On the other hand, the party might refrain from missile fire for the opposite reason: Most monsters met in an encounter cannot be killed by a single arrow. Are/were archers really that good?

In fact, an English longbowman could hit and kill a figure at 400

yards! This was, however, the rare shot and not the rule. The number is also based upon fire into a group of figures and rarely, if ever, was achieved by a single shot at a lone target. The maximum D&D/AD&D longbow range is 21 inches which equates to 630 feet outdoors, a mere 210 yards. How can this range inequity be taken care of? Well, it cannot without unbalancing the game. Remember that



movement and spell range, to say nothing of casting time, is tied to selecting distances. If bow range is tampered with it will throw off the other numbers. However, in the Archer and Archer-Ranger subclass (hereafter) some increase in range is allowed for strong characters.

On page 64 of the *Dungeon Masters Guide* we find armor class modifications for the amount of cover a target is concealed behind. The target is assumed to be a human-sized figure; at least, that is what it seems to mean. What happens if the target is larger/smaller/moving/flying? The "target cover" adjustments give us a basis for making armor class adjustments based on target size and range.

It must be clearly understood that the given adjustments to armor class involve the size of the target and not the armor actually worn. The basic subtractions of -2 "to hit" at medium range and -5 at long range still apply. They apply to Archers and Archer-Rangers (as described hereafter) as well. This basic adjustment due to range is taken from the armor class before the "to hit" roll, as is the size adjustment. A target becomes "arrow proof" when a 21 or better is required to hit. The armor class determination should take into account all adjustments for magic, strength, skill, etc.

Example: A Kobold is at long range from a Fighter with a longbow. The Kobold's armor class is 6. The Fighter is using a +1 bow. His Strength gives him +2 to hit and +5 to damage. However, his strength is taken into account at short and "point blank" ranges only (full at "point blank", i.e. under 50 feet, and half rounded down at short range) and only then for trained Fighters with special bows (see hereafter for a full explanation). The Kobold's armor class is adjusted three places to the better (see chart above) due to its small size relative to a human target at long range; its effective armor class becomes 3. At long range there is a basic -5 adjustment for range alone, so the Kobold is now considered armor class -2. The Fighter's Strength does not apply at long range, but his bow is +1, so the Kobold's armor class becomes -1. That would be the final armor class used to see what the "to hit" number is.

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In the same example, if the Kobold were at short range the calculation of armor class would be as follows: Base class 6, range adjustment - 1 changing AC to 5, Strength adjustment is +2, halved to +1, so AC is back to 6, and the bow is +1 changing the AC to 7. If the Fighter were an Archer (see hereafter), a bonus for skill would also apply.



Target type (size)

"Broad side of a Barn"
 Storm Giant (21')
 Cloud Giant (18')
 Frost Giant (15')
 Ettin (13')
 Fire/Stone Giant (12')
 Ogre Mage, Djinni, Hill Giant (10½')
 Ogre, Troll (9')
 Bugbear, Gnoll (7)
 Troglodyte, Hobgoblin (6½')
 Man, Orc (6')
 Elves (5')
 Dwarf, Goblin (4')
 Halfling, Kobold, Gnome (3')
 Pixie (2½')
 Imp, Sprite, Leprechaun (2')
 Brownie, Homonculus (1½')
 Quasit (1')
 Robin (½')
 Wren (¼')
 Coin (1")

% of human-size	Armor Class adjustment for range				Point Blank
	Long	Medium	Short		
525%+	+3	+5	+6	+8	
375-500%	+2	+4	+5	+6	
300-350%	+2	+3	+4	+5	
225-275%	+1	+2	+4	+5	
200%	+1	+2	+3	+4	
175%	+1	+2	+3	+4	
150%	0	+1	+2	+3	
125%	0	0	+1	+2	
110%	0	0	0	+1	
105%	0	0	0	0	
100%	0	0	0	0	
90%	-1	0	0	0	
75%	-2	-1	0	0	
50%	-3	-2	-1	0	
40%	-4	-3	-2	-1	
30%	-6	-4	-3	-2	
20%	-8	-6	-4	-2	
10%	-10	-8	-6	-3	
5%	-17	-13	-9	-5	
2%	-24	-19	-12	-6	
½%	invisible	-21	-14	-7	

Point Blank (under 50 feet) applies only to trained archers.

Note: This chart does not consider color or contrast of the target against its background.

"Arrow proof" targets can still be hit by fully trained Fighters as well as Archers and Archer-Rangers. To accomplish this the 20-sided die must be rolled twice. The first roll must be a "natural" 20. At that time the second 20-sided die is cast to see if an extraordinary shot has occurred:

Required to hit after all adjustments tabulated for armor class target

21
22
23
24
25
26
27
28 or higher

Second roll for extraordinary hit

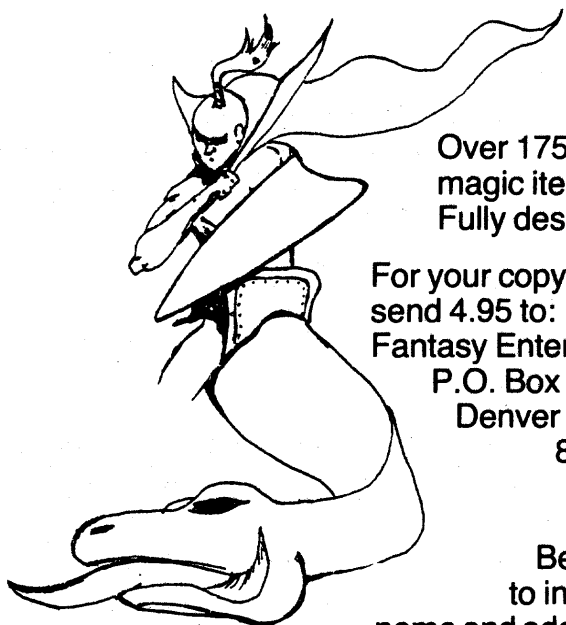
13 or better
15 or better
17 or better
18 or better
19 or better
20
20
impossible

Adjusting for motion

Mobile targets are harder to hit. Any target moving at over "walk speed," i.e. 100 feet/minute, is -2 to armor class. Further adjustment can be made up to a -5 modification for very fast-moving targets. Fast targets moving in a straight line should not receive as great an adjustment as a target moving rapidly and in an evasive manner.

What if the archer is moving? The subtraction from the target's armor class should be at least -2 for slow movement on foot, up to -7 for being astride a trotting mount. Firing from any kind of flying mount is possible, but only from a mount in steady, level flight. A maneuvering flying mount would render archer fire from it impossible.

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Strength and hurled missiles

A bonus to hit and/or to damage due to a character's Strength can be taken into account when that character or creature hurls a missile. Such missiles are throwing daggers, throwing axes, spears, hammers, and javelins (not darts). To gain a Strength bonus the figure must be proficient with the weapon. However, Magic-Users never gain a Strength bonus to hit or to damage from a thrown dagger (aside: Magic-Users must *learn* to throw a dagger. First- to fifth-level M-Us are -5 to hit with a dagger, whether they like it or not, whenever they try to throw it.). A Thief can gain a Strength bonus with a thrown dagger but *never* if he/she is trying for a "back stab" bonus.

The full bonus to hit and to damage is awarded for targets within 15 feet of the thrower. For the balance of the short-range distance, 16 to 30 feet (16 to 60 feet for a javelin) half the bonus is awarded. Halved bonuses are rounded down. Giants gain their full strength bonus to damage whenever the target is within 20 feet. (See other notes on Strength in Leomund's Tiny Hut, *Dragon* #43.)

A new non-player character class:**Archers and Archer-Rangers**

The principal attributes of an Archer are strength and dexterity, both of which must be 15 or better. Intelligence, Wisdom and Charisma must be at least 6 and Constitution at least 9. Archer-Rangers require an even higher Intelligence, Wisdom and Constitution, a minimum of 14 in each. Archers and Archer-Rangers whose Strength and Dexterity are both 16 or better gain 10% to earned experience.

While Archers may be of any alignment, Archer-Rangers must be Good.

Archers can be human, elf, half-elf, or half-orc, as well as some other humanoid races. Humanoids are limited in level as an Archer as follows: Orcs can become 3rd-level Archers, Gnolls can become 5th-level Archers, Hobgoblins can become 4th-level Archers. Kobolds, Goblins, Dwarves, Gnomes and Halflings cannot become archers.

Archer-Rangers can be human or half-elf. Demi-humans and non-humans not mentioned above are limited to becoming 8th-level Archers or Archer-Rangers.

Archers and Archer-Rangers use an 8-sided die for hit point determination. At first level, two 8-sided dice are thrown, just as the Ranger class does. All Archers add 2 hit points per level after the 9th level.

All Archers may use a wide selection of armor, but the use of plate armor will negate an Archer's "to hit" bonuses and thus he/she will surely decline to use this type of armor. A shield can be carried, but obviously it must be set aside when arrows are fired. Archers have a great selection of weapons available, but this selection is not as broad as that of a Fighter. They may use, in addition to their long/composite/great bow, the following weapons: swords of any type, dagger, axes of any type, a spear or javelin, darts, or scimitars. Archers rarely use blunt weapons like a mace, hammer or flail. Archers do not use pole arms except for the throwing spear. It is very rare for an archer to use a short bow or any type of crossbow. Archers gain no bonuses to hit or damage from those latter missile weapons.

Archers and Archer-Rangers have the same saving throws as Fighters. They melee on the Fighter table. All Archers begin with only two weapons, a bow and almost always some type of sword. Thereafter they may add one weapon every 3rd level, just as other fighting classes do. However, their non-proficiency penalty is -3. All Archers can make only one hand-to-hand melee attack per round through the 8th level. At the 9th level through 15th levels, they can strike three times in two rounds. They gain two attacks per round only at 16th level and higher. At 7th level and above all Archers can fire three arrows per round instead of just two. All Archers can employ those magical items usable by all classes plus many other items as well. A magic bow and/or a magic arrow operates at +1 in an Archer's hands, over and above any magical bonus to hit and/or

damage it may already have. However, elven Archers do not gain this +1 to hit with a longbow because of their smaller-than-human size.

At 9th level, an Archer can establish a "freehold" just as a Fighter, can (see *Players Handbook*, page 22). However, Archer-Rangers cannot build such a freehold (*Players Handbook*, page 25).

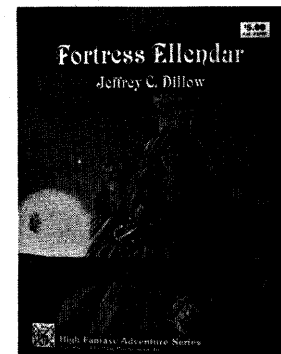
The following applies only to Archer-Rangers. In melee, Archer-Rangers gain +1 to damage vs. the "giant class" just as Rangers do. Archer-Rangers are as stealthy as a Ranger. Archer-Rangers track like a Ranger does. Archer-Rangers attract a body of 2-24 followers just as a Ranger does. However, Archer-Rangers only gain Druidic spells, save for some very specific Magic-User spells outlined hereafter for both Archer-Rangers and Archers. Druidic spells are gained at the 8th level and follow the chart given for Rangers. Archer-Rangers do not gain any special advantage from non-written magic items pertaining to clairaudience, clairvoyance, ESP, and telepathy, such as a Ranger can.

All Archers can learn some specific Magic-User spells, but to do this Intelligence must be 9 or higher. When the spell is to be taught by a Magic-User, the Archer must check to see if he/she can learn it, as if he/she were a M-U. Failure forever negates that particular spell. Archers cannot read spells from scrolls in any case, and neither can they pen their own spells.

Archers may use particular spells beginning at the 7th level of ability. The number of spells usable and the list from which the Archer may choose changes as the Archer's level increases:

Level of Archer	# of Spells Usable	Which Spells Possible
7th-8th	1	<i>Magic Missile, Shield</i>
9th-10th	2	<i>Strength, Mirror Image plus above</i>
11th-12th	3	<i>Flame Arrow, Protection from Normal Missiles plus above</i>
13th and up	4	<i>Enchanted Weapon (bows & arrows only) plus above</i>

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At 3rd level any archer can make arrows for his/her bow, assuming the proper raw material is obtained. He/she can craft a dozen arrows in an 8-hour day. At 5th level any archer can make a long/composite/great bow. This process takes 9-14 days and also assumes proper materials are at hand. A crude bow that is -2 to hit and from which the Archer gains no bonuses whatsoever can be crafted by an Archer in less than an hour.

An Archer's major attribute is an enhanced ability to hit and damage a target with bow and arrow. This bonus applies only if an archer is not wearing plate armor, as previously noted. He/she must be using a well made bow and well crafted arrows. The bonus applies to any target of human size, and may be further modified upward or downward depending on the target size and relative motion of archer and target (see preceding discussion). The bonuses to hit and to damage must be awarded at each level promotion of the archer. Remember also that a +1 Bow is +2 in the hands of an archer, over and above any bonus given here! The same "extra +1" is true of arrows.

Archers use the range of "point blank" in addition to the short/medium/long ranges for most missiles. For an archer, point-blank range is from 10 to 50 feet. Other ranges remain the same. (Hereafter are given range changes for exceptionally strong characters, which may be used for Archers at the DM's option.

Note: The bonuses to hit/damage given below do not include the -2 and -5 adjustments to armor class which must always be applied at medium and long range, respectively.

Bonus to hit/damage at the range given:

Archer Level	Point-blank Hit	Point-blank Dam.	Short Hit	Short Dam.	Medium Hit	Medium Dam.	Long Hit	Long Dam.
1	+1							
2	+1	+1	+1					
3	+2	+1	+1	+1				
4	+2	+2	+1	+1	+1			
5	+3	+2	+2	+1	+1	+1		
6	+3	+3	+2	+2	+1	+1	+1	
7	+4	+3	+3	+2	+2	+1	+1	
8	+4	+4	+3	+3	+2	+2	+1	+1
9	+5	+4	+4	+3	+3	+2	+2	+1
10	+5	+5	+4	+4	+3	+3	+2	+2
11	+6	+5	+5	+4	+4	+3	+2	+2
12	+6	+6	+5	+5	+4	+4	+3	+2
13	+7	+6	+6	+5	+5	+4	+3	+2
14 and up	+7	+7	+6	+6	+5	+5	+3	+3

No matter how well an Archer is capable of shooting, a roll of 1 on the "to hit" die is always a miss. (Normal missile-firing troops always miss on a 1 or 2.) As an example of how to use the above chart, a 7th-level Archer with a +1 bow firing a +2 arrow at point-blank range would have this bonus to hit and damage: +1 for the bow and +1 more because an archer is firing it; +2 for the arrow and +1 more because an archer is firing it; +4 to hit due to skill and +3 to damage due to skill at point-blank range for an overall bonus of +9 to hit and +8 to damage!

All archers, and optionally any trained figure with a long/composite/great bow, can also do extra damage and gain greater accuracy through use of physical strength. This can only be accomplished via the use of specially made bows and arrows with a greater "pull." Normal bows and arrows cannot be used, nor can any short bows or any type of crossbow. Such a bow must be crafted by an Archer, an Archer-Ranger, or an elf bowmaker who is at least 6th level as an Archer, Archer-Ranger or Fighter. Proper "long arrows" must be crafted by an Archer, an Archer-Ranger or an elf fletcher of at least 4th level. Ordinary fletchers can only make normal arrows.

Strength applies to point-blank range and short range only! Full strength bonuses as given in the *Players Handbook* will apply; +3 to hit and +6 to damage is the maximum bonus allowed due to Strength. Girdles of Strength will NOT provide a further bonus for this purpose. At short range the bonus to hit and damage due to strength is halved (fractions are dropped). This bonus for Strength is in addition to an Archer's bonus for great skill.

Strength of an Archer or Archer-Ranger may also allow for an expansion of the long-range end of a bow's potential. Only specially made bows will give greater range. Only the top end of the long-range category is expanded; Medium-range distance stays as given in the Player's Handbook. Given below are ranges for each type of bow allowed to an Archer, Archer-Ranger or strong Fighter, according to the Strength of the character. Remember, the bow and arrows must be special.

Strength	Point-blank	Short	Medium	Long Comp. bow	Long bow	Great bow
9-15	10-50 feet	51-210	211-420	421-630	421-630	421-630
16				421-630	421-640	421-630
17				421-640	421-650	421-640
18				421-640	421-660	421-650
18/01-						
18/50				421-650	421-670	421-660
18/51-						
18/75				421-650	421-680	421-660
18/76-						
18/90				421-660	421-690	421-660
18/91-						
18/99				421-660	421-700	421-660
18/00				421-670	421-720	421-660

Only Archers and Archer-Rangers who reach 8th level or above can craft arrows that can be magicked to become *Arrows of Slaying*. The magic must be accomplished by a Magic-User with the following spells: *Enchant an Item*, *Wish* and *Trap the Soul*. Fresh blood from the figure type to be slain must be available. Thus, it is virtually impossible to craft an arrow for use versus a unique character like Bahamut, Tiamat, any Deity, etc.

Archer or Archer-Ranger Table

Experience Points	Experience Level	S-sided dice for accumulated hit points	Level Title
0-2,500	1	2	Bowman (Bowwoman)
2,500-5,000	2	3	Master Bowman
5,000-11,000	3	4	Fletcher
11,001-22,000	4	5	Master Fletcher
22,001-42,500	5	6	Bowyer
42,501-92,500	6	7	Master Bowyer
92,501-162,500	7	8	Sharpshooter
162,501-287,500	8	9	Arrowsmyth
287,501-512,500	9	10	Archer
512,501-850,000	10	10+2	Archer Esquire
1,850,001-1,187,500	11	10+4	Archer Knight
1,187,501-1,525,000	12	10+6	Archer Lord
1,525,001-1,862,500	13	10+8	Archer Master
1,862,501-2,200,000	14	10+10	Archer Grandmaster

340,000 experience points per level for each additional level beyond the 14th.

Archers and Archer-Rangers gain 2 hit points per level after the 9th.

It is not uncommon for Archer-Rangers to have a double title, like Fletcher-Scout or Ranger-Archer. Note that the Ranger-class title is given first. Any individual might only state part of his/her title. Note that the experience points necessary for each level are the same for Archer or for Archer-Ranger.

(By the way, Errol Flynn's *Robin Hood* was an Archer Grandmaster and *not* a Thief of any type. Consider Flynn's statistics as follows: S 16, I 17, W 15, O 18, C 18, Ch 17, 14th-level Archer Grandmaster, Leather +2 for AC: 6/2, HP: 110, Long Sword +2, Long Bow +3.

THE Dragon DUNGEON DESIGN KIT

"After opening the door, you look upon a 50-foot-by-75-foot room."

So what does it look like?"

"Whaddya mean, look like? You're in a dungeon, dummy. What do you think it looks like, a department store?"

"Well, then, what's in it?"

"You can see a closed chest in the southeast corner. There's a grate in the floor 10 feet from the north wall and 20 feet from the west wall. A ragged-looking tapestry is hanging from the center of the south wall . . ."

"Hold it. Where was that chest? The southwest corner? The grate is 20 feet from which wall? Slow down, will ya?"

"Aw, jeez . . . pay attention this time, okay? There is a closed chest in the . . ."

The special inclusion in this month's issue of *Dragon*TM magazine will serve, we hope, as a boon to the DM who doesn't like to repeat room descriptions and a benefit to the players who are more comfortable when they can lay eyes on exactly what their characters are "seeing."

Just what is this cardboard stuff? We call it the *Dragon* Dungeon Design Kit—a sheet of simple cutouts which can be used to represent the walls, furnishings and accessories in a room or chamber or corridor of the environment where the characters in a role-playing adventure are located. Printed on one side or the other of these eight pages of cardboard are the inanimate things you'd expect to find in the typical monster-infested, treasure-bedecked dungeon—everything from tapestries on the walls to trap doors on the floor.

Of course, we couldn't hope to include anything and everything a DM might need for his or her individual dungeon, but we hope this is a good start. And if we've left out something your dungeon just has to have, like the teleportation chamber tucked away in a corner of the wizard's laboratory, you can make it yourself with some cardboard, a few drawing and cutting tools and a dab of imagination.

We still haven't really answered the question about why you need the Dungeon Design Kit. Well, some of you won't need it at all. A lot of people go through a campaign equipped only with paper, pencil and dice, and that's fine. But not everyone can always keep track of who's where and doing what when a party of six adventurers examining a 30-by-30 room is suddenly set upon by a pack of giant rats. Using these components

(in conjunction with miniature figures or other tokens to represent characters and monsters) will keep everything straight in the minds of the players and the referee.

And there's the "artistic" aspect. If your group already uses figures to describe a marching order or for any other purpose where specific positions of characters must be known, now you can march the party down a stone corridor instead of across a bare tabletop. They can enter a detailed, furnished room, instead of being given a "mere" verbal description of what they have encountered. The ability to visualize your character's surroundings is something that greatly enhances a player's enjoyment of a role-playing game, and we feel that players can more easily get into the spirit of adventuring if the images they're visualizing are taken out of the mind's eye and spread out right in front of them.

The Dungeon Design Kit is not supposed to enable anyone to lay out an entire dungeon level at onetime. It's basically a room-by-room proposition: As a party leaves one locale and enters another area, the DM can dismantle the components and reassemble them in a new configuration when necessary. Between uses, we suggest storing the squares and strips of cardboard in a way that will keep them organized and in good physical condition. There are well over 100 separate pieces here, and it would defeat the purpose of the Kit to waste valuable playing time sifting through an unkempt pile of cardboard every few minutes or so.

The Kit's limitations in size and scope can obviously be expanded if two or more people combine their components. Game clubs and even smaller, more informal groups of players could conceivably accumulate a "community collection" extensive enough to literally map out a dungeon level on the living-room floor. A limited number of additional sheets of cardboard were printed, and can be purchased by anyone who wants to expand his or her personal collection (limit: two extra sheets per customer) by sending \$2 per sheet to cover the cost of materials, printing, postage and handling to Dungeon Design Kit, c/o Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147.

To give the components added durability, it would be advisable to fasten another layer of backing to the counters—perhaps another sheet of cardboard or a couple of pieces of self-adhesive floor tile. This has the obvious disadvantage of rendering one side of all the double-printed components useless—but, just as obviously, any person or group of persons with more than one sheet can get around that problem by putting stiffer backing on different sides of two or more sheets.

Also contained in this magazine is a two-sided, blank grid sheet which can be used as a floor surface, to regulate placement of physical objects and the move-

ments of characters. The one-inch squares or one-inch hexes will accommodate the components of the Kit itself, which are made of inch-wide square and strips. The scale of the components is five feet to the inch, which enables them to be used in conjunction with miniature figures of 25mm scale or perhaps smaller.

Some of the pieces are not drawn precisely to scale. A two-inch-wide door section can, of course, be used to represent a "real" width of 10 feet. But the pictures of lanterns and urns, for instance, are not designed to represent things which are five feet in diameter or five feet tall. If those were drawn to scale and made into counters of the "proper" size, a one-foot-tall lantern would be depicted on a square less than a quarter-inch on a side, and a piece that small probably wouldn't survive the first fall into the shag carpet. To keep all the pieces easy to handle and easy to identify at a glance, we've compromised on size.

Like we mentioned earlier, many of the components are printed on both sides. In general, items constructed of metal and/or stone are represented on one side, and things made of wood and other materials are shown on the other side. In some cases, related items which are not liable to occur in the same area at the same time are placed back to back, such as spiral staircases and ladders. In a few other cases, one side of a certain set of components will have nothing whatsoever to do with the other; the squares representing water, for example, are backed by black squares which can be used to signify pits, interdimensional gates, or black squares.

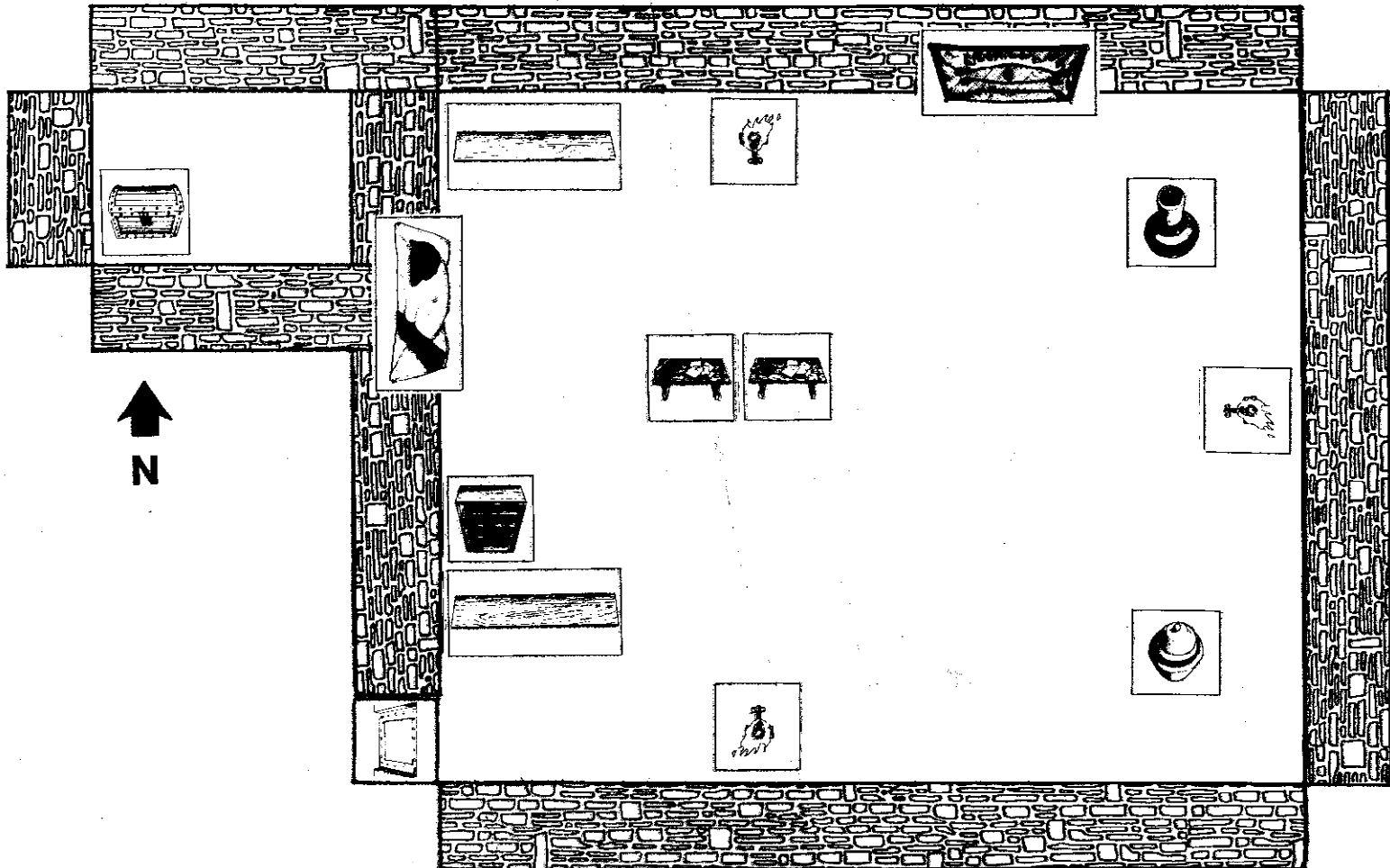
The largest room which can be represented with all the wall sections and one or more door sections is something over 10,000 square feet. There are enough linear feet of wall sections to build a 100-foot-square room or the equivalent thereof, not counting the space taken up by doors or passageways which lead through walls. The wall sections come pre-measured in scale sizes ranging from five feet to 50 feet long (one inch to 10 inches actual measurement).. To depict a wall with a total length which cannot be shown with a single component, simply butt two components together to produce, say, a 70-foot wall out of a 50 and a 20, or a 40 and a 30.

Many of the other accessories can be combined in a similar fashion. A 10-foot-wide door which is hinged on both sides and opens in the middle, for instance, can be shown by placing two five-foot door components side by side. A 10-foot-wide, one-piece door, on the other hand, can be depicted by a solid component of the appropriate length. Or, consider the spiral staircases. For most purposes, a five-foot-diameter staircase is fine. But if you want to show a really big staircase, just put four of the counters together in a square to represent a spiral staircase that's 10 feet across.

Putting a room together

As an example of how to arrange the components to show a particular area, we've chosen a section of one of the adventure modules previously published in the

magazine. The area described below comprises room 13 from level 3 of The Halls of Beoll-Dur, published in issue #41 (September 1980) of *Dragon* magazine.



The written description of the room as presented in the magazine reads as follows: "Advisors 2 and 3 reside in this room. Beds on the southwest and northwest corners containing the resting Salamanders. Nothing in the room is of value, but a secret door hides the room their treasure is in. It is a chest with five pieces of jewelry worth 20,000 g.p."

By using that description along with the outline of the room presented on the map of level 3, it is possible to lay down wall components to show the size and shape of the room and to fix the locations of the beds (represented by strips of “wood” which can be used to show all sorts of raised platforms, benches or bed surfaces) plus the position of the treasure chest. However, the chest and the area behind the secret door should not be

depicted on the tabletop until after the characters have detected the presence of the secret door and expressed desire to go through it into the Smaller chamber. The room should be represented as a simple rectangle until the secret door is found, at which time certain of the wall sections will have to be shifted and/or replaced to accommodate the change.

The text indicates that “nothing in the room is of value,” but that doesn’t mean there’s nothing else in the room. We’ve taken the liberty of dressing up the “blank spaces” with some minor accessories, to give the place a lived-in look and give the characters some more to think about. Maybe that urn in the corner is valuable, or maybe it contains something valuable. Or, maybe it’s a trap. There’s one way to find out . . .

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The History of Dwarves

by Glenn Rahman

The Dwarven people did not commit their history and lore to writing until recent centuries. Earlier, the written word was rarely utilized beyond the needs of commercial record keeping. Even so, the oral traditions of the Dwarves are carefully preserved by a class of Dwarf called the "mnemons." These are Dwarves of sound memory, specially trained to memorize the rich stock of songs and stories handed down from centuries past. Oftentimes, where the stories of the mnemons can be tested against foreign accounts treating the same event, the Dwarven version is correct, even in minute details. Scholars may then, with some confidence, construct a history of the Dwarves based on their unwritten lore.

A small, orderly minority within the Lloroi Empire, the Dwarves do not figure prominently in the few surviving histories of the pre-Cataclysmic era. The Lloroi called them the Kitchi-nita-agaid, "The Little Old Men." The Imperial government seems to have recruited Dwarves for the especially difficult-to-settle frontier areas.

The mnemons remember the Cataclysm with poetic flourish: "A great war was waged throughout the world and it was a time of strife between the citizens of the Empire. The obedience owed to lordship held no longer, but instead appalling deeds of murder and blasphemy were committed. At last the god of justice, Wynnebalt, could not bear the outrages of mortals and released the terrible Sky Wolf to catch the sun. The Sky Wolf leapt upon the sun with ravenous hunger and gobbled it down; his rush through the sky swept away the stars. The globe trembled with fear, shaking the mountains to fragments. All the monsters chained in the underworld escaped through the broken chasms and fell upon the lost and scattered mortals to feed. Even the vast sea was disturbed and rose up, swallowing cities by the score.

"Now that the warring cities and armies were no more, each Dwarf was left to the nobler struggle of survival against the elements. The wild animals of the earth proliferated a thousand-fold, for Wynnebalt desired intelligent beings to be fearful and work together instead of making shameful war on their own kind.

"To warn the world against repeating their sins in the future, Wynnebalt turned the Sky Wolf into stone and bade him to circle the skies in plain sight ever afterward."

After explaining how the giant moon came to be, the mnemons end the tale of holocaust on an optimistic note:



*"Much I have fared, much I have found
Much I have learned from the gods
Whence comes the sun to the blue vault
now*

If the Wolf has swallowed it true?

*"Make reply, Aetho, thou knowest all,
Dwarf, of the doom of Men!"*

*"Hark, a daughter bright the sun Maid
b e a r s*

Ere the Sky Wolf takes his prey.

*Her mother's path shall the young maid
tread*

*When the fierce Wolf has laired in
stone."*

The Dwarven stories of the early post-Cataclysm laud sundry patriarchs who place the good of their communities above their own lives. Being a hearty people, ethically preferring consensus to confrontation, the surviving Dwarf communities produced few marauders. Their scattered bands worked together to survive and, finding each other, gathered into rustic towns circled by log palisades and even stone—for the Dwarves showed an early talent for masonry. The Ponese antiquarian, Yoais, made a trance-state study of the ancient Dwarven villages of the Mountains of Ice. These sites invariably hold the foundations of rubble-and-mortar walls and chieftains' houses. Yoais' visions are supported by the stories of the Dwarven mnemons and published in a volume illustrated by the psychic scholar himself. To this day Yoais' book, *The Ways of the Early Dwarves*, remains the best supplement to the mnemons' stories.

Says Yoais: "For long centuries the Dwarvenkind dwelt in the lofty Mountains of Ice. They prospered there, tending small flocks of goats, nurturing root crops and hunting the elk and the boar. They cut apparel from woolen cloth, while most of their neighbors donned the rough skins of animals. Envying the goods of the Dwarves, the rude hunting tribes often made forays into their territories." The sturdy Dwarven

bands protected their own successfully until their enemies became more sophisticated and gathered into confederacies.

In the mid-sixth century, the Dwarves and barbarians fought their climactic battle. The mnemons still chant the ballads of the old warchief, Guthlac Bearwood, wherein Guthlac sings:

*"Happy I was raised to the chieftain's
degree*

*Happy to lead the warriors who loved
me well*

*Glad I was of Wynnebalt's gifts
And victories in unstinting dole.*

*"It is better to fight than to burn alive
In the hall of the crowd rich
When the timbers fall and the flames eat
oak*

And War drinks the loved ones' blood."

But the Dwarves failed to turn back the last invasion and a dart pierced Guthlac through the heart. His defeated band dragged him out of the fray and carried him on a litter during the Dwarves' evacuation of the Mountains of Ice. The mnemons make the warchief pray to Wynnebalt, who answers through the throat of a jay:

*"Of Dwarves thou shall be the most
renowned*

Of higher fame than all their heroes

*Your nation you shall lead to your
promised home*

*Though you dwell in it but an hour
yourself."*

At the foot of the Barriorr Mountains, old Guthlac died. They buried him at the spot, in a forest they named after him, Bearwood. Through the prophecy of his death, the survivors knew that they had arrived at the haven the jay foretold. Ascending the mountains, they built a strong village which they called Alzak ("Haven").

The settlers found the hills uninhabited, save for a thin occupation of what the mnemons call "twisted and deformed folk" which the Dwarves pitied to kill. Even so,



The tomb of ancient Dwarven hero Guthlac Bearwood

before the first generation of settlers had died out, the high county belonged to the Dwarves alone, and only the occasional unconfirmed tales of eastward-exploring Dwarves suggest that the strange folk are not extinct.

The Dwarves of Alzak followed the conservative ways of their forefathers and established a way of life similar to that in the Mountains of Ice. In the seventh century an unrelated colony of Dwarves migrated from the west and built a community at Rosengg ("High Bastion"). From the beginning the two Dwarven principalities cooperated amicably. But although they exchanged brides and goods readily, a kind of benign rivalry did exist between the chiefs of Alzak and those of Rosengg. Through this rivalry the Dwarves' most admirable traits were perverted for the sake of competition.

A Dwarf is by nature hospitable and generous with his own kind. The proudest epithet a Dwarf can bear is *arr Aelfheah*, "the Bountiful." When the chiefs of Alzak and Rosengg exchanged gifts, each tried to exceed the other in generosity—in this way proving their noble spirit, as well as demonstrating their wealth. During the succeeding generations, the exchange of gifts became a seasonal ritual, the *Beorht*. Unwise chiefs would beggar themselves for nothing more than the applause of their communities. The most insidious accusations were hurled at individuals who lost the *Beorht* consistently. A legend recalls a Dwarf called Osruc the Greedy One, who challenged many rich chieftains to contests of gift exchange, but seldom won. In this way he accumulated a trove of treasure, but angered the gods. Say the mnemons: "... a dreadful pain in his bowels came upon him, and bitter torment of his inner

parts. Worms swarmed out of the body of this Dwarf and the foulness of his smell was noisome to his village. At length he died; his kinsmen, unable to approach his corpse, set his house on fire to cremate Osruc with his ill-gained treasure."

More than anything else, this myth demonstrates the severity of Dwarven religion. There was no bargaining with wrathful Wynnebalt—right was right and wrong was wrong. The Dwarf who did wrong would be struck down by the god's avenging hand. The nine gods who shared heaven with Wynnebalt seem to have little other function except to claim the right to punish one of the nine Grievous Sins of the Dwarves.

The Dwarven religion is unpretentious, devout and humble. The priests are inspired locals and there is not class distinction with the laity. For all their belief that bounty is the expression of god's love, the Dwarves do not adorn their temples. The faith has only one temple, the temple of the skies.

Despite their rigorous faith, it would be wrong to assume that the Dwarves live a somber life. Their customs do not forbid music, song or dance, nor even moderate drink. Rare is the Dwarf who has not offended all nine of the heavenly avengers. Human traders, observing the Dwarves, declare the Dwarves to be the merriest people in the world, with their myriad excuses for celebrations and feasts. Even abused rituals like the *Beorht* did the Dwarves good service in cementing relations between the different communities.

As contact between Rosengg and Alzak became commonplace, a movement emerged with the end result being a formal union of the principalities under one chief-

tain. Even so, suspicion of centralized rule prevented the union from occurring until the eleventh century. At that time human and Goblin raids upon the Dwarves increased, and the Dwarves turned increasingly to mining as the demand for precious metals rose along with the level of civilization elsewhere. A close military alliance between Rosengg and Alzak eventually led to the union which some idealistic Dwarves had worked toward for many years.

When the day came to finally achieve the union, Eorpwul the Wise was chief of Rosengg and Tostog the Bold was chief of Alzak. Rather than go through the divisive ordeal of arguing which chief was more worthy to ascend to the proposed Dwarven kingship, the chieftains agreed to draw lots, allowing Wynnebalt to decide the issue.

Accordingly, Tostog marked a pebble and dropped it into a helmet. "What mark did you use?" asked Eorpwul the Wise. "I do not want to use the same one you did."

"I used the arrow," explained Tostog, whereupon Eorpwul made a mark on his pebble and dropped it into the helmet. Then the Dwarves knelt in prayer and a herald reached into the helmet to reveal the gods' choice. But as the herald drew a lot from the helmet, Eorpwul snatched it from his hand and threw it into the pond.

"I have been selected," the chief of Rosengg announced.

"You lie, scoundrel!" growled Tostog.

"Check the helmet, Dwarves," said Eorpwul. "Tostog's lot is marked with the arrow—and that is the one still in the helmet!"

What he said was true. In this way Eorpwul the Wise became king of the Dwarves.

The united kingdom entered a period of rapid development. A vast platinum lode was discovered in Rosengg. The Dwarves built a mighty stone fortress to guard it. Called the Mines of Rosengg, it soon became the focus of the entire Dwarven nation and the king installed his court within its walls.

During the enthusiasm of the early union, the Dwarves plunged into the exploration of Minaria. Where the more warlike races preferred to invade and conquer populous, settled lands, it was typical of the Dwarves that they sought to lay claim to desolate regions only.

Of the many explorations launched in the early twelfth century, two led to lasting settlements.

An expedition under the chief Budwyn discovered gold in the River Rapid. The prospectors followed the subtle traces of color all the way up to the Spires of the Eternal, a mountain range on the fringe of Elfland. Since the Elves seldom ranged that far north, Budwyn was able to complete a secret exploration of the mountains and discover the mother lode. Excitedly, Budwyn sent runners back to Rosengg, requesting miners and soldiers.

Of all the races of Minaria, only the Trolls compare with the Dwarven folk for physical endurance. A colonizing effort completely divorced of a natural line of communication would have thwarted the best efforts of any other people. But with the herculean determination natural to their kind, a host of Dwarven volunteers rallied to Budwyn's call and reached the Spires of the Eternal by weeks of forced march. Budwyn commanded a credible force before the Elves learned of his presence.

War followed, and Budwyn led the Elves on a merry chase through the moun-

had been festering since the founding of the kingdom.

To his dying day, Tostog the Bold believed Eorpwul had cheated him out of the kingship. His heirs had no opportunity to put forth their claims under Eorpwul or the strong heirs who succeeded him. But when the throne of Dwarfland passed on to Eorpwul's great-granddaughter Erdwa, the Tostog faction refused to recognize the legitimacy of the succession. Instead, they put forward Tostog's grandson Leofog.

The kingdom tottered on the brink of civil war when Erdwa offered a compromise. She and Leofog would wed and share

into a hedonistic existence. The Dwarves had always looked upon material things as the measure of Wynnebalt's love, but now the Dwarves seemed to lose their spiritual values entirely. Foreign merchants established trading posts in Dwarfland where they found they could peddle cheap and tawdry goods for high prices. The wealth the Dwarves earned by the sweat of their brow ran swiftly through their profligate fingers.

Bad news came from abroad, too. At the beginning of the fourteenth century, the Elf high prince Boewenn attacked and



A view of the residential district of Alzak

tains, not standing up to a major battle but harrying their flanks and scouting parties. Eventually an alliance with several northern barbarian tribes was concluded and the Dwarves were able to stand their ground against the Elves. Stalemate brought a negotiated peace, by which the Dwarves won the right to mine the site they called Aws Noir ("Earth Treasure").

The second permanent settlement was established in the deep south, beyond the dread Altars of Greystaff and the Barbarian Frontier. An Expedition led by Cynenul, the son of Tostog the Bold, found a dead city in the heights. Near it the Dwarves discovered the traces of an abandoned mining operation. Upon exploring the old tunnels, Cynenul found huge diamonds embedded in the dark stones. Unlike Aws Noir, the new country, which they called Moonrune, did not need to be established through war. Enthusiastic recruits swarmed down from Alzak when word of Cynenul's finds reached them.

By the early thirteenth century the brief colonizing period was finished. Aws Noir and Moonrune drained the manpower from the heart of the kingdom. Moreover, raids on Rosengg and Alzak had a debilitating effect on the kingdom. The sinking morale brought to the surface disputes which

the rule of the Dwarves. The guileless prince accepted the offer, but scarcely had he tasted the meat of the wedding feast when he cried "Poison!" and fell dead.

The arrest and persecution of Leofog's supporters began after that. Of all of Leofog's kinsmen, only one, Sigibur, escaped, fleeing to Moonrune.

In Moonrune, Erdwa's governor attempted to arrest the fugitive Sigibur, but the colonists were largely of Alzakian origin and beholding to Leofog's uncle, Cynenul. Rising against Erdwa, they declared Sigibur their king and gathered to march against Rosengg.

The war of the Dwarven Succession was a drawn-out but obscure struggle fought mainly in Alzak, where the Sigibur faction found strong support. Finally the cause of Sigibur was crushed at the Battle of Bearwood. His supporters fled Alzak for Moonrune, where Sigibur organized a kingdom independent of the rest of Dwarfland.

The atrocities Dwarves had committed against one another and the permanent schism that followed increased the malaise of their society. The older generation passed its days in stunned disillusionment. The younger Dwarves adopted either a loathing for everything that represented the traditional values of their race, or plunged

sacked Aws Noir. The crisis instilled new life into the demoralized country and the Dwarves organized a contingent to fight for their property. By that time, a general war had broken out in the west. The Dwarven effort was restricted to the far north and managed to score no major successes until the Men and Goblins had plundered Ider Bolis.

For their role in the war, the Dwarves secured the return of Aws Noir. But immediately after Boewenn's defeat the allies went back to their old rivalries. A lust for plunder brought a Goblin besieging army to Rosengg. Fortunately, the Dwarves had improved their diplomacy during the war with Boewenn and managed to bribe the emperor of Muetar to come to their aid. Since that time the Dwarves have carefully nurtured good relations with Muetar as a check against its neighbors in Pon and Zorn.

Today the memory of the civil war is fading and the Dwarves are looking at themselves with more confidence. Although they are a small, widely dispersed populace, they command great resources and are an industrious and determined people. With divisive conflicts placed in their proper perspective at last, the reign of the present King, Usshin Ironfist, promises to be a prosperous one.

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SIMULATION CORNER

John Prados

Gamespeak

The rules are one of the most vital elements in any game, whether it be a board wargame, an abstract strategy game, or an involved role-playing design. This is regardless of topic, and indeed the topic itself, whether fantasy, science fiction, or a Napoleonic battle, cannot exist without the rules to make the game components interact in such a fashion that the game appears to be about fantasy or about a Napoleonic battle. Game rules are the mechanism that serves to introduce the hobbyist to the other continuum of reality in which the game actions take place.

Given the vital importance of game rules, it is quite surprising that more attention has not been devoted to questions of how to construct rules and how to write them so that they are intelligible. It is true that reviews are strewn with statements to the effect that this or that game has bad rules, but no one ever stops to explain how a statement becomes a "bad rule." This *Simulation Corner* will be devoted to an examination of that question.

Since 1980 appears to be the year of the Civil War (as far as historical games are concerned), all three examples used will be drawn from historical games of that period. To facilitate comparisons, all the games will be recent (1980) and all will be games designed at the tactical level. The games are Bob Pollard's *Forward to Richmond*, published in England's *The Wargamer* (#13), July-August 1980; Leonard Millman's *Devil's Den* (Operational Studies Group, 1980); and the standard rules to Simulations Publications' series *Great Battles of the Civil War*, which bear no printed credits.

To the extent that there has been any conscious consideration of rules writing at all, most would agree that rules need to be logical, internally consistent, and structured to describe in sequence each function executed during a turn of play of the game. In general there have been several approaches to the technique of writing. The principal variants are the narrative style of writing, and the "case" format favored by Simulations Publications. It happens that all three games at present under discussion utilize the case format, so the remarks here will be limited to a critique of the misuse of that approach.

In terms of general rules organization, all the games include an array of very similar rules. All begin with a description of the game, present a sequence of play, detail rules for movement and for combat, and present rules governing special pieces in play. As an example of rules organization, we may refer first to those rules on Leaders, which affect the ability of units to move in all three games. In two of the games the leader rules are presented fairly late in the manuscript and long after movement is discussed; indeed, in one of the rules sets (the SPI *Terrible Swift Sword* redraft) the leader rule is the penultimate section in the package. Only in *Devil's Den* are leaders covered early in the rules, and there command is virtually the first rule in the manuscript, since a command phase begins each player's turn.

This is only one example of rules organization. Others can be cited. In *Forward to Richmond*, combat consists of a defensive fire phase followed by an offensive one. The rules, however, detail offensive fire in case 9.2 and the defensive fire that precedes it in case 9.8. The worst offender is the SPI rules set. There the terms "pin" and "rout" are often used in the text of rules on both fire and melee modes of combat, but "rout" rules are not provided until after all combat rules have been covered. Most exasperating is the fact that

the rule on Zones of Control (10.0) follows that on fire combat (9.0) even though the zones are co-extensive with a unit's facing (7.0). "Retreat Fire," which a unit must undergo during withdrawal (10.2), is not covered in the retreat rule (14.0). In fact, statements on zones of control, morale, and melee are scattered throughout the rules with little regard for organization.

The melee rule itself is a masterpiece of misleading organization. In this TSS game system it is possible to retreat before melee in order to avoid combat. However, the melee rule (12.0) begins with detailed procedures on calculating the differentials in melee combat (12.1-12.7) and only then mentions (12.8) retreat before melee. The confusion is increased by the fact that the case which deals with retreat before melee separates the discussion of melee combat from that of melee combat resolution (12.9). By comparison, the rules to *Devil's Den* are admirably well organized even though OSG's Tom Wolczyk avows that those rules were written by committee.

So, poor organization is one way that rules can go wrong. Another is ambiguous use of language. Here *Devil's Den* too comes up with its share of flaws. Early in the text, terms are used like "zone of control" and "line of sight" and these are not referenced to their proper source. More critical is the insertion of "clarifications" which obfuscate instead. For instance, according to the rules on random movement it is possible that a unit may be forced to retreat as a result of its initiative die roll. Rule 5.8 specifies the length of this retreat as eight movement points but then clarifies with "(or as close as possible)." What does this mean? Must one retreat at *least* eight movement points or not? Maybe seven will do it (that's close to eight). Can the player choose to retreat seven MPs only if the alternate retreat path would cost *ten* movement points? (Seven is closer to eight than is ten). A clever gamer could have great fun with such rules during a hard-fought tabletop contest.

Another way rules can go wrong is through the misuse of language, and here again the TSS new edition standard rules stand out clearly. The games we deal with are quite complex already and there is no way they can stand the additional "rules load" that is imposed by poor rules. As SPI's Stephen Patrick noted in the "staff study" called *Wargame Design*,

legalistic rules tend to be rather dry, and they are certainly harder to read than a folksy, conversational set. Moreover, poorly written legalistic rules can be virtually impossible to fathom.

Yet, Patrick goes on to note important advantages of this format: *there can be no denying that the amount of information contained in the rules, the facility in finding specific rules and cross-referencing them with other rules, and the simple fact that the rules leave little to the player's imaginations all are major advantages.*

The examples of rules organization noted above should be sufficient to illustrate that cross-referencing game rules in case format is no easier than cross-referencing within any other complex manuscript. But what about Patrick's dictum that great amounts of information are conveyed by the case format? Let's look again at the melee rules from SPI's *Great Battles of the American Civil War*, in which the combat mode "melee" is used as a verb with devastating effect:

—*"Gun and Wagon crews may not initiate melee.*

EXCEPTION: *If a crew is meleed and an "Engaged" result is obtained, the crew may melee in its ensuing Friendly Melee Phase.* (12.25)

- "Units that split fire . . . between two or more hexes may melee units in only one of those hexes."* (12.26)
- "During the retreat before melee phase the attacking player (i.e. the player whose melee phase immediately follows the current Retreat Before Melee Phase) must announce . . ."* (12.8)

In regard to this last example, it is perplexing to note that SPI has gone to great lengths over a period of years to establish the language artificiality of a turn "phase" so that rules can refer to "phasing players." It is doubly mystifying that with such a convention, and indeed "phasing player" is used elsewhere in these rules, the manuscript should revert to such an awkward formulation. A unit "may melee into a hex," another unit "may be meleed." Or how about "phasing units may be advanced into a hex vacated by a unit retreating from melee by any units that were going to melee the retreating units (12.85)." All this would be funny if there were not a danger that such rules will leave prospective gamers staring dejectedly at their mapboards, ultimately to walk away.

One last way that rules can go wrong is through the sheer obtuseness of the way the manuscript is written. To return one last time to the TSS update, in this game it is noted that cavalry weapons, principally "pistols, carbines, and Colt repeaters" have special fire capabilities even while the unit is in movement. This is mentioned in fire resolution and in facing rules (7.0), but not at all in the rules on weapons types (9.2) or indeed in the special rules governing cavalry (16.0). Easy cross-referencing? Substantial information conveyed?

It has not been the intention of this column to single out any particular games for review and/or critique. There is no designer in the field today who has avoided being party to one or more rules "glitches." Rather, the intention here has been to present an appeal for the use of more logic and more plain English in the writing of our game rules.

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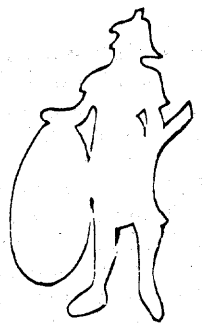
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Squad Leader

"SQUAD LEADER" IS AVALON HILL'S TRADEMARK NAME FOR ITS WORLD WAR II INFANTRY COMBAT GAME

#6: Skirmish in Austria

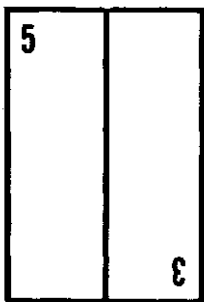
by Bryan Beecher

AUSTRIA, March 6, 1945: After passing through Bulgaria and Yugoslavia, the Red Army smashed into Austria. A mixed group of Yugoslavs, Bulgarians and Russians met elements of the German force occupying Austria in a night melee.

Victory Conditions

There are eight objectives on the board: 3E3, 3I7, 3M2, 3W6, 3DD2, 5Y8, 5Z9 and 5EE2. The Russian must capture at least five for a victory, or at least two for a draw. If the Russian captures one objective, or none at all, the German wins. Capturing an objective is defined as moving into or through the objective with a non-broken squad. So, for the Russian to capture Hill 547 (3E3), he needs only to move through; survive all defensive fire directed at the units moving through the objective prior to the point of entry (before the unit(s) made it to 3E3); and make sure the Germans don't take it back. All objectives are considered to be under German control at the start.

Board Configuration



Special Rules

- 1. Night rules are in effect.

- 2. The German 8-3-8's may not make smoke.
- 3. Game length: 6 turns.
- 4. German sets up first.
- 5. Russian moves first.

German Player set-up

Elements of the Austria Occupation Force, set up on board 5, north of hex row Y, and on board 3, north of hex row I.

10-2 (x1)	8-3-8 (x2)	Demo charge (x1)
9-2 (x1)	2-4-7 (x5)	HMG (x2)
8-1 (x2)	4-6-7 (x8)	MMG (x3)
8-0 (x2)	4-3-6 (x12)	LMG(x6)
Entrenchment (x4)	1-8-8 [-2] (x1)	
Wire (x6)	1-8-8 [-3] (x1)	

Russian Player set-up

Elements of the 2nd Ukrainian Front, enter on turn 1 on the south edge of boards 3 and 5.

4-4-7 (x18)	HMG [.50 cal.] (x2)	8-0 (x2)
6-2-8 (x9)	MMG (x2)	9-1 (x1)
	LMG (x8)	

Remnants of the Rumanian Army (now fighting with Russia), enter on turn 1 on the south edge of boards 3 and 5.

3-4-7 (x6)	MMG, 4-10 (x1)	8-0 (x1)
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Elements of Tito's Yugoslavian Partisans, enter on turn 1 on the south edge of boards 3 and 5.

3-3-6 (x6)	8-1 (x1)
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Aftermath

The Russians attacked the German positions time and time again, only to be thrown back by pinpoint German MG fire and barbed-wire entanglements set up by the German engineers the previous day. However, as the saying goes, the Russians lost the battle, but won the war. This minor setback in Austria was of little consequence to the marauding Russian armies.

by Michael Kluever

A man's home is supposed to be his castle, but Americans still might be surprised to learn how numerous the fortresses were in the Old World.

Though not quite so commonplace as split-levels in a suburban subdivision, castles hardly were a rarity along the medieval European countryside. France boasted 40,000 of the sturdy facades, and Roman legions built them every eight miles along important routes in southwest Gaul, an achievement even Howard Johnson's would envy.

Germany was home to 10,000 castles, while today more than 450 still stand in Poland, along with 900 in Belgium and 2,500 in Spain.

The idea did not originate with the medieval period which we associate with knights in shining armor and fair maidens. In Biblical times, the walls of Jericho were 21 feet high, covered 10 acres and were surrounded by a moat 30 feet wide and 10 feet deep scooped from solid rock. Troy's walls rose 20 feet, while Rome was encircled by 12 miles of walls 12 feet thick and 60 feet high, topped with siege towers.

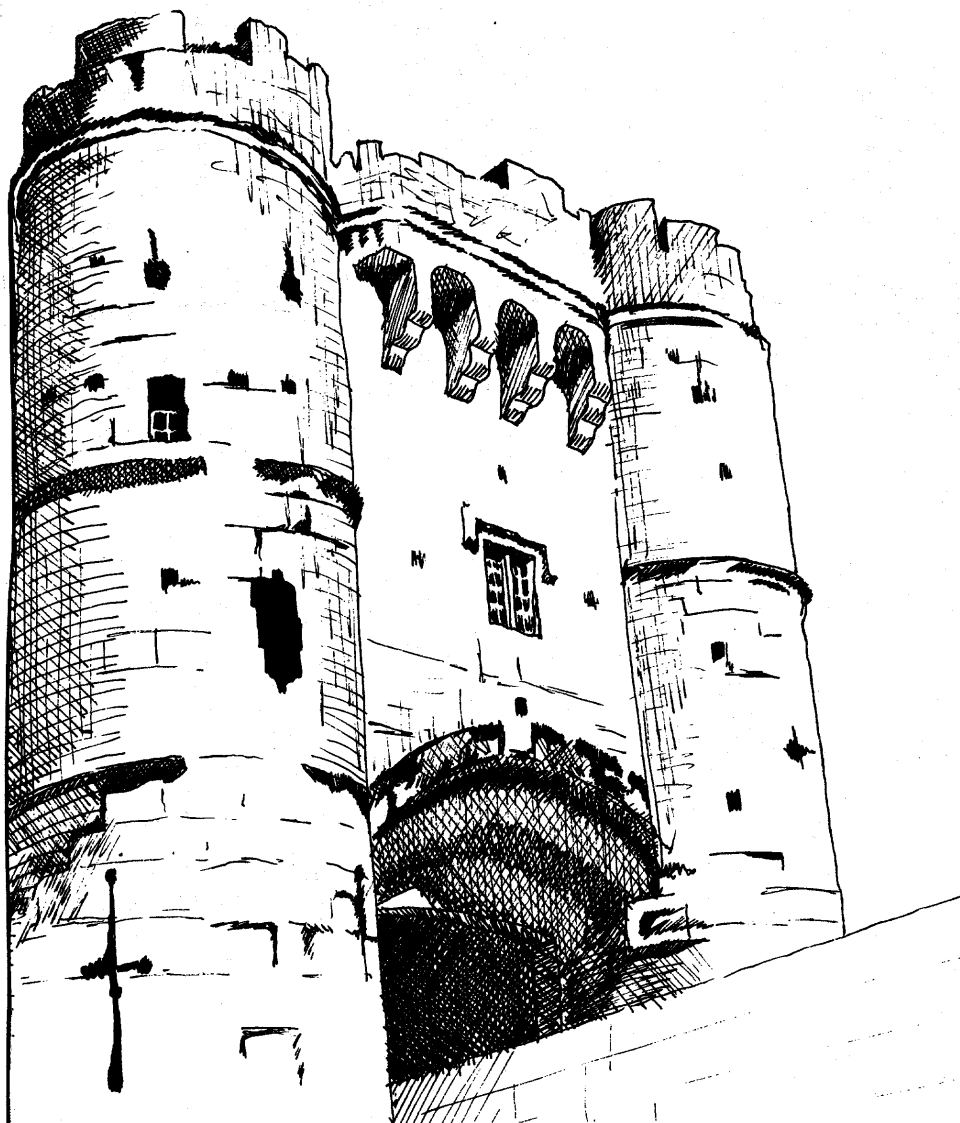
In fact, at the beginning of the Middle Ages, the construction of fortifications was a dead art. Those citadels that were standing were a testimony to the talents of the Roman engineers, much of whose work was cannibalized to construct cathedrals and other buildings.

However, the raids of the Vikings, along with assorted sacks and pillages by the Magyars and Saracens and other barbarians, spurred a new, interest in fortifications among the kings of the era. But the attempts by the monarchs to protect their societies from the invading hordes backfired; the local dukes and barons who were assigned the task of raising and holding the fortifications found them an excellent means of resisting central authority as well. Feudalism flourished in the vacuum between crumbling central authority and the anarchy wrought by the invaders.

The goal of the fortifications strategist was to place each castle at a point where it would take advantage of a natural obstacle or create a new one by its very existence. Initially, many castles were built on high ground where the strategic and tactical advantages of the elevated position were combined with its ease of defense and advantage of surveillance. Offsetting the difficulty of mounting a direct assault, mountain castles proved hard to supply and easy to besiege.

Surprisingly, many of the more formidable castles were built on even ground protected by marsh and/or water moats. The watery ground made undermining extremely difficult and hampered the moving of siege craft near to fortress walls.

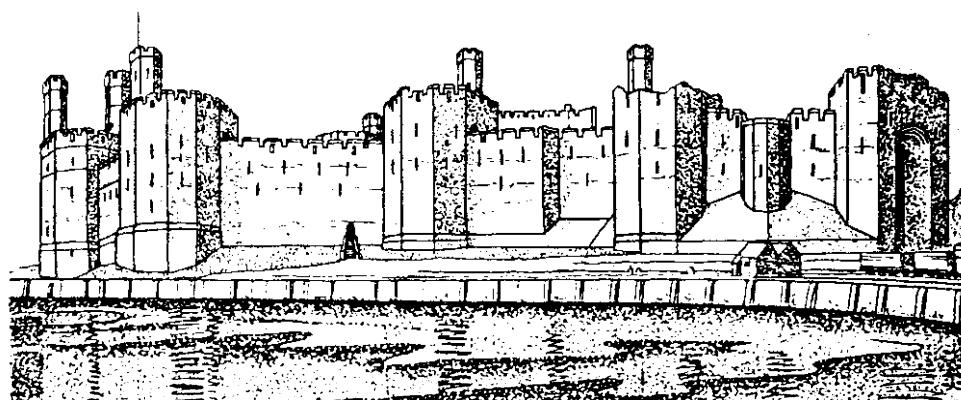
Other castles were built near fords, at valley entrances, near bridges and close to towns and ports. Still others were con-



Castles, castles everywhere

structed to control vital passes, valleys, and roads, protect frontiers, collect taxes and guard supply lines. Finally, some were built primarily to occupy the resources of an advancing army. While it took four attackers for every defender to directly assault a castle, it also required two attackers to one defender just to besiege it.

Another consideration in the placement of castles concerned the community around the proposed site. It not only had to be sufficiently populated to garrison the castle, but also to provide for its constant upkeep. Moats must be scraped periodically, roofs and walls repaired, and funds raised from the populace for these efforts.



Caernarvon Castle

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The size and layout of castles was largely the result of irregularities in the natural terrain. Castles were frequently classified by the shape of their layouts — circular, oval, kidney-shaped, etc. Another classification was based on location of its buildings. Where interior buildings are located along the perimeter wall, castles are known as *Randhausburg* types. Fortresses dominated by a tower are termed *Tower castles*. By the middle of the 13th century castles designed primarily for luxurious living rather than defense appeared. They are known as *Schloss* types. French chateaus and the Disneyland-like castles of Germany are examples of *Schloss* castles.

After selection of the castle site, the mobilization of huge supplies and manpower were necessary. In England the castle-building season was limited to between April and November. The building of Harlech castle in Wales during the year 1286 used the services of 170 masons, 90 quarriers, 28 carpenters, 24 smiths and 520 unskilled laborers plus a staff of 26 administrators.

Sheriffs throughout England were asked to gather men and materials. Laborers were often pressed into service, but each received daily wages for his services. Two-thirds of the expense of building most English castles came from labor costs.

The work was long and hard, frequently far from home. Desertion was common, and guards were often hired to discourage this practice. Courts governing the workers' actions were frequently in the hands of an administrator or chief mason. Fines or corporal punishment awaited the lazy man and the deserter.

While the laborers worked long hours for little pay, men like James St. George, the Savoyard master mason who was in charge of Edward I's Welsh castle-building program, were well paid for their genius. By 1293 St. George's annual fees from his efforts amounted to the equivalent of \$12,000 a year, while the total cost of the great hall and royal apartments on Conway castle was \$200. St. George was also granted a pension of three shillings a day for life.

The length of time needed for building a castle varied with its size, the difficulty of access and the length of the building season. Conway castle, with 1,400 yards of curtain wall 30 feet high, its protective ditch, 22 towers and three gates, was completed between 1283 and 1287 (a total of 40 working months).

Costs of the Welsh castles of the 13th century illustrate the low price of labor and materials. Conway cost 19,000 pounds and Caernarvon 16,000 pounds.

The early European castles resembled the stockade forts of the American west. These early fortresses were called *Motte and Bailey* castles. A deep ditch was first dug around the site. The excavated dirt was used to form a mound (*motte*) inside the enclosure, the remainder to form a counterscarp or earthen rampart around the perimeter. A timbered palisade of sharpened tree trunks was planted into the rampart. Thorn bushes and hurdles were added to make access over the stockade painful and difficult.

A single, removable bridge proved the sole entrance. The ditch around the enclosure was dry unless the castle happened to rest in a lowland or adjacent to a river.

Within its timbered walls, a nearly windowless log building housed the feudal lord, his family, servants, men-at-arms and domestic animals. Called a *Donjon* (later *Keep* or *Tower*), the building represented the castle's strong point. Varying in size from a simple open room to a multi-story complex, it might be ringed by yet another palisade.

Despite a vulnerability to fire, the *Motte and Bailey* castles exacted a dreadful toll upon any attacking force. Should the archers be forced from the palisade, the defenders could withdraw to the *motte*, destroying its bridge after crossing. Then they could continue their fight from behind the second stockade surrounding the *donjon*. Should this too be breached, a final defense could be conducted from the *donjon* itself.

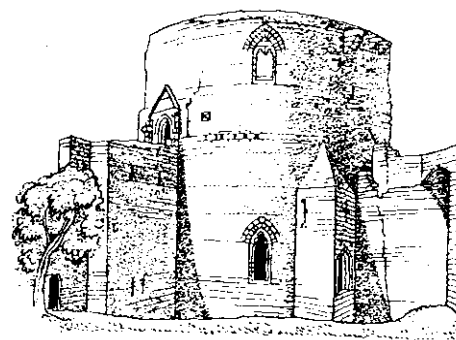
While stone castles were developing in France in the late 10th century, the wooden-palisaded castle remained the typical 11th-century fortress. Of the 100 or more castles

built in England by the Normans before the end of the 11th century, only twelve had any stone works. Wood castles did not require the expertise of masons. There were ample trees and cheap peasant labor.

Log castles could also be erected quickly — and should one be destroyed, the remaining earthworks could be quickly refurbished and the walls rebuilt. In 1139 Henry of Bourbourg was warring against Arnold of Adres. Henry secretly surveyed an old destroyed castle near Arnold's fortress. He ordered a castle prefabricated. One morning Arnold awoke to find a complete wooden castle menacing him — one that had not existed the night before.

The biographer of Bishop of Terouenne, writing in 1130, best describes the contemporary castle design: "... make a hill of earth as high as you can, encircle it with a ditch as broad and deep as possible. Surround the upper edge of this hill with a very strong wall of hewn logs, placing small towers on the circuit, according to its means. Inside the wall plant your house or stronghold, which looks down upon the neighborhood."

Despite the gradual evolution toward the stone-constructed castle from the 10th century onwards, the wooden structure accompanied by wooden/earth defensive systems remained in use in many Eastern European nations until the late Middle Ages.



The donjon of Bothwell Castle

Langeais, completed by 995, is one of the first stone castles and possesses the earliest known example of the rectangular *donjon* (or *keep*). Standing on a narrow crest of a long spur between the Loire River and the River Roumer near Tours, France, the *donjon* was a stone tower measuring 55 feet by 23 feet. A great hall occupied the first floor. Its walls consist of small, roughly cut stones, regularly coursed and strengthened by buttresses, varying in thickness according to the direction from which an attack was feared most likely to come.

Stone castles were introduced into England by William the Conqueror. The White Tower (Tower of London) was begun in 1070. Built of Kentish rag stone, its 90-foot-high walls varied in thickness from 15 feet at the base to 11 feet at the summit.

The advantages of stone, once discovered, spelled doom for the wooden

castle. Stone allowed a greater height of walls, requiring less concentration of soldiers for protection than the lower, more vulnerable earth and timber walls. Stone was stronger and virtually fireproof. While the square tower corners were vulnerable to siege pieces such as the bore, the round towers of the 12th and 13th century corrected that situation.

The bitter struggle between Christian and Moor for mastery of Spain gave that nation a lead in early stone castles. The Saracens were master builders and many of their powerful fortifications and citadels were further developed after Christian capture. By the 10th century many hundred strongholds (known as *alcazabas*) had been built by the Moors.

These *alcazabas* consisted of irregular, encircling walls following the natural contours of a defensible hill. The walls were flanked and made stronger by periodic square or polygonal towers. Built with *tapia*, a mixture of cement and pebbles poured between boards and left to dry in the sun, extremely strong walls were produced. *Tapia* proved unsuitable for round towers.

One of the greatest of the early Spanish castles was built by Raymond of Burgundy at Avila, north of Toledo. Twenty French masons were brought in to supervise. Two masters of geometry, an Italian and a Frenchman, designed the fortress. Nearly 2,000 Jewish, Moslem and Christian masons worked on its walls for nine years until completed in 1099. The castle possessed eighty rounded towers within its curtain walls.

As the Moors were beaten back, the captured Moorish citadels were Europeanized. A keep was added, called a *torre del homenaje*. These usually have but a single entrance, located on the second floor, and act as a point of final refuge. As the powers of the new owners increased, the fortresses were expanded and strengthened. Spain proved to be the teacher of castle building for the rest of Europe.

Early German and French castles, in contrast, centered their defense around a strongly fortified manor house. These sometimes took on the shape of a single great tower surrounded by defensive walls.

The continuing wars of the 12th and 13th

centuries stimulated a host of defensive innovations. Walls up to twenty feet thick protected the lower floors.

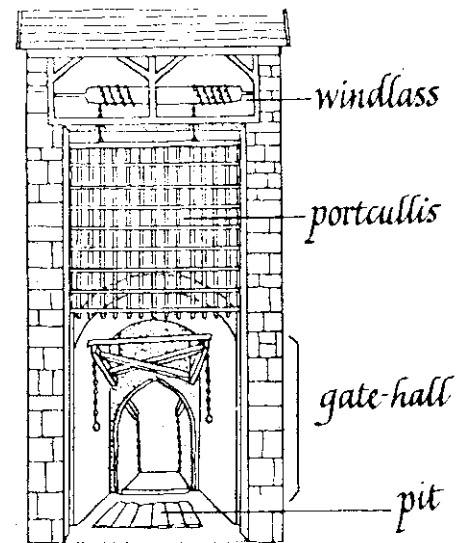
The crenellated battlement replaced plain parapets. The embrasures (the openings between battlements) were two to three feet wide and frequently had a sill (protective wall) as much as three feet high to protect the defender's lower body. The battlement (*merlon*) could be five to six feet wide and six to ten feet high. The top of the battlement was angled upward, preventing arrows from glancing off and ricocheting into the defenders. Many types of arrow slits were added to the battlements. One unique embrasure had shutters hung from hinges from the top. The shutter was opened partially for firing and closed when not in use.

In order to be able to deal with attackers at the base of the wall, a timbered projection (known as a hoarding or brattice) was added outward from the parapet. By removing some of the walkway planks from the hoarding, defenders could shoot arrows, drop stones, boiling water (even then, boiling oil was too expensive), garbage or anything else handy upon the attackers beneath.

This structure was eventually superseded by the machicolation, a masonry overhang with holes in the bottom through which missiles could be discharged.

By the second half of the 12th century, the flanking tower became part of castle construction. The tower enabled crossfire to all areas around it. Based on the Roman bastion, these towers were built at varying intervals along the wall, projecting outward. Arrow slits protected the archers. Many of the towers were taller than the surrounding walls to provide covering fire should a portion of the wall be successfully scaled. Continental towers frequently were capped by steep, conical roofs, while British towers were left open.

The weakest part of any early fortification was usually the gate. The earliest gate defense was a ditch served by a drawbridge. The English favored a system which pivoted the bridge around a point close to the center of its length, one section stretching over the ditch and resting on the far side and the shorter inner section forming a floor across the large, deep ditch. The inner end was counterweighted, and the main outerleaf



Fortified entry, seen from inside

could be raised quickly by chains and pulleys, presenting an iron-sheathed underface to the attackers.

Inside the gate, the portcullis, a grid of oak spars plated and shod with iron, could be lowered by a pulley windlass.

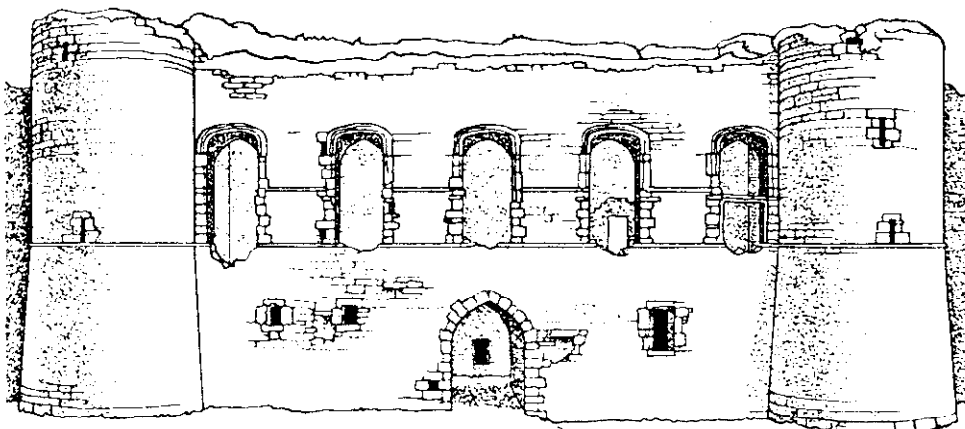
By the 13th century the barbican was introduced. In its simplest form, it consisted of two parallel walls built at right angles to the gate. The barbican forced attackers to approach the gate through a narrow, well defended passage.

With the addition of flanking towers to either side of the gatehouse, the former weakest point in the defense replaced the donjon (or keep) as the castle strong point. This allowed for more gates to be added, providing greater freedom for defenders to exit the castle and requiring additional manpower of the besiegers.

The typical medieval castle during the 12th and 13th centuries consisted of several walls and multi-story donjons. However, by the 16th century, cannon had clearly proved more than a match for the walls of the medieval castle. While alternative types of fortresses developed thereafter and remarkable defenses against cannon were created, castle building as a defense ceased. In the castle's place, splendid baronial manor houses followed, combining some of the properties of the castle with lavish ornamentation, built primarily to flaunt the wealth of the owner.

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A gatehouse



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Five readers rewarded

Five people who responded to the survey included in issue #41 of *Dragon* have received a response of their own from Dragon Publishing: free subscriptions to the magazine.

In accordance with the notice on the survey form, five responses were drawn at random from the thousands which had been received by Oct. 15, 1980. The senders were awarded the subscriptions as a token of Dragon Publishing's appreciation of its readers and their participation in the survey. Anyone who returned a form but was not chosen for a subscription can be proud of one thing: The percentage of responses returned to Dragon Publishing out of all those which were printed and distributed in the magazine was far greater

than normal for such surveys. This indicates that *Dragon* has readers who are energetic and interested in helping us produce the best publication possible. We appreciate it.

The five subscription winners were either begun as new subscribers with the mailing of issue #43, or had their present subscription extended by 12 more issues. They are:

Richard Leung of Victoria, B.C., Canada

Jim Schnyder of Kirkwood, Mo.

Donald Taramillo of Sacramento, Calif.

David R. Negrette of Flagstaff, Ariz.

and R. E. Smith of Frankfort, Ky.

Back issue availability and prices

Many previous issues of *The Dragon* are sold out or nearly gone, and others are in limited supply. Back issues which are still available can be purchased by mail direct from Dragon Publishing for the cover price of the magazine plus \$1.00 for postage and handling.

The status of each issue and the full price for those which are still for sale are as follows:

Issues # 1-21 — SOLD OUT
Issue #22 (Feb. 1979) — \$3.00
Issue #23 (Mar. 1979) — \$3.00
Issue #24 (April 1979) — \$3.00
Issue #25 — SOLD OUT
Issue #26—SOLD OUT
Issue #27 — SOLD OUT
Issue #28 — SOLD OUT

Issue #29 (Sept. 1979) — \$3.00
Issue #30 (Oct. 1979)—\$3.00
Issue #31 (Nov. 1979)—\$3.00
Issue #32—SOLD OUT
Issue #33 — SOLD OUT
Issue #34 (Feb. 1980) — \$3.50
Issue #35 (Mar. 1980) — \$3.50
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Issue #37 (May 1980) — \$4.00
Issue #38 (June 1980) — \$4.00
Issue #39 (July 1980) — \$4.00
Issue #40—SOLD OUT
Issue #41 (Sept. 1980) — \$4.00
Issue #42 (Oct. 1980) — \$4.00
Issue #43 (Nov. 1980) — \$4.00
Issue #44 (Dec. 1980) — \$4.00

'*RuneQuest* is the most playable and elegant fantasy role-playing [game] designed to date.' —ARES MAGAZINE. '*RuneQuest* is for those who want a fast-playing active game and who don't mind developing social systems and cultures for their world. I highly recommend *RuneQuest* for those who want an introduction to role-playing, or those who desire a refreshing change.' —FANTASTIC SCIENCE FICTION. 'All these roles are presented with explanations both the application of the rules and the flow of the game. No other ruleset shows quite so well how the game is to be played.' —ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE. 'A lot of thought has gone into this game. It is playable yet realistic. You don't need several supplement books to play it. Even though it was designed to fit one particular world, it could easily be used for any world. Since this game contains a logical system, almost anything can be added to the matrix it presents. A gem of a game. You won't be disappointed.' —THE SPACE GAMER MAGAZINE. 'Aha! Finally, a book a beginner can read and understand. This book is superb. It tells you what a fantasy role-playing game is, how to create an adventurer, spells out the mechanics of playing, tells much about magic—and lots more. Interlaced throughout the book are the sagas of Rurik the Restless [and] Ariella the Priestess...specific examples of how the game might occur as it is played. Beautiful!' —The Dragon, in RECREATIONAL COMPUTING.

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Convention schedule

USACON 3, Jan. 16-18 — To be held at the University Center of the University of South Alabama, Mobile, Ala. Science fiction, fantasy and board games planned. Preregistration \$5. For more information, contact Leo Vaulin, 5856 Lisloy Drive, Mobile AL 36608.

ORCCON 1981, Jan. 16-18 — Game convention and exposition to be held in the convention facility of the Sheraton-Anaheim Hotel in Anaheim, Calif. For more information, contact ORCCON, c/o Tim Curran, 3342 Quail Run Road, Los Alamitos CA 90720, phone (213) 424-3180 or (213) 596-3040.

RIVER CITY CON, Jan. 30-Feb. 1 — To be held at Cosumnes River College, Sacramento, Calif., and sponsored by the college's Office of Community Services. Featuring a 300-player AD&D tournament, plus movies, merchants' booths, demonstrations and informal gaming. More information is available from tournament director Alanson L. Hertzberg, c/o Cosumnes College Office of Community Services, 8401 Center Parkway, Sacramento CA 95823.

GEN CON® SOUTH '81, Feb. 6-8 — Co-sponsored by TSR Hobbies, Inc., and the Cowford Dragoons, the event will be held at the Beaches Ramada Inn, Jacksonville Beach, Fla. Requests for information should be directed to Cowford Dragoons, c/o Carl Smith, 5333 Santa Monica Blvd. North, Jacksonville FL 32207.

DUNDRACON VI, Feb. 14-16 — A fantasy role-playing and science-fiction gaming convention to be held at the Leamington Hotel, 19th & Franklin Streets, Oakland, Calif. 94612. Convention pre-registration is \$12 through Jan. 15, \$15 thereafter. Hotel room requests should be made to the hotel, convention registrations sent to DunDraCon, 386 Alcatraz Ave., Oakland CA 94618.

STELLAR CON VI, Feb. 27-Mar. 1 — Sponsored by the Science Fiction Fantasy Federation, to be held at the University of North Carolina at Greensboro. Featuring games, lectures, exhibits, costume contest. For more information, contact David Allen, Box 4-EUC, UNC-Greensboro, Greensboro NC 27412.

OWLCON II, March 6-8 — Sponsored by the Rice Program Council, to be held at Rice University, Houston, Tex., in the Rice Memorial Center and surrounding buildings. Science fiction, fantasy, and other wargaming events. For more information, send SASE to OwlCon II, Rice Program Council, Box 1892, Houston TX 77001.

MARCON 16, March 13-15 — A science fiction convention to be held at the Columbus Hilton Inn, 3110 Olentangy River Road, Columbus, Ohio. Guest of Honor Andrew Offutt. Registration \$10 until Jan. 1. For more information, contact Mark Evans, P.O. Box 2583, Columbus OH 43216, or phone 614-497-9953.

SIMCON III, March 20-21 — Sponsored by the University of Rochester Simulation Gaming Association, to be held at the Math Science Building on the University of Rochester river campus. Gaming of all types. Registration \$2 before March 1, \$3 thereafter. For more information, contact SIMCON III, P.O. Box 5142, Rochester NY 14627.

SPRING REVEL, March 28-29 — A TSR Hobbies, Inc. mini-convention at the American Legion Hall, 735 Henry St., Lake Geneva WI. \$1.25 per day, \$2.00 for both days. For more information contact Ralph "Skip" Williams, TSR Hobbies Inc. POB 756, Lake Geneva WI 53147. (414) 248-9099.

WHAT: GENCON® SOUTH 1981 (Board gaming, miniatures, role-playing games, prizes, etc . . .)

WHEN: FEBRUARY 6, 7, and 8, 1981

WHERE: Ramada Inn, 1201 N. 1st St.
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HOW MUCH: \$10.00 pre-registered
\$12.00 at the door

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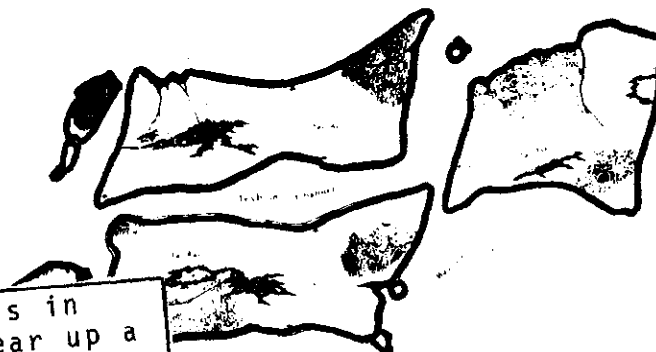
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mysteries waiting to be unlocked by one wise enough to seek clues and piece them together. To complement this facet of the game, we publish the quarterly magazine *Valiance*. This newsletter contains the latest Valetia "proclamations," articles on encounters by the most resourceful players, rule modifications, and a continuing history of the Empire of Valetia.

An initial 12 turn subscription to Lords of Valetia is \$25.00. This includes a rulebook, all necessary material for up to twelve moves or encounters, a subscription to *Valiance* for as long as you are a player, and all pertinent starting material (maps, supplements, etc... except for return postage). If dissatisfied with the initial material, the subscriber may return the rule booklet for a full refund.

Lords of Valetia is an adult game open to anyone 18 years of age or older living within the continental U.S. Residents of Alaska, Hawaii, Canada, or having APO/FPO addresses will only be accepted on provision that the customer realize there may be excessive postal delays to those areas at times. All funds must be paid in U.S. currency.

Lords of Valetia is available from:

Gamesmasters Publishers Association
20 Almont Street
Nashua, NH 03060

THE ELECTRIC EYE

COMPUTER TECHNOLOGY AND TERMINOLOGY

DICE FROM A CALCULATOR

by Mark Herro

Kicking off year two for the Electric Eye is an excellent dice-rolling routine for programmable calculators and some comments on some new computers on the market.

WARDICE

Steve Blair of Greencastle, Ind., recently sent me a listing of *WARDICE*, a multi-functional dice-rolling program he developed for his Hewlett-Packard HP-41C programmable calculator. I later met Steve at GenCon XIII, where I got a personal demonstration of the program's capabilities. I'm sure this program can be adapted to other programmables with a little tinkering.

Steve assigns *WARDICE* to the TAngent key on his calculator, along with the following initializer/cleaner program on the COSine key:

```
001 *LBL CL
      TONE IND X
      FIX IND X
      CLST
005 CLRG
      CLA
      CLD
      CF00
      CF01
010 CF02
      CF03
      CF04
      SF 26
      CF 27
015 SF28
      SF 29
      END
```

So, on HP-41C's, set the user's mode and press TAN for *WARDICE*. After you're done, press COS to clear the registers and stacks and everything is set for normal operation.

Thanks again, Steve, for contributing for the column. Steve has asked me to express his desire to communicate with other gamers with programmable calculators. If you'd like to reach him, his address is 640 East Seminary #3, Greencastle, Ind., 46135.

Teeneee Weeneee Computers

As of this writing (late October), two computers that might be of special interest to gamers have just hit the market. By the time you read this they should be readily available in some areas.

First is Sinclair's ZX-80. This little guy is about the size of the palm of your hand, but it contains a 4K integer BASIC, 1K of RAM, interfaces for TV output and cassette storage, and costs. . . get this. . . \$200! Now, 1K of user memory isn't a whole lot (although Sinclair says it's used very efficiently), and integer BASICs aren't really useful (but this one does have a random number generator), so don't get the idea that this is something it's not. But, for less than \$140 more (as of this writing), the ZX-80 can be expanded to include 16K RAM and an 8K Extended (floating point) BASIC.

Then there's Radio Shack's "Pocket" TRS-80. This gizmo can, literally, fit inside a pocket. For \$250, it has a little less than 2K RAM (not expandable) and a BASIC that's a cross between TRS-80 Level

I and Level II BASIC (Level 1½?). The cassette interface is an option, but it has a *built-in* 24-character display that can be "scrolled" either horizontally or vertically.

Do you know what this means? You could go around anywhere with one of these things, programmed for whatever you need—time-keeping, character generation, random numbers—and do your thing at the touch of a button. I'm psyched up.

```
WAR DICE      INSTRUCTIONS

THIS PROGRAM WILL JUST FIT IN THE BASIC HP-41C (NO MEMORY
MODULES REQUIRED).

EXECUTE      SIZE 006

THEN ENTER THE PROGRAM. YOU WILL HAVE 7 REGISTERS REMAINING.

TO RUN:
```

EXECUTE *WARDICE*

ANSWER THE INITIAL QUESTIONS:

- 1) SEED - ANY NUMBER BETWEEN 0 AND 1
PRESS R/S AFTER ENTRY.
- 2) DISPLAY - ANSWER Y OR N
DO NOT PRESS R/S AFTER ENTRY
- 3) QUICK - ANSWER Y OR N
DO NOT PRESS R/S AFTER ENTRY
- 4) BEEP - ANSWER Y OR N
DO NOT PRESS R/S AFTER ENTRY

AFTER THE LABEL DISPLAY "4 6 8 10 12" APPEARS,
ENTER ANY POSITIVE WHOLE NUMBER AND SELECT THE TYPE
OF DICE YOU WISH TO ROLL:

- A = 4-SIDED
- B = 6-SIDED
- C = 8-SIDED
- D = 10-SIDED
- E = 12-SIDED
- F = 20-SIDED
- G = 100-SIDED
- H = X-SIDED

YOU'LL BE ASKED FOR THE NUMBER OF SIDES
DO NOT PRESS R/S AFTER ENTRY.

IF YOU REQUEST A NUMBER OF DICE LESS THAN ONE, YOU
WILL SEE THE DISPLAY "MUST BE >= 1". ENTER A NUMERIC
VALUE AND DO NOT PRESS R/S. THE CALCULATOR WILL PICK
UP WHERE IT LEFT OFF.

NOTE: IN THIS LISTING THESE SYMBOLS HAVE
THE FOLLOWING VALUES:

- @ - THE APPEND CHARACTER
- /= - NOT EQUAL TO
- * - MULTIPLY
- / - DIVIDE

```
001 *LBL      WARDICE
      CLST
      CLRG
      FIX
005 CF      01      NO DECIMAL PLACES NEEDED IN DISPLAY
      CF      02      CLEAR FLAGS 1, 2, 3
      CF      03
      SF      26
      SF      27
010 CF      29
      "SEED - 0<X<1"
      PROMPT
      ARS
      FRC
      STO      04
      "DISPLAY?"
      XEQ      96
      X=Y?
      SF      01
      CF?      01
020 GTO      14
      "QUICK?"
      XEQ      96
      X=Y?
025 SF      02
      "LRL"
      "BEEP?"
      XEQ      96
      X=Y?
```

TURN ON THE BELLS
TURN ON USER'S KEYBOARD
CLEAR RADIX MARK
OBTAIN INITIAL SEED
OBTAIN ANSWER

WE ONLY NEED THE FRACTIONAL PART
SEED STORED IN REGISTER 04
NOW DETERMINE THE DISPLAY PARAMETERS
OBTAIN ANSWER

IF THE ANSWER IS Y, SET FLAG 01
IF FLAG 01 IS SET EACH DIE AS ROLLED
WILL BE DISPLAYED. IF THIS OPTION IS
NOT SELECTED, THE NEXT OPTION IS SKIPPED
THIS OPTION DETERMINES DISPLAY SPEED
IF THE 1ST OPTION IS CHOSEN, THE QUICK
DISPLAY SHOWS EACH DIE ROLL VALUE FOR
ABOUT 0.75 SECONDS. THE REGULAR DISPLAY
SHOWS THE VALUE FOR ABOUT 2.5 SECONDS
IF YOU WISH YOU CAN TURN THE BEEPER ON
OR OFF. FLAG 03 SHOWS IF THE BEEPER IS ON.
IF THE ANSWER IS Y, TURN ON THE BELL FLAG


```

030 SF 03
    CLX
    *LRL 98
    " 4 6 8 10 12"
035 AVIEW
    STOP
    GTO 98
    *LRL A
    INT
    X<=0?
040 XEQ 99
    STO 01
    4
    STO 02
    GTO 77
045 *LRL B
    INT
    X<=0?
050 XEQ 99
    STO 01
    6
    STO 02
    GTO 77
    *LRL C
055 INT
    X<=0?
060 XEQ 99
    STO 01
    8
    STO 02
    GTO 77
    *LRL D
065 INT
    X<=0?
070 XEQ 99
    STO 01
    10
    STO 02
    GTO 77
    *LRL E
075 INT
    X<=0?
080 XEQ 99
    STO 01
    12
    STO 02
    GTO 77
    *LRL F
085 INT
    X<=0?
090 XEQ 99
    STO 01
    20
    STO 02
    GTO 77
    *LRL G
095 INT
    X<=0?
100 XEQ 99
    STO 01
    "SIDES?"
105 XEQ 95
    STO 02
    *LRL 77
    RCL 01
    STO 00
    *LRL 88
110 9821
    RCL 04
    " .211327
    +
    FRC
    STO 04
    RCL 02
    *
    INT 1
    +
    ST+ 03
    FS? 01
    XEQ 97
    DSE 00
    GTO 88
    RCL 03
    X<>Y
    CLX
125 STO 03
    RDN
    CLA
    ARCL 01
    "00"
    ARCL 02
    "0 = "
    X
    ARCL
    AVIEW
    FS? 03
    135 HEEP
    RCL
    STO 05
    RCL 01
    STOP
    GTO 98
140 *LRL 99
    "MUST BE >= 1"
    TONF 2
    TONE 0

```

LABEL 98 IS THE START OF THE IDLE LOOP
THIS IS THE KEYBOARD LABEL DISPLAY
EACH NUMBER IS POSITIONED OVER ITS
APPROPRIATE KEY.

SET UP FOR 4-SIDED DICE ROLLS
TAKE THE INTEGER ONLY

THIS IS THE NUMBER OF SIDES

SET UP FOR 6-SIDED DICE ROLLS
TAKE THE INTEGER ONLY

SET UP FOR 8-SIDED DICE ROLLS
TAKE THE INTEGER ONLY

SET UP FOR 10-SIDED DICE ROLLS
TAKE THE INTEGER ONLY

SET UP FOR 12-SIDED DICE ROLLS
TAKE THE INTEGER ONLY

SET UP FOR 20-SIDED DICE ROLLS
TAKE THE INTEGER ONLY

SET UP FOR PERCENTILE DICE ROLLS
TAKE THE INTEGER ONLY

SET UP FOR X-SIDED DICE ROLLS
TAKE THE INTEGER ONLY

OBTAIN NUMBER OF SIDES
START DIE ROLLING
INITIALIZE LOOP COUNTER

THIS IS THE RANDOM NUMBER GENERATOR IN WHICH
WE CALCULATE A SPEED AND MULTIPLY IT BY THE
NUMBER OF SIDES TO DETERMINE THE VALUE OF THIS
ROLL.

FRACTIONAL PORTION BECOMES NEW SPEED.

MULTIPLY
BECAUSE WE GENERATE NUMBERS 0-(N-1)
WE ADD 1 TO SHIFT THE RANGE TO 1-N.

STORE IN THE ACCUMULATOR REGISTER
IF REQUESTED, DISPLAY THE VALUE.

DECREMENT THE LOOP COUNTER
REPEAT TILL COMPLETE
RECALL TOTAL ROLL
AND STORE IN STACK REGISTER Y
CLEAR THE ACCUMULATOR
AND

THE ALPHA DISPLAY.
BUILD THE DISPLAY
APPEND A 'D' TO THE CONTENTS OF THE ALPHA REG

DISPLAY XDY=Z X=#, Y=SIDES, Z= TOTAL

SAVE VALUE IN REGISTER 05
SET NEXT NUMBER TO ROLL TO SAME VALUE AS LAST
KEEP THE DISPLAY ON UNTIL NEXT REQUEST

INPUT VALUE ERROR SUBROUTINE
THIS WILL DISPLAY UNTIL A VALID VALUE ENTERED

```

145 XEQ 95
    RTN
    *LRL 97
    RCL 01
    1
    X=Y?
150 GTO 00
    FS? 03
    TONF 8
    CLA
155 " "
    ARCL 2
    AVIEW
    FC? 02
    PSE
160 *LRL 00
    X<> 7
    RTN
    *LRL 96
    AVIEW
165 CF 23
    CLA
    AON
    *LRL 01
    PSE
170 FC?C 23
    GTO 01
    ASTO Y
    CLA
    AOFF
175 "Y"
    ASTO X
    RTN
    *LRL 95
    AVIEW
180 CF 22
    *LRL 02
    PSE
    FC?C 22
    GTO 02
185 INT
    X<=0?
    GTO 95
    RTN
189 END

```

GET A CORRECT VALUE

EACH DIE DISPLAYED SUBROUTINE

SKIP THIS IF ONLY 1 DIE ROLLED

IF THE MUSICAL-DICE OPTION SELECTED
THEN SOUND OFF
CENTER THE VALUE
USING 5 SPACES
FOR EASY VIEWING

IF THE GO-SLOW OPTION IS REQUESTED
PUT ON THE BRAKES

PUT THE VALUE BACK IN STACK REGISTER X

ALPHA ANSWER SUBROUTINE
DISPLAY PROMPT
CLEAR ALPHA INPUT FLAG
CLEAR ALPHA REGISTER
TURN ON ALPHA MODE

PAUSE FOR INPUT
IF NO ALPHA INPUT, LOOP UNTIL RECEIVED

STORE ANSWER IN STACK REGISTER Y
CLEAR ALPHA REGISTER
TURN ALPHA MODE OFF
THIS IS OUR TEST VALUE
STORE IN STACK REGISTER X
RETURN TO CALLER

NUMERIC ANSWER SUBROUTINE
DISPLAY PROMPT
CLEAR NUMERIC INPUT FLAG

PAUSE FOR INPUT
IF NO NUMERIC INPUT, LOOP UNTIL RECEIVED

IF THE INTEGER IS 0 OR NEGATIVE
ITS IN ERROR

RETURN TO CALLER

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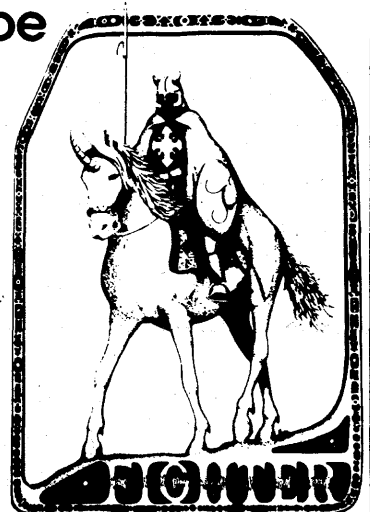
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Hop, hop, hooray!

More detail for B&B

by Daniel Maxfield

As I looked over my copy of FGU's *Bunnies & Burrows*, several questions struck my mind, many of which were brought on by the illustration listings. Take the front cover: Immediately, one notices that weasels are aiding one clan of rabbits in an attack against another warren. What creatures could a rabbit hire as mercenaries?

And those spikes on the hillside: What traps could a rabbit manufacture?

What is a killbuck? A badger pike? What can you buy with a truffle? And, of course: If rabbits are organized all of a sudden, why hasn't humanity called out the National Guard or something?

And so, those of you who want to know what to do when things get hare-y, read on. The lore of the lagomorphs await you.

KILLBUCKS: Any fighter reaching strength level 15 or more with all other ability levels above 6 may elect to become a killbuck. Killbucks have the following advantages over normal fighters:

- + 10% hit probability on all non-weapon attacks,
- + 1 damage on all attacks other than herbs;
- Not fazed by predators of any sort;
- Can ride hares with no chance of falling off;
- Gain a 10% bonus for mating;
- Have a general knowledge of herbs.

Killbucks may be hired at the cost of 5 truffles per week, but they must be outfitted with a badger pike, a leathern helm, eye protectors, and an herb pack complete with 4 burning nettles, 2 stinging nettles, 2 hero flowers, 1 orchid root, 1 arrowroot, 2 slumberleaf dust, 4 bitterweed, and 1 rabbit flower. They must be given a fair share of all treasure gained.

HARES: Hares are bred to semi-slavery from birth. If treated as an equal, their loyalty is legendary. But beware! Failure to listen to their advice/demands, making them eat grass while you dine on truffles,

letting them go wounded when you could heal them, etc., will cause them to desert at the first opportunity.

JACKRABBITS: The exceptions to the hare rules are the jackrabbits, sworn enemies of rabbit-kind. Jackrabbit strongholds are usually well guarded, and permit no lapine trespassers to escape. There will be 2-20 fighters patrolling a hex occupied by a jackrabbit warren at all times, and for every 10 fighters, 1 will be a killbuck. There will always be plugs in a jackrabbit warren, and additional defensive measures may have been taken, such as fake tunnel openings lined with broken glass and sharp stones. In fact, jackrabbit warrens often have dealings of sorts with men (a man rents a live trap to a jackrabbit warren in exchange for X number of skins per month, the jackrabbits use it to guard a burrow and pay the man back with skins of invaders).

Wild Hares: Wild hares may or may not be favorably disposed toward rabbits, at the ref's discretion.

Riding a Hare: Hares may be ridden by any class of rabbit, but a saving throw vs. balance must be made every 10 minutes in order to stay on. Mavericks get a 20% bonus for this, scouts receiving a 15% bonus and fighters and runners 10%. In addition, a bonus of 10% is given for each 3 intelligence levels of the rider.

There is no way to stay on hareback should the hare be determined to pitch you off. Falling off a hare does one point of damage, but this varies according to terrain type. A Killbuck may ride any hare with no chance of falling off.

Abilities of Hares: Treat all hares as strength level 15, speed level 18, and smell level 9.

MEN: Men, of course, have not the society that exists today. Can you imagine the average farmer who goes out to his fields, only to find a clan of rabbits building guard towers? Forget the men encounters table and treat all as hostile. When a man encounters a rabbit, he will attack, unless the rabbit is with a particularly strong party, for the monetary system of these vicious and dangerous creatures is based on rabbit skins (a gasp of horror from the back row).

Attacking a Standing Man: When attacking a standing man, forget critical hit options. When a man is hit for 25% or more of his hit points he collapses due to blood loss in his ankles, and any further attacks on him may proceed normally.

Close Combat: Man has two attack modes for use in close combat, one for while he remains standing, and the other for use after his ankles have been ripped to shreds. The first is a deadly kick (treat as a normal kick, but doing 1 die of damage). When fallen, the man takes one round to draw his hunting knife (treat as a badger pike to hit and damage).

TRAPS: The following is a list of traps usable by rabbits and jackrabbits.

Box trap: This form of trap is captured from men, and is fully detailed on page 23 of *B&B*.

Crossbow trap: As above.

Pit: As above.

Pit and Stakes: As above.

Herb trap: Herbs placed strategically in order to damage or impede a trespasser. Care must be taken to keep the herbs potent (slumberflower dust, for example, would be rendered ineffective after a rainstorm). Preferred Method—Probe With Stick; Poor Method—Jump On Top.

Blood trap: Blood is repulsive to rabbits, so this trap is intended mainly to deter pursuit. It is made by emptying a sack of blood on a trail. This ruins scent and makes anything passing through reek strongly of blood and be especially visible from the air. Poor Method—Run Fast, Jump On Top.

Gun trap: A human will generally not risk his rifle by making a trap out of it, but when a rabbit captures one, that is about all he can do with it, a gun being much too awkward for a rabbit to use as a weapon. This trap does 2 dice of damage and induces shock. Preferred Method—Probe with Stick; Poor Method—Throw Rocks.

Glass trap: Broken glass is scattered among high weeds so as to be invisible. This form of trap is common in demand for warren protection, it being common for enemy scouts to hide in tall grass to spy on a warren. Hopping through a glassed area does 1-2 points per minute, running 1-4, jumping 1-6, and falling off a hare 2-12. Poor Method—Run Fast.

WARREN AND BURROW RULES: First it should be pointed out

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that it is usually impossible to get a rabbit to do any sort of difficult labor (such as digging new burrows). A rabbit would much rather sit in the sun and eat dandelions than work. Only in times of obvious need (The fox is at the door!) will they help.

1. A chamber of over 10 square feet in area will collapse without support of some kind (tree roots, pillars, etc.)

2. For each winter, roll a 5% chance of frost heaves destroying the top 10-15 feet of a warren.

3. There is a 5% chance per season other than winter that an herb or poisonweed will grow inside a warren and be eaten by a rabbit.

4. There is a 20% chance per year of inaction on the part of the chief rabbit (making everyone else do the dirty work, etc.) so that an aspirant to the throne will arise, and, with his followers, attempt to overthrow the government.

5. Any warren within 10 hexes from a human settlement will be subjected to raids at least once per month.

6. Stealing a doe obviously requires cooperation on the doe's part. The most common means of convincing a doe to leave her warren is to charm her. The chance of success at this is (charisma of buck minus charisma of doe) x 10%, + special offers (ref's discretion) perhaps adding another 10-50%. The alternate method is beating, the chance of success at which is equal to the percent of hit points damage received.

7. Diplomacy with wild hare burrows can be difficult, as many wild hares tend to be confused by their fellows' willing semi-slavery. As a result, many wild hares mistrust rabbits, so when approaching a wild hare warren it is wise to be bearing gifts (a banquet of money is ideal) and to be on one's best behavior (be understanding if a leverett drools on your truffles). Remember: They're bigger than you!

MORALE: For "cardboard" rabbits, the following morale table is offered. Morale should be checked each time a rabbit goes below half his hit points, is attacked by a predator, or is faced by jackrabbits.

1 = Bite and hold, bite and release, pin, butt, claw or rip.

2 = Cuff or kick

3 = Dodge

4-6 = Run

Variables:

Enthralled - 5

Well Paid/Treated By Player (hirelings), Odds In Their Favor: - 2

Players Charisma Level +9 (hirelings), Even Fight (rabbits are overconfident): - 1

Hopelessly Outnumbered: +2

Attacking a Predator, Leaders Retreat: +3

Attacking a Particularly Powerful and/or Terrifying Predator: +5

PRICE LIST: For the monetary system used in this price guide, see page 37 of B&B. Abbreviations: L = Lettuce, A = Apple, T = Truffle.

Sack: A normal sack as described on page 34 of B&B. Price: 2L

Strong Sack: As above but of somewhat sturdier make, usually constructed out of cannibalized burlap sacks. Price: 5L

Waterproof Sack: As above but dipped in gum to make it waterproof. Price: 2A

Box, Iron: Usually a human relic, this box holds the equivalent of four sacks. It is used mainly for herb and money storage. Price: 2T

Badger Pike: A spear-like weapon, a badger pike can be made out of anything from sharp stones to arrows. Treat it as a kick to hit - 10% doing 2 dice of damage. As with a kick, damage received is halved (unless inflicted by another badger pike). Price: 5T

Herb Pack: This strong, waterproof pack has several compartments and is perfect for herb storage. Price: 1T

Crossbow: This is really a captured crossbow trap. It can be used both as a trap or mounted on a swivel. When fired from the latter method, treat it as a cuff with strength level 16 for hit probabilities, doing 3 dice of damage. Price: 50T

Crossbow Bolt: Self explanatory. Price: 1T

Hare, Pack: Unsuitable for riding, this hare can carry up to two pounds. Price: 5A

Hare, Runner: A riding hare. Price: 15A

Hare, War: A fighting hare that may be ridden into battle. They will only be ridden by fighters or killbucks: Price: 40A

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How to have a good time being evil

by Roger Moore

Let's all face it. Some days, you come home from work, you're grouchy, you haven't had a good day, and you want to be a stinker. You feel rude, crude, and socially unacceptable . . . in short, a little evil. Bare your teeth a little bit. There, that's the idea. People get like that in *D&D*, too. After playing a Paladin for a couple of months, you can really pick up a feel for an Assassin. Male *D&D*'ers in particular, in my experience, feel the urge to get involved in an evil campaign. Inspiration may be drawn from Satan of Milton's *Paradise Lost*, or from less ethereal sources such as The Wild Bunch, Darth Vader, 007's latest adversary, or "Jaws".

Being evil and tough seems to have a lot of machismo, and can draw quite a bit of respect for you in the game. If the Dungeon Master is willing, a group could set up a campaign composed solely of evil characters. Group norms, or rules, need to be discussed to provide some coherence to the proceedings; some possible norms are discussed below, as well as some notes on setting up such a campaign.

Character classes and races will have to be restricted. No Rangers, Druids, or Paladins (obviously) should be involved; lawful evil Monks and neutral evil Bards can be allowed, but may be few in number. Fighters, Mages, Illusionists, Clerics, Thieves, and Assassins will predominate. I would suggest that the character races be limited to humans, half-orcs, and Gary Gygax's version of the half-ogre (as discussed in *TD* #29). All other races, even if played evilly, will likely still hate and be hated by orcs and ogres. The DM may well plan to set up the campaign in an area where orcs, men, and ogres live in close (and generally helpful) proximity to each other. They might all be allied under a powerful ruler. If the central rulership is

neutral evil, then conceivably any evil alignment may be involved, from lawful to chaotic. The DM should place outlets of the Assassins' and Thieves' Guilds near the players' starting point, and other high-level NPC's should be placed to serve as the teachers of the player characters who are Mages, Fighters, and Clerics. Two or more evil temples, heavily guarded to protect them from the congregations of the other evil temples, may be in the vicinity.

Being evil can open up whole new opportunities to you that aren't possible when you're good. For example, while pegasi won't have anything to do with you, hieracosphinxes will (if bribed, charmed, or trained). You can replace Fido and blink dog with Fang the warg, though your food bills will increase. Hired help around the castle and dungeon becomes much cheaper when goblins and orcs handle the chores. Those dreams of the all-night orgies that you did penitence for as a Paladin can become hard-core (excuse the pun) reality for you as an evil Fighter. Undead servants and warriors may swell your armies, though it is usually the case that living troops won't have anything to do with undead ones. And, for Mages who are getting along in years, one can always consider becoming a lich. Len Lakofka's article on vampires (*TD* #30) may also prove to be very helpful for those who think they'd enjoy being undead themselves, but can't be a lich. The list of things you can do when you're evil is long indeed, and should be well explored. If you're undead, maybe you could get a nightmare . . .

Now for the group goals. Anyone who's played Monsters! *Monsters!* already knows what the goal is in an evil campaign. The goal is to beat up on the good guys. The goody-good Paladins, sneaky Rangers, and less-than-macho elves are going to get what they deserve. What right have they got, breaking into our lairs, killing our

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underlings and friends, and taking away the treasures we worked so hard to steal? Besides, what we're doing is the way of the universe. Only the strong survive. Nice guys finish last. I'm number one. If you help all the wimps get ahead in the universe, you undo natural selections and evolution, which is trying to make us tougher. Might makes right. And so on. Working up the goals and general background philosophy of an evil campaign is not difficult (and is actually a little disturbing, as some people say such things in seriousness. How little we know about our own alignments . . .)

Alignment may well become a particularly sensitive issue among players. Lawful evil people can theoretically be trusted to some extent to keep their word, though they may bend it a little. Chaotic evils, however, may need to be watched. On his own, out spying or assassinating someone, a chaotic evil character may be matchless in ability. You might have reservations about letting him pull guard duty alone a night after a big treasure haul has been made, though. Sleeping creatures may be slain at the rate of one per melee round, saith the *Player's Handbook*. Forewarned is prepared. This is not to say that chaotic evils should be banned from play; they just act more independently.

Everyone needs to be aware that unless some kind of trust can be formed among the players in AD&D or any other role-playing game, the game quickly falls apart. Who wants to get involved if you keep getting stabbed in the back all the time? Players with a history of killing other player characters should know that they may become prone to accidental falls from great altitudes, food poisoning, being mistaken for a hunting animal by one's own party, and so on. After repeated incidents of this kind, one may not be invited to any more meetings of the D&D club, either. Chaotic evil should be played with care. If you plan on counting on your fellow adventurers in a crunch, regardless of your alignment, you'll have to treat them with respect. For further thoughts on this, see Gary Gygax's comments on "Evil: Law vs. Chaos" in TD #28.

One other aspect of role-playing should be mentioned concerning an evil-oriented campaign. This is a personal prejudice of mine, but it is shared by others I know who are involved in such games. It's a bad idea to let the game turn into a contest of who-can-make-the-worst-atrocity. This is a self-centered and tasteless dead-end that eventually becomes boring for everyone (and may actually drive some people out of the group in disgust). Wanton cruelty should be avoided by lawful evils as wasteful and unnecessary, and by chaotic evils to prevent their being drawn and quartered by fed-up partners or the local populace. This is not to say that you can't tie the Ranger down over an anthill for some laughs, but defenseless noncombatants should be left alone. Villagers can be aroused to fearful rage by someone who beats up on pregnant hobbit females. Wise players will avoid someone like that to prolong their own character lives. DM's are encouraged to make use of the "Angry Villager Rule" if the need arises.

These are just a few of the ways you can put an evil-oriented campaign together. It can be nice to not be good all the time, and at least you'll be on the other side of the poisoned dagger—giving and not receiving.

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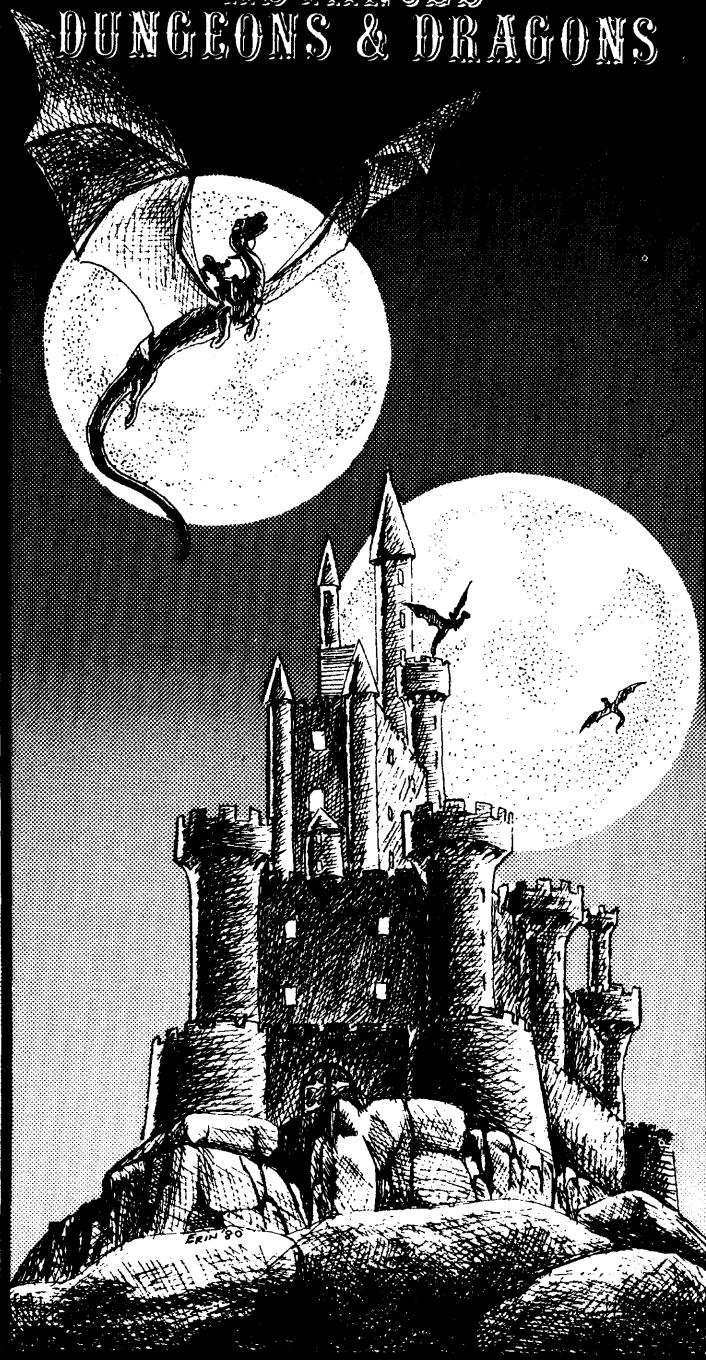
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You can jump HOW far? OK, Prove it!

by Kevin Thompson

Frequently, a character may find it necessary to leap over an obstacle in order to beat a hasty retreat, grab some loot or simply show off. This can now be achieved by simply rolling for a saving throw, or, in more complex cases, a series of saving throws.

There are three basic types of leaps; upward, downward and across. All characters begin with a basic 100% chance of making a successful leap. This 100% is now adjusted in accordance with the type of leap to be made, as follows:

When leaping across: -5% for every foot of horizontal distance necessary to leap;
+5% for every 5 feet of a running start (maximum of 20 feet);
- 10% when leaping from an area of rough or loose terrain.

(Failure results in not reaching sufficient distance.)

When jumping upwards: - 10% for every foot of vertical distance to be jumped;
- 10% if jumping from an area of rough or loose terrain.

(Failure results in not reaching sufficient height.)

When jumping downwards: -5% for every 2 feet descended;
+ 10% when landing on soft or sandy terrain;
- 15% when landing on rough terrain.

(Failure results in injury of 1d6 for every 10 feet dropped; maximum of 20d6, just as if it had been an accidental fall.)

Additional factors: + 10% for every Strength point over 12.
- 10% for every Strength point under 9.
+5% for every Dexterity point over 12.
-5% for every Dexterity point under 9.
+ 10% for elves.
- 10% for halflings.
-5% for dwarves, gnomes.
- 10% for Magic Users, Illusionists.
+ 20% for Thieves, Assassins and Monks.
+ 1% for every pound of encumbrance under 35 lbs.
- 1% for every pound of encumbrance over 60 lbs.
- 10% when carrying something in one hand, or when one hand is missing.
-20% when carrying something in both hands, or when both hands are missing.
-10% when leaping across and upward at

an angle of 25 degrees or greater (as when leaping over a wall of thorns).
+ 10% when leaping across and downwards at an angle of 25 degrees or greater (as when leaping across a chasm to a landing point that is lower than the starting point).

For example, Raz Jexanna, a fighting man, attempts to leap across a 15' crevass. He has Str. 16 (+40%), Dex. 10 (no adjustment), Encumbrance 70 lbs. (-10%), leaping a 15' chasm (-75%) taking a 10' running start (+10%). He therefore has a 65% chance of success.

Now, for something a little more complex, Rolak the human thief must jump over a 10' wide chasm and the 10' high wall of swords on the other side to land in the sand 40' below. This leap must be handled in three separate saving throws: across, up and down. The factors that remain the same in all three sections are his Dex. 17 (+25%), thief (+20%) and his encumbrance of 5 pounds (+30%). In leaping across the chasm, he adds in the distance of 10' (-50%) and the fact that he is leaping both across and upwards at an angle greater than 25 degrees (-10%). He therefore has a 115% chance of leaping the 10' chasm, which is automatically successful. Next, he must clear the wall of swords 10' high (- 100%) and is still considered moving across and upwards (-10%), and so has a 65% chance of success. If he misses his saving throw, he will hit the wall of swords. If he makes it, he goes on to the landing. He has a 40' drop (-100%) onto a sandy surface (+10%), and has an 85% chance of landing safely. If he fails, he takes 4d6 of damage.

I believe these percentages to be very reasonable. Under the best conditions, an eleven thief with Str. 18 and Dex. 18 will be able to jump 5½' in the air 100% of the time, and 10½', almost twice his height, 50% of the time!

THE PRIZE!

Darman stood pensively gazing out his tower window to the northwest. In the distance he could see the full-moons reflecting off of the golden battlements of Yof-Pintre. "At dawn I shall take Yof-Pintre and rule all of Silomant." he thought . . .

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by Roberto Camino

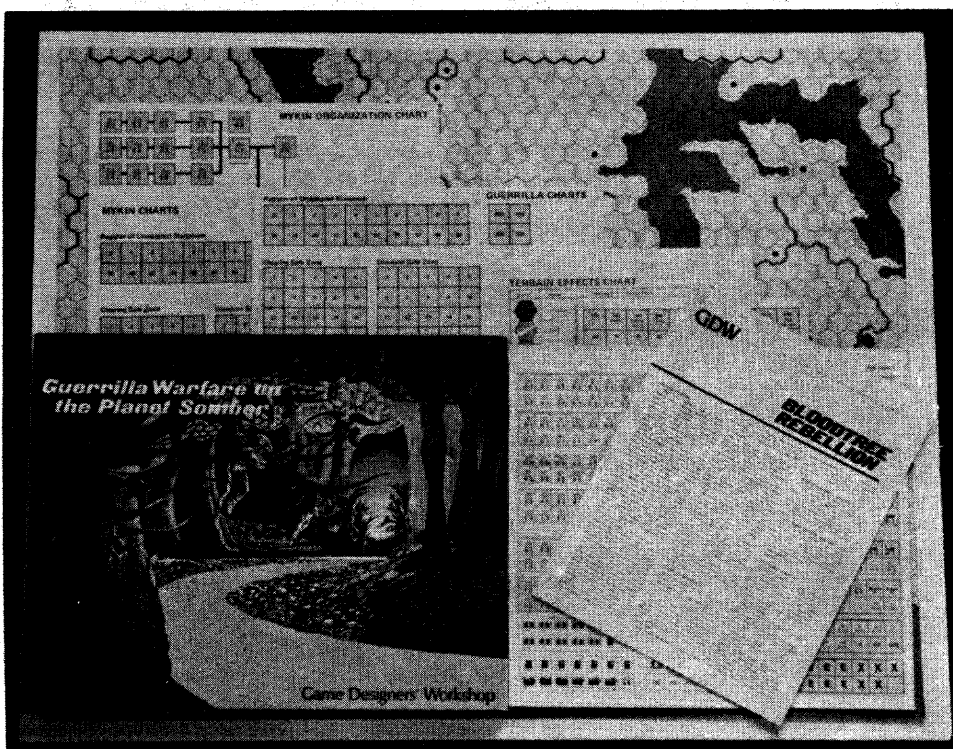
BLOODTREE REBELLION is a rich tapestry of guerrilla warfare in the far future. Designer Lynn Willis conjures up a memorable world in vivid detail and breathes life into it with an innovative game system, but at the price of considerable complexity.

As expected, in a game covering an insurgent campaign for planetary independence, political maneuvering is the salient feature. But just as clearly, the catalyst is military operations. It's the superb integration of the two, along with the widespread attention to detail and flavor, that makes this design tick.

A coalition of human guerrillas and indigenous Dochanivans, aided and abetted by outside interests, attempts to cleanse the planet Somber of the monolithic Mykin clone military machine. One of its ploys towards this end is maneuvering to cut the transportation net the Mykins are entrusted to guard. The Mykin response of trying to bring their massive firepower to bear on the raiders fleeing through the Bloodtree forest often ends only in frustration and the flow of the blood-red sap of the trees.

Just as intense, strife and competition transpires in the cities as both sides connive to sway the crucial urban sector to their side. The favored weapons here are not flex missiles, lasers, gunplatforms, hovercraft, or even the infantry rifle (which, by the way, fires up to a .05 kiloton fusion-yield bullet), but arrests, executions, assassinations, kidnappings, and strikes.

The warring parties are strikingly disparate. The Mykin occupation force has an awesome array of weapons, but must exhibit monkish restraint for fear of giving the rebels political points. Occasionally, when confronted by a powerful foe, a Mykin unit will panic, usually resulting in the clearing of the terrain. Curiously, the full ramifications of a clone fighting force were not explored. The "parent" of such an organization would ideally be the most adaptive,



resourceful, intelligent, and durable soldier available. However, no mention is made of the potential strong points of the system, just its shortcomings.

The human guerrillas take advantage of the tall Bloodtree forests to shield themselves from the wrath of the Mykins. The native Dochanivans, or "glyphs," far outnumber all humans, but since they are cognizant of the "Ragnarok" capability of the Mykins, they are officially neutral initially, though sympathetic to the rebels. As one becomes more enraged by the wanton Mykin destruction of the Bloodtree forest, a local "glyph" clan will enter the fray, though such action is ostentatiously disavowed by the world leaders of the race. These non-humanoids possess a sand guide which can shift sand, to alter the terrain to their advantage.

Rebellion is not a popular topic in wargaming; science fiction has only one such game under its wing, the space opera *Freedom in the*

Galaxy by SPI, which was released partly in the hope of capitalizing on the popularity of "Star Wars." Therefore, marketing **BLOODTREE REBELLION** is a bold move, but it has enough fortes to overcome many players' apathy towards guerrilla warfare. First off, it's one of the most flavorful sci-fi entries, both in background and play. Its cover art, by Steve Fabian, is eye-catching, no small matter in the retail world, and sets the mood for the game. And GDW's reputation is strong enough to convince a hesitant buyer.

Notably, the game is by an outside designer. With Marc Miller's impressive list of credits dangling from his belt, GDW is certainly not lacking in science-fiction designs. That this design can join such a strong line is probably its best recommendation. One wonders when GDW will mesh together all the innovative and playable concepts it has turned out so far into the ultimate sci-fi game.

Space Marines

Produced by: Fantasy Games Unlimited

Retail price: \$7.50

by Tony Watson

Speeding spacecraft and the flashing bursts of energy weapons against the blackness of space have characterized the vast majority of SF games. For most SF game players and designers, space gaming has meant just that: starships and space fleets engaging in combat over the mastery of distant worlds. But there is another side to the simulation of futuristic warfare, and that is warfare between foot soldiers, the ground pounders who presumably will still be needed to seize and hold territory. With a few notable exceptions (Avalon Hill's *Starship Troopers*, for one) games of this type have been less popular with the SF gaming public.



Fantasy Games Unlimited's *SPACE MARINES* is a comprehensive rules set for science-fiction ground combat using miniatures. The book is actually an improved version of the original rules, published in 1977 by FanTac games.

Physically, the game is a considerable improvement over its first edition. The page count has expanded from 72 to 80 pages, and the pages are now much bigger; the new edition is 8½" by 11", compared to 8½" by 7" of the FanTac version. The print quality and graphics are a marked improvement over the original. Illustrations are fewer in the new book, and include the better drawings from the old book. All in all, the FGU version of *SPACE MARINES* is a superior physical product.

SPACE MARINES is set in a hypothetical galaxy in the 22nd century, and an extensive amount of text is devoted to setting the scenes. Fourteen races or political groupings are given. Unfortunately, the vast majority of the various aliens and humanoid interests are derived from very familiar sources. There are the cat-like Mekpurrs, the canine Rauwoofs, the bearish Blarads and the Hiss lizard men. Even the names display a certain lacking in imagination.

From more traditional SF stock, there are the Mertuns, H.G. Wells' Martians complete with tripods, and, of course, the Bugs. The humanoids are also very familiar, by and large drawing their models on 20th-century political entities.

The Galactic People's Republic is a futuristic Soviet Union, complete with an expansionistic communist ideology. Fascism has not died; the Azuriach Imperium maintains the doctrine of racial superiority. The races depicted are varied, allowing the gamers to pick and choose which they would like to use in their campaign (it would prove difficult to use all in a single campaign). FGU also distributes a line of miniatures to go with *SPACE MARINES*, and thus the rules also include detailed painting guides for the figures. Outlines of the various military organizations are provided as well. The amount of background material is extensive.

The basic rules of *SPACE MARINES* have remained more or less the same from edition to edition. The movement and combat processes are simple; complexity is added by the vast variety of weaponry available. The turn sequence is fluid. Players roll for initiative, with the high roller determining whether his men move first or second. Troops are then moved, followed by any cover fire, that is, fire against soldiers that have exposed themselves during movement. With movement completed, both sides engage in fire, followed by indirect fire effects and hand-to-hand combat. A movement table gives the number of inches a figure may move in a given terrain type. There are provisions for vehicle movement and the use of flying belts for individual soldiers, plus a chance of crashes with the latter.

In general, the FGU *SPACE MARINES* is improved over the FanTac version, and owners of the old rule book may wish to purchase the new book for its improvements. While the basic system has not been changed, the rules for vehicles and concealment, for example, have been considerably modified. Many of the tables have been expanded and whole new sections, such as the aircraft rules and a point system for balancing scenarios, have been added. A few portions of the old book, specifically those dealing with archaic weapons, or integrating *SPACE MARINES* with *Metamorphosis Alpha* or *Dungeons & Dragons* have been dropped.

In summary, *SPACE MARINES* is a good treatment of futuristic ground combat using miniatures. The basic rules framework is simple enough that the players can enjoy the play of the game, an important feature for miniatures. At the same time, the rules provide such a variety of weapons and antagonists that the players should have little trouble structuring the game to suit their own tastes.

Grail Quest

Produced by: Metagaming
Retail price: \$3.95

by Roberto Camino

GRAIL QUEST allows *Melee/Wizard* players to feast and joke at Camelot, set out in search of the Holy Grail, and right wrongs in Arthur's kingdom. It is the third *MicroQuest*™, a programmed fantasy solitaire adventure that requires *Melee* and *Wizard* to play. A game master can easily run it, and it plays better in this case, since the players do not have to control the monsters and whatnot in a right-hand, left-hand manner.

Unlike the two previous solitaire games by Metagaming (happily, the company realizes that the majority of games are played solitaire and is actively pursuing the market), none of the action occurs in dungeons. The players' party of three (or less) knights, hirelings, and squires travel in the open from inn to inn (or village) attempting to ascertain clues as to the whereabouts of the Holy Grail. Every day they spend traveling, they have an encounter. It may be wandering knights challenging them to fight for honor, to the death, or until a certain amount of damage is inflicted. Being Knights of the Round Table and bound by the Code of Chivalry, they must accept the challenge, one on one.

More likely, they will be beset upon by bandits. The countryside is so infested with brigands, it begins to tarnish King Arthur's reputation as a wise ruler. In the game, bandits may be other than humans. Dwarves can possibly be justified, but the otherwise faithful adherence to the theme of Camelot and chivalrous mythology is marred by the inclusion of orcs.

As the knights journey from one habitation to another, the peasants and town dwellers plead for the knights to rescue them from the dangers that confront them. Being representatives of Camelot, the knights can hardly refuse ("Run away!") is not usually a viable option; often the rules give no other instructions than those needed to attempt the noble act), so they perform numerous good deeds. This rescuing of damsels in distress and other charitable actions expected of Christendom's knights have a strong influence on the outcome of the quest. This is quite logical in the context of the mythos, one of the strong points of Guy W. McLimore Jr.'s design, and a cut above most efforts in this genre.

Though McLimore does a fine job given the nature of the game, it still suffers from the problems that programmed adventures fall prey to. Though the design can be made challenging by presenting formidable obstacles, there is little opportunity for the players to exercise skill, if the game is played solitaire. Without a game master to react to the actions of the players, strategically the contest becomes one of luck, getting the right die roll, or one of guessing how the designer thinks, instead of calculating the most reasonable approach to a problem. Also, tactically it is

difficult to inject skill into *Melee*'s combat system. The theme of *GRAIL QUEST* makes it even more so. One-to-one jousts, which are very much a matter of die rolling, are preferred by the flower of chivalry to combats involving several characters on a side, where at least some skill in allotting attacks is needed.

Thus, even though it holds the buyer's attention for the first quest (and that takes some time; the Holy Grail will not be found in one sitting), the chances of repeated playings are slim as players become frustrated at their inability to be able to influence the course of events by their skill. The sense of being puppets on a string is pronounced and definitely not consistent with the fundamental independence of knighthood,

Out on a Limb

(From page 5)

interested in fantasy games. However, our knowledge of history and our knowledge of "how to succeed in the magazine business by tying like crazy" make us aware that it's not a good idea to constantly cater to the majority and neglect the minorities. That's how governments get overthrown and magazines like this one go down the drain. We don't intend to let that attitude become prevalent at Dragon, for our own sake and the sake of all of our readers.

Does this mean that we intend to ignore negative criticism from a member of the "fantasy majority" like Bill? No, it sure doesn't. Opinions from our readers, whether positive or the other kind, do help determine the direction that future issues of the magazine will take. It is highly unlikely that we would ever be able to give someone like Bill exactly what he wants in a gaming magazine—but, by the same token, neither can we completely satisfy (for instance) the Top Secret fanatic who wants two articles and a module in every issue. We have to compromise, and it necessarily follows that you, our readers, will have to do the same—unless you think everything we print is terrific and perfect. And if there is a person like that among our readership, we'd be surprised. Even we don't think we're that good.

—Kim

"Childish, and worse"

Dear Editor:

Don't, *don't* DON'T continue the trend started in Issue 42. *The Dragon* seems to be becoming increasingly childish, ad-oriented, and worse. The pictures of the gawping youngsters on pp A14 and A16 were enough to make anyone feel sick to his stomach. And then the attitude taken by editors to supposedly adult and intelligent readers! "Scads of scary new monsters." "Chills and thrills." "Spooky suggestions." Just the sort of hype for 9-year-olds!

The Mansion of Mad Professor Ludlow is just silly. What motivation do fantasy gamers have to take on the roles of Boy Scouts? There is no chance to move up levels, no reason to gain experience, and almost certainly no role-playing; in short, no objective. Ridiculous!

Since July's issue, the main point of the cover has been lost by boxing off the artwork so as to advertise the contents of the magazine. It certainly reduces the attractiveness of *The Dragon*, as does lopping off the (I suppose you get a lot of letters about this) "The" of the title. How can we refer to *TD* as *D*? Definitely a mistake, as was substituting the old (and flimsy)

glossy cover for the strong ones recent issues have had.

The Dragon does, however, still in part continue the good quality we have come to expect from it. "Patron Demons," "The Restless Dead" and this month's "Sorcerer's Scroll" were all extremely entertaining and useful. "The Day of The Dwarf" was very amusing: I wasn't sure whether to take it seriously or not at first! Wormy's conclusion did, indeed, make me open my eyes all the way.

What I am saying is that in an effort to reach greater proportions of the population, The Dragon is becoming a second-rate magazine. The people who buy The Dragon do not need the high points of the contents outlined on the cover for them. They do not need "exciting" adjectives such as "scary" and "spooky" inserted so as to make them want to turn the pages. And they CERTAINLY don't need Kim Mohan leaning down from his high perch to shout "Boo!" at them!

Patrick Amory
Cambridge, England

Hello? Hello? Can you all hear me from 'way up here? Louder? OKAY, HOW'S THIS? Now, pay attention, all you "9-year-olds," because I'm only gonna say this once:

Patrick seems to have lost his sense of humor. (If you find it, send it to us and we'll forward it to him.) As I so loudly proclaimed from my high perch (Cover to Cover, Dragon #42), The Mansion of Mad Professor Ludlow was presented in a spirit of fun and meant to be taken in that manner. Anyone who complains about the mansion offering "no chance to move up levels, no reason to gain experience," and so forth is simply missing the point of what the

module was and why it was presented. If having fun isn't enough "motivation" for playing a game or running an adventure, then what is the point of being a game-player?

We weren't trying to cater to the 9-year-old audience, or to any other particular part of our audience, by publishing The Mansion and printing all those "hype" words. We considered it appropriate to produce the October magazine with a Halloween theme tying together the major features of that issue. In that context, our use of words like "scary" and "spooky" is justified by our intent to build on that theme. I'm not saying that they're not "hype" words, but I strongly object to Patrick's contention that we were falsifying or misrepresenting the contents of the magazine in order to delude "9-year-olds" into buying it. I think that "supposedly adult and intelligent readers" of any age can still get into the spirit of Halloween and have fun being "scared."

As a matter of fact, Patrick's letter is the first complaint from anyone concerning our "new" name. We lopped off the "The" because we came to feel that it was an unnecessary word. (How often have you heard someone walk into a hobby store and ask, "Is the new The Dragon here yet?") If you liked the TD usage and can't bear to refer to us as D, you can always use the full name; it has just as many syllables as TD, and we think Dragon looks and sounds a lot nicer.

Patrick is generally correct when he says that the people who buy the magazine don't need to be told what awaits them on the inside. We are proud of the fact that the majority of our readers buy Dragon faithfully, regardless of the particular contents of a given issue, because they trust that the quality will always be high. Using lines on the cover which describe the contents is

a device which is primarily directed toward the occasional reader and the person who is looking at Dragon for the first time. Judging by our circulation figures, thousands of people are joining the ranks of Dragon readers every month—people who might not have bothered to pick up the magazine when it had a "blank" cover, because they didn't realize it was a magazine about gaming. If using words on the cover to tell readers what's inside is a technique that makes a magazine "second-rate," at least we have a lot of company in the second-rate division—Time, Newsweek, Omni, Popular Mechanics, . . .

One more thing: Patrick mentions it only in passing, but his characterization of Dragon as "ad-oriented" cannot go unchallenged. The figures speak for themselves, and these are the figures: Issue #42 of Dragon contained just less than 15½ pages of advertising material in 80 total pages, or roughly 19.25 percent. To see how that differed from what Dragon was doing a year earlier, we checked issues #29, 30 and 31 (September through November 1979). The average advertising percentage for those three issues was 22.8. Draw your own conclusions. (For the record, Different Worlds for September-October 1980 contained 19.7% advertising; White Dwarf #21 (October-November 1980) contained 40.2% advertising; The Space Gamer #32 (October 1980) contained 28% advertising; The Courier Vol. II, No. 2 (September-October 1980) contained 25% advertising; and Sorcerer's Apprentice #7 (Summer 1980) contained 27.5% advertising.)

Finally, about the matter of me and my so-called "high perch." If I really was on a high perch, do you think I'd lean over just to yell "Boo"? Jeepers, if I did that, I'd be liable to . . . EEEEEIIIIIAAUGH . . . —Kim

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Dragon's Bestiary



Skyzorr'n

Created by Jon Mattson

FREQUENCY: *Rare*

NUMBER APPEARING: 5-30

(plus)

ARMOR CLASS: 4

MOVE: 9"

HIT DICE: 2+1

% IN LAIR: 25%

TREASURE TYPE: *Individuals*

J,K; D,Q(x5), 0 in lair

NO. OF ATTACKS: 1-4 or 1-2

DAMAGE/ATTACK: 1-4/claw

or by weapon type

SPECIAL ATTACKS: Bite for

2-5, plus poison; +1

surprise

SPECIAL DEFENSES: See

below

MAGIC RESISTANCE:

Standard

INTELLIGENCE: *Average*

(low); For Queen: *High and up*

ALIGNMENT: *Lawful Evil*

(neutral)

SIZE: M

PSIONIC ABILITY: *Nil*

Attack/Defense Modes: *Nil*

EXPERIENCE VALUE:

Normal: 65 + 3/hit point

Warrior: 80 + 3/hit point

Queen: 120 + 3/hit point



The Skyzorr'n are a race of nomadic insectoid beings who inhabit only desert areas and badlands ("rough" terrain on the encounter tables). They generally travel in warrior bands, raiding villages and wayfarers they happen upon. They are not particularly brave, however; they will attack readily enough in large groups but will usually retreat if surprised or if the odds are against them.

Skyzorr'n will sometimes use weapons in combat (50% chance), and armed Skyzorr'n will typically have:

long sword	5% (two 50% of time)
scimitar	20% (two 60% of time)
military fork	20%
1-3 spears	15%
sling	10%
sling & scimitar	15%
sling & military fork	15%

Otherwise, a Skyzorr'n will attack with its four long arm/claw appendages, getting one to four attacks per round. In addition, if two or more of these claws hit a target in a given round, the Skyzorr'n will have pulled its opponent close enough to bite him with its mandibles, so it gets an additional attack in that round. This bite does 2-5 points of damage and injects a poison which causes a burning itch (saving throw versus poison must be made or the victim loses one Strength point and one Dexterity point for 2-8 turns).

Skyzorr'n have a +1 chance of surprising opponents (i.e., generally on a roll of 1-3) due to their stealth and their ability to use terrain to conceal themselves. However, they can be surprised normally, and they will often flee when startled until they can fight with an advantage (minus 20% morale when first surprised, will always retreat temporarily if morale failure occurs).

Skyzorr'n have a natural immunity to all forms of paralysis (except *Hold* spells) and to 90% of all poisons. In addition, due to their hard, shiny hides and constant exposure to the elements, they receive a bonus of +2 on all saving throws against heat-based and cold-based attacks. Their shell-like hide also serves another purpose: all sharp and/or edged weapons score only half damage against these creatures. However, blunt, crushing weapons (maces, clubs, etc.) can crack the shell, so they do an extra point of damage when they hit (two points extra if the weapon's maximum damage capability is greater than eight points).

A Skyzorr'n lair is always in the form of a hive community from which the nomadic bands originate (they bring all captured treasure back to the hive eventually). It is found underground 70% of the time, or in the form of one or two large dome-shaped buildings otherwise, and the inside will have a maze of very confusing corridors and rooms. Such a community will have a minimum of 20 members, and the DM may rule that the occasional one will have a greater number of Skyzorr'n than the Number appearing would



normally allow (up to about 50). Since the society is matriarchal there will be, in addition to the general populace, one queen who rules over the entire hive and three specially bred warriors who guard the queen,

The queen will typically have 3 hit dice; however, she will be only armor class 5, can move only 3" per turn, and can make only one or two attacks each round (normal damage, including bite if both claws hit). She will have the following special abilities: *Web* as often as she desires, *Suggestion* which is in effect at all times, and *Clairvoyance* which can be used up to three times a day (all as per Magic-user spells of the same name, but *Web* is natural like a giant spider's, and no material components are needed for any of these). In addition, she can communicate telepathically with all other Skyzorr'n of her own hive within a one-mile radius, though only the guards can reply to her in this fashion.

The warrior guards are much the same as typical Skyzorr'n, but they have 3 hit dice, are armor class 2, and may, due to the size of their mandibles, bite every round for 2-7 points of damage plus regular poison. Note that the guards—indeed, all Skyzorr'n in the area—will fight berserkly to protect the queen (+2 hit probability or double the usual number of attacks per round, excluding biting) until they grow too weak to do so (from 7-10 rounds), after which they will continue to fight normally. Finally, in any lair containing more than 25 Skyzorr'n, there will also be 1-6 giant scorpions which are used as guards and beasts of burden.

All Skyzorr'n have infravision (though this does not make their eyes too sensitive to light, since they are constantly exposed to the

sun) and the ability to speak with insects (this does not include control of said insects, however). Skyzorr'n speak their own language and are 60% (90% for queens) likely to speak the common tongue as well.

Description: A Skyzorr'n looks rather like a large (6') bipedal ant. Its head is rather small but with two large compound eyes and fair-sized mandibles. No ears, as such, are present, but three tiny, usually well covered holes on either side of the head allow it to hear. The body is thin and stick-like, but reasonably sturdy nevertheless. A Skyzorr'n will usually have four arm/claw appendages, with reasonably developed pincer-hands on the two uppermost and dagger-like claws on the two lower ones, but some (5%) will have fewer limbs because they break off relatively easily (growing back again in 1-4 months). Their shell-like hides are typically tan or rust red in color (usually the former) and have a shiny look about them. Rare Skyzorr'n (2%) have gold-colored hides which are worth 1,000-3,000 g.p. on the open market. Their mandibles and claws are usually ivory or very white, and their eyes are sky blue or gray.

Guards will typically appear much the same as normal Skyzorr'n, but are bigger (6½-7' tall) and almost always have shiny black hides (valued at 200-400 g.p. because two can be used to make a man-sized suit of armor which is armor class 3 but is otherwise like padded armor).

Queens look rather like grotesque and very bloated spiders with ant-like heads, typically being 6½-7½' long. They walk on four legs instead of two, so have only two free limbs. They are always glossy black in color, with bright blue mandibles and eyes.

Sand Lizard

Created by Marcella Peyre-Ferry

FREQUENCY: *Very rare*

NO. APPEARING: 1

ARMOR CLASS: 2

MOVE: 12"

HIT DICE: 10 + 2

% IN LAIR: 60%

TREASURE TYPE: A

NO. OF ATTACKS: 3(5)

DAMAGE/ATTACK: 2 tails,
2-16 each; 2 front claws, 1-6
each; bite, 1-8

SPECIAL ATTACKS:

Constriction with tail

SPECIAL DEFENSES:

*Cannot be surprised while in
hiding*

MAGIC RESISTANCE:

Standard

INTELLIGENCE: *Low*

ALIGNMENT: *Neutral*

SIZE: L (30-40' overall length,
tails each 10' long)

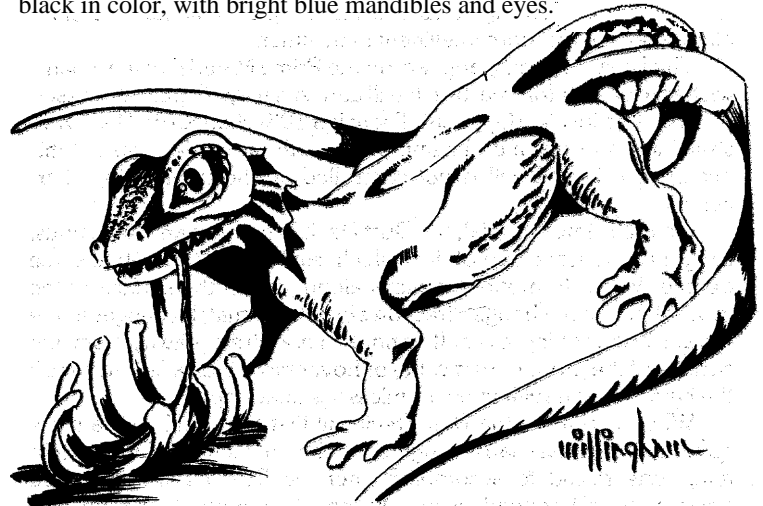
PSIONIC ABILITY: *Nil*

Attack/Defense Modes: *Nil*

A creature of the desert, this great sand-colored lizard lurks on the edges of caravan trails and near oases, waiting to overpower or entrap its prey. It creates a hiding place by digging into the sand with its powerful forelegs, then lying in the trench and flicking sand across its body with its tails. It can then work its tails back and forth across the sand, burrowing just beneath the surface so that only its eyes and nostrils remain above the level of the surrounding sand.

While it is lying in wait, there is a 50% chance that the lizard will be detected by any character or creature passing within 3" of its eyes and nostrils. This chance increases to 100% (within the same 3" range) if a character or creature is purposely searching the sand for unusual features or hidden dangers. However, once the lizard is detected it will spring to the attack, leaping out of its sandy trench at its full movement rate and attempting to assault the nearest character(s). Note that the creature cannot be surprised if it is lying in wait; it is able to sense the approach of potential victims even if they are not in the lizard's current range of vision.

Although the lizard has a maximum of five attacks per round, it can only use three of them (both tails and the bite, or both claws and the bite) against any one opponent. It prefers to attack with its tails



and bite (as opposed to its claws and bite) when it has a choice, unless one or both of its tails have been incapacitated (see below).

Any time a "to hit" roll for one of the tail is successful and is a number equal to or greater than 18, the tail is considered to have wrapped itself around the victim. Thereafter, the constricting tail will do 3-36 (3d12) points of damage per round. A character or creature held by the tail can attempt to hit back at -4 in the first round after being grabbed, -5 in the second round, and so on. The trapped victim can be freed if the tail doing the holding suffers damage equal to 20 percent of the lizard's original hit points. The tail will thereby be rendered, useless for holding and cannot attack further. The lizard cannot constrict with both of its tails at the same time, but if one of the "tentacles" is rendered useless, the other one remains capable of grabbing the same, or a different, victim.

The creature has no inherent desire for treasure, but its innards will contain some precious items which were left undigested after the lizard consumed one of its meals. Its innards also contain highly caustic digestive fluids which will spurt forth, causing 2-8 points of damage to any creature within 1" when the dead lizard's body cavity is cut open.



Dust Devil

Created by Bruce Sears

FREQUENCY: *Rare*

NO. APPEARING: 1

ARMOR CLASS: 4

MOVE: 15"

HIT DICE: 6 + 2

% IN LAIR: 5% (see below)

TREASURE TYPE: *See below*

NO. OF ATTACKS: 1

DAMAGE/ATTACK: *See below*

SPECIAL ATTACKS: *Asphyxiation*

SPECIAL DEFENSES: + 1 or

better weapon to hit

MAGIC RESISTANCE:

Immune to control spells;

otherwise standard

INTELLIGENCE: *High*

ALIGNMENT: *Neutral*

SIZE: S

PSIONIC ABILITY: *Nil*

Attack/Defense modes: *Nil*



The Dust Devil is an elemental combination of earth and air. Although not as strong as its cousins, the air elemental and earth elemental, it is far more intelligent than either.

The Dust Devil only appears on the Prime Material plane when it wishes to search for treasure. It will almost always appear in a desert or other arid locale. (Optional: There is a 10% chance of a Dust Devil showing up in place of a summoned earth or air elemental. If this occurs, the Dust Devil is *not* controlled by the summoning character.)

On the Prime Material, the Dust Devil appears as an amorphous, roughly spherical cloud of dust which can be seen through to some degree. When in motion, it skims along just off the surface of the ground, and can change direction abruptly to match changes in the terrain it is moving over. It cannot move directly away from the surface of the ground (vertically) or hover more than a few inches off the surface it is traveling over, unless it is attacking.

When it attacks, the Dust Devil will first form itself into a more compact spherical shape, roughly 6 inches in diameter. This process takes one round to accomplish after the Dust Devil has moved adjacent to its intended victim. During this round of transformation into its attacking form, the Dust Devil cannot move, but also cannot be attacked successfully. No blow will score a hit on the Dust Devil until it has compressed itself and levitated to where it can surround a victim's face in an attempt to asphyxiate the character. Thereafter, only magical weapons of + 1 or better can hit the creature.

To accomplish its suffocation, the Dust Devil needs only to hit armor class 10 in order to do damage. The only adjustments allowed to this hit probability are dexterity bonuses, rings of protection, invulnerability, or swords of defense possessed by the attacked.

A Dust Devil will abandon its victim only when that character is dead, or until the character falls unconscious if there are more potential victims in the vicinity to be dealt with. The creature can be driven away from a victim if attacks upon it remove more than half of the hit points it had when the attack began. If driven away from one victim, the Dust Devil will attempt to attack the character who administered the blow that caused it to abandon its previous attack. This process will continue until the Dust Devil is killed or until it has rendered all members of a party unconscious or dead.

The damage inflicted by the Dust Devil's attempt to asphyxiate is administered as follows: In the first round after attaching itself to a

victim's face, the victim will take no damage. Starting with the second round, the victim will take 1d12 damage for each round the Dust Devil sustains its attack; i.e., 2d12 in the third round, 3d12 in the fourth round, and so on, until the attack is broken off.

The Dust Devil cannot be successfully attacked by its current victim. Any other character who strikes at the creature while it is attacking can hit it, but also risks hitting the head of the victim. Any weapon swung at the Dust Devil which misses has a chance of hitting the victim instead. The victim's head is considered to be armor class 2 if wearing a helm, AC 5 with a helmet, and AC 10 if bare-headed or wearing no substantial protection. The only adjustments possible to this armor class are from protection rings and invulnerability which may be possessed by the victim. Dexterity bonuses, swords of defense and any other defensive advantages possessed by the victim do not alter this hit probability.

The Dust Devil can travel at will from the Prime Material plane to the ethereal plane, from where it makes its way back to either the elemental plane of earth or the elemental plane of air. However, becoming ethereal takes a full turn for the Dust Devil to accomplish, and the creature can be attacked while this transformation is in process. A Dust Devil which is reduced to 10 percent or less of its original hit points will automatically attempt to escape to the ethereal plane, or it may choose to attempt to escape earlier than that if it judges its adversaries to be too strong. A Dust Devil regains all its lost hit points, back to its original number, upon reaching one of the elemental planes.

The Dust Devil is motivated by its desire to possess precious metals and gems, which it can detect at distances of up to 6". It can transport up to 1,000 g.p. of treasure, but cannot attack while "carrying" anything. The creature does not have a "lair" on the Prime Material plane in the truest sense of the word, but a repository for any treasure it can acquire which it uses between attacks to store its property. At any given time, a Dust Devil's "lair" will contain all the treasure it has acquired during its current visit to the Prime Material plane. The creature's greed will prompt it to try to gain all the treasure it can, even though it can only take 1,000 g.p. along each time it vacates the Prime Material plane. Normally, a Dust Devil's visits to the Prime Material will not last longer than a couple of weeks and it is liable to stay away for 1-4 months, returning sooner only if it senses that its Prime Material "lair" is being disturbed.

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1st ADVANCED DUNGEONS AND DRAGONS PAINTING COMPETITION

At Gen Con 14, Grenadier Models will sponsor the first advanced Dungeons and Dragons painting competition. Trophies and prizes will be awarded to the winners in the following categories:

Best Figure

1st prize

2nd prize

3rd prize

Best Group

(3 or more figures)

1st prize

2nd prize

All entrees will have to submit an intent to compete form found below. If you cannot attend Gen Con 14, we will display your figures for you. All figures must be official Advanced Dungeons and Dragons figures. There is no entrance fee. This is an open competition.

ADDRESS ALL CORRESPONDENCE TO:

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Springfield Pa. 19064

I would like to compete in the first advanced Dungeons and Dragons painting competition.

NAME _____

ADDRESS _____

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I plan to attend Gen Con _____

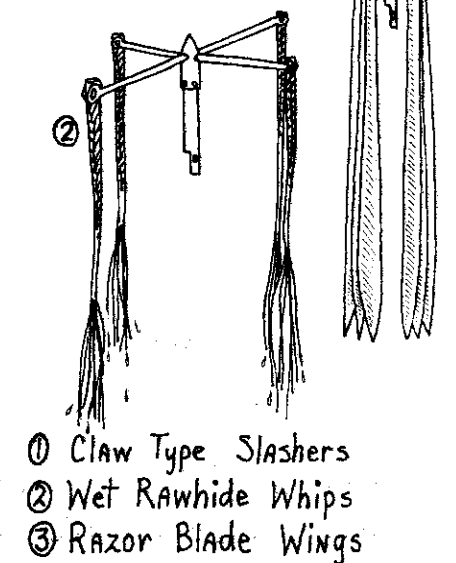
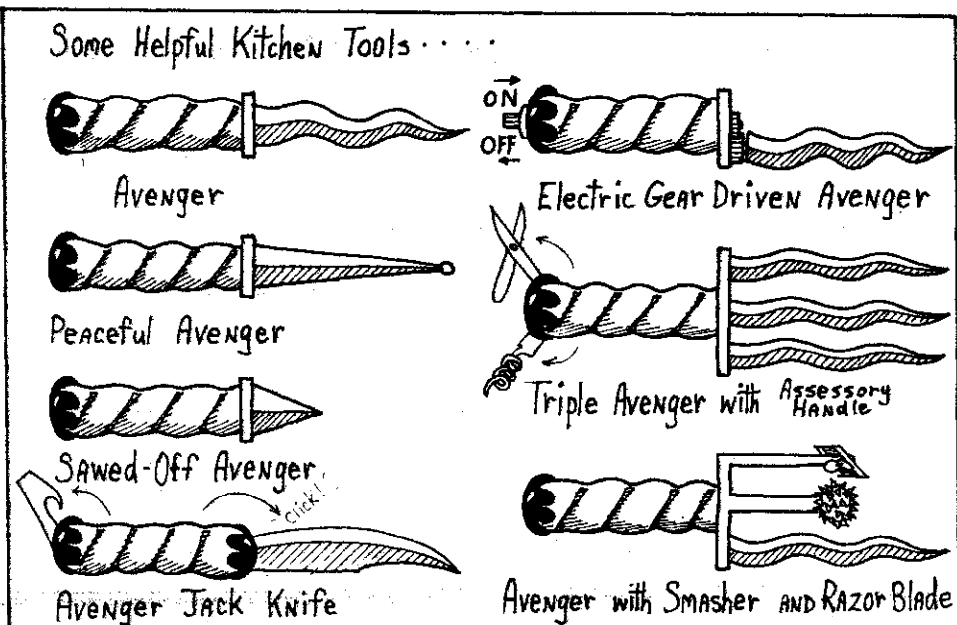
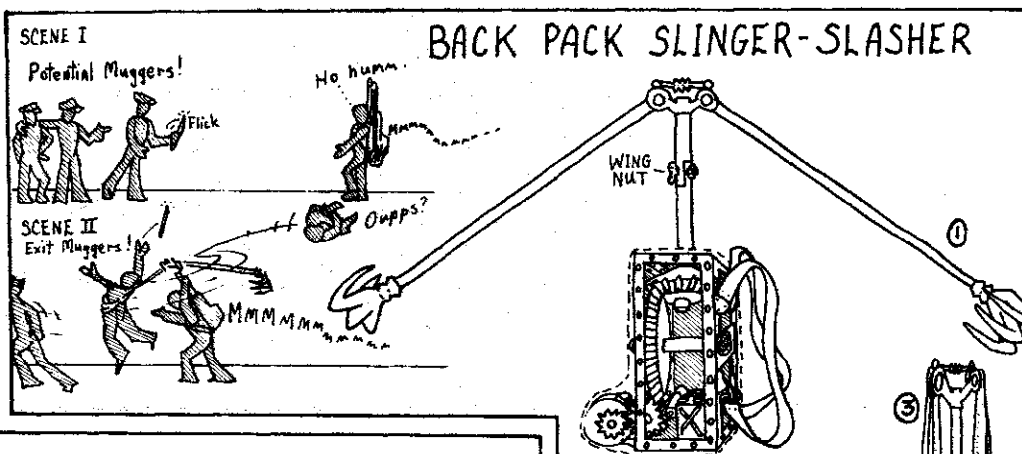
I would like Grenadier to display my entry at Gen Con _____

Please send more information _____



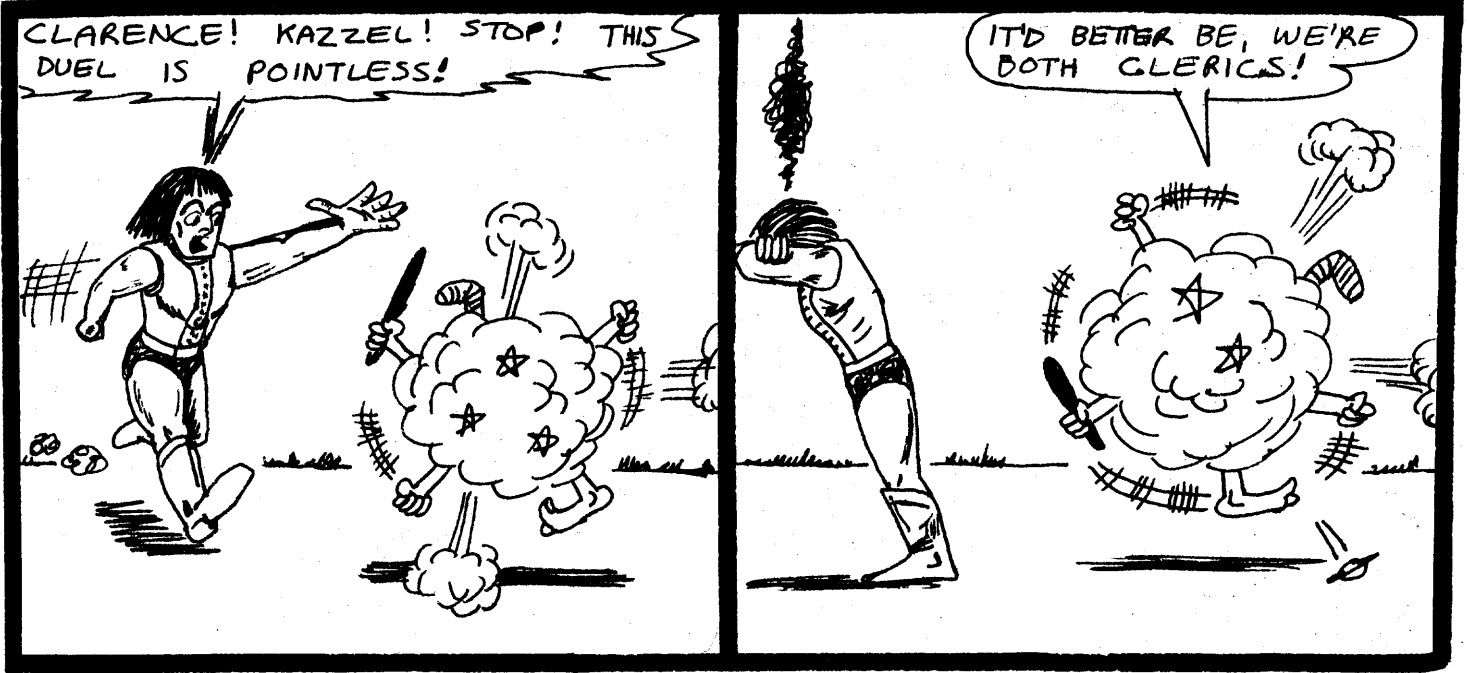
"STEP ON HIS TAIL AGAIN"

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CLARENCE

THE CLERIC *WR* *LES '80*



The FINIEOUS Treasury

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TO: JJ
FROM: KM
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At last, it's here -- The Finieous Treasury! Every Finieous Fingers episode from the first four years of Dragon magazine, plus an all-new eight-page adventure created specially for this edition -- plus other features, which makes the Treasury a "must" for every Finieous fan.

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Finieous Fingers & Friends in: Battle for the Gate!!



THE STORY OF Jasmine

CREATED &
ILLUSTRATED BY

Darlene
©1981



Crossing an old bridge the wandering maiden senses something amiss, but too late. She is startled by the sudden appearance of two men.

They bark out a rude greeting which she ignores. Without responding, she quickens her pace.

"A bit unfriendly, ain't you now?" one man remarks following her. "But were real friendly..." He pulls off her cloak with a violent jerk.

She wheels around defiantly and with proper indignation commands: "Unhand me, you scum!"

The two cutthroats are taken aback and do not conceal their surprise. "Why, she's a blinkin' lady — VERY particular..." and rude!" The other adds.

"Just leave me alone," she snaps and begins a hurried gait.

They plant themselves in her path and mock her as she tries to go around them.

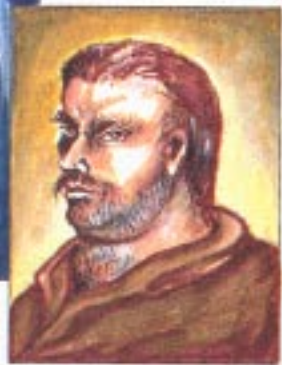


"What's the matter, your worship, don't you want to associate with the likes of us?" They grab her and shove her off the main road.

"Why are you doing this?" she cries as rough hands bare her shoulders.

"Soft skin — she's never had to work a day in her life!"

His companion winked. "She'll work tonight though!"



Together, they begin to peel off her clothes and laugh at her feeble attempts to free herself. In desperation, she tightly clasps the pouch of Jasmine petals around her neck.

Their sadistic cat and mouse game

cease when the gleam of the black ring of Emeth captures their attention...



**THEIR GREED
OVERPOWERS
THEIR LUST.**

The fascination of the glowing ring leaves her tormentors spellbound for several moments. Although terrified, the half-naked maiden seizes the opportunity to compose herself.

"What's this?" They ask themselves, the blue luster of the ring gleaming in their greedy eyes.

"It's your death!" She replies boldly. She breaks the string holding the pouch around her neck and thrusts it towards them, "touch me again & you and your wickedness will burn with the contents of this purse!"

But she'd found her courage too late. Calling her bluff, they laugh and tear apart the small purse, allowing a rain of white petals to fall.

With a quick blow, a laughing head falls from its shoulders in a bloody spurt. The same swing buries the battle-axe in the chest of his companion. With a grim expression, a dwarf wields his weapon again and finishes the job.

Looking up from the decapitated bodies, the warrior-dwarf regards the white face of the maiden.

"Well—who do you belong to? Speak up, lass!" He is perturbed: "What are you—bull-headed, or just plain stupid? Rot! Either way it don't matter. The wilderness is NO place for a woman! O, I had half a mind to let them rape and kill you!"

She glances back at him but says nothing.

He continues his ranting: "If that's all the thanks I get... I'll be on my way..." He wipes the blood off the blade of his axe. Next, he searches the bodies for valuables. In the dim light of the setting sun, he is unsure, but the bodies appear brittle and withered as if severely burned.

Remembering her last words, he grows wary of her.

"Who ARE you?" He asks, keeping a firm grip on his weapon lest she be a witch.

She answers in a soft whisper, "Jasmine."



It's not too late!

Here it is, 1981 already. So why are we still trying to sell a 1981 calendar? First of all, because we still have a few left, and they aren't doing us any good. Second of all, because this is no ordinary calendar. This is the . . .



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They're Only Metal . . .

Hi. We're here to tell you about the latest miniature made by the men from Mars. It's a dragon. A BIG dragon. And it looks so real, you'd think it was about to get up and walk off.

(Forrest, can you get that thing to hold still for a second? The photographer's having trouble getting it focused.)

It's the biggest miniature Martian Metals has ever made. It comes in seven pieces. Fully assembled, it's 10½" long, 4½" wide, and 3½" high. It weighs . . .

(I can't get a good weight. It keeps wiggling around on the scale.)

Never mind how much it weighs.

Normal retail value for this lifelike chunk of metal would be \$25.00. But you can't get it for cash. You've got to buy it the Martian way . . . with doshes.

(Forrest, if that thing sets fire to my desk I won't be able to finish this ad. You want a big Martian Metals blank space on the back of the DRAGON?)

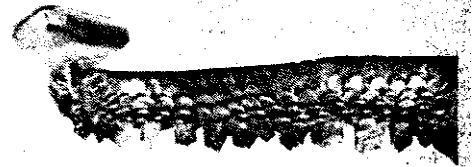
How do you get doshes? Simple. Just look at the back of a DRAGON-SLAYERS card. The DRAGONSLAYERS line of miniatures is, by an incredible coincidence, also sold by Martian Metals. They're just as detailed as the dragon. But not as big.

Take a look at the picture below. Then start saving your doshes. That dragon is so real, you'd think it was alive. But that's ridiculous. It's only metal.

(He had the picture all set up, and the thing jumped right off the table. I think it's under the bookcase. Did you get a shot? Just the tail? Aw, come on. We can't run a picture of a dragon's tail. Here, dragon. Here, boy. Hey, Forrest! What does this thing eat? Maybe we can lure it out . . .)

Martian Metals
P.O. Box 778
Cedar Park, TX 78613

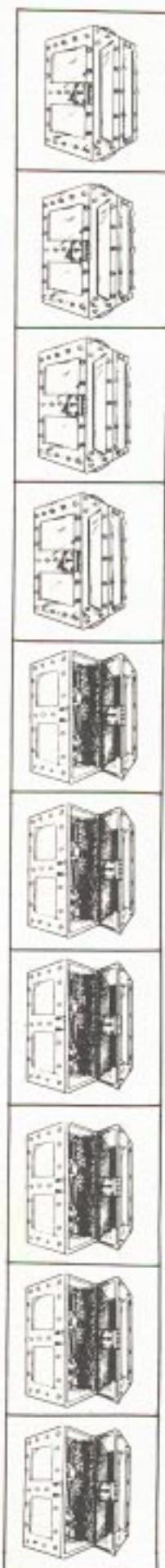
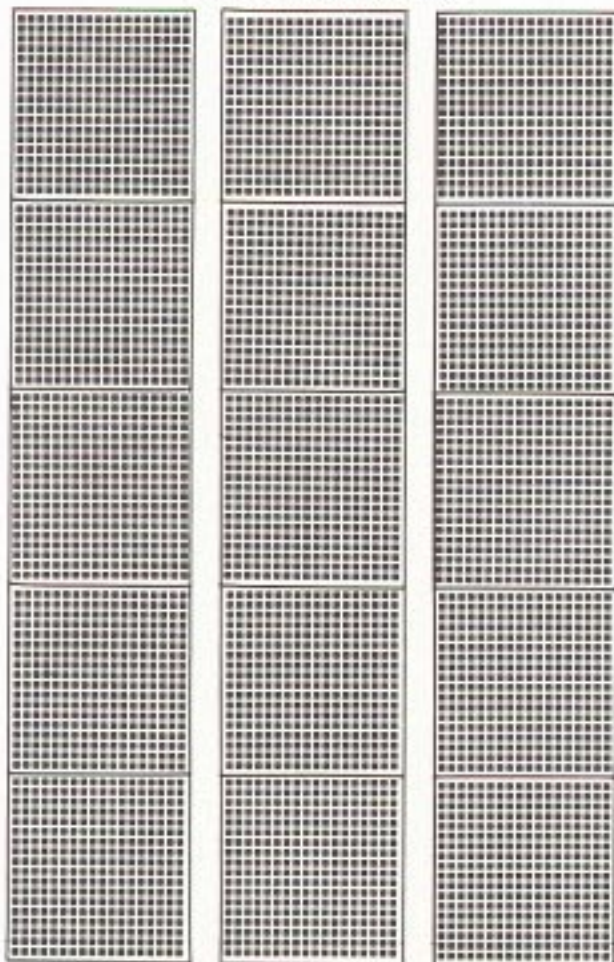
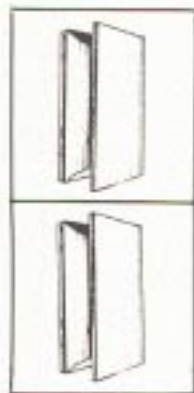
601-896-8600





THE Dragon^{T.M.} DUNGEON DESIGN KIT

© 1981 Dragon Publishing



COMPONENT CHECKLIST

10 wood treasure chests
10 iron treasure chests
12 wood benches
4 pieces wood planking (10-foot)
5 mirrors
8 trap doors
2 desks
10 torches
6 wood tables (5-foot)
2 wood tables (10-foot)
10 chairs
3 tapestries (10-foot)
2 tapestries (5-foot)
6 urns
6 axes
4 cabinets
2 shelves-cases (5-foot)
2 shelves-cases (10-foot)
20 squares water

Wood wall lengths:
2 50-foot
2 40-foot
4 30-foot
3 20-foot
2 10-foot
4 5-foot

6 wood stairs (10-foot)
8 wood stairs (5-foot)
10 ladders
10 wood doors (5-foot)
4 wood doors (10-foot)
12 wood windows
6 masonry stairs (10-foot)
8 masonry stairs (5-foot)
10 spiral staircases
10 iron doors (5-foot)
2 iron doors (10-foot)
2 portcullises (5-foot)
2 portcullises (10-foot)
10 windows (masonry)
6 swords
6 stone tables
10 lanterns
2 stone altars
15 iron grates
20 pit squares

Masonry wall lengths:
2 50-foot
2 40-foot
4 30-foot
3 20-foot
2 10-foot
4 5-foot







