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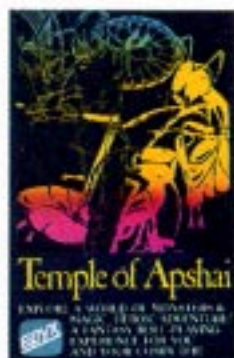
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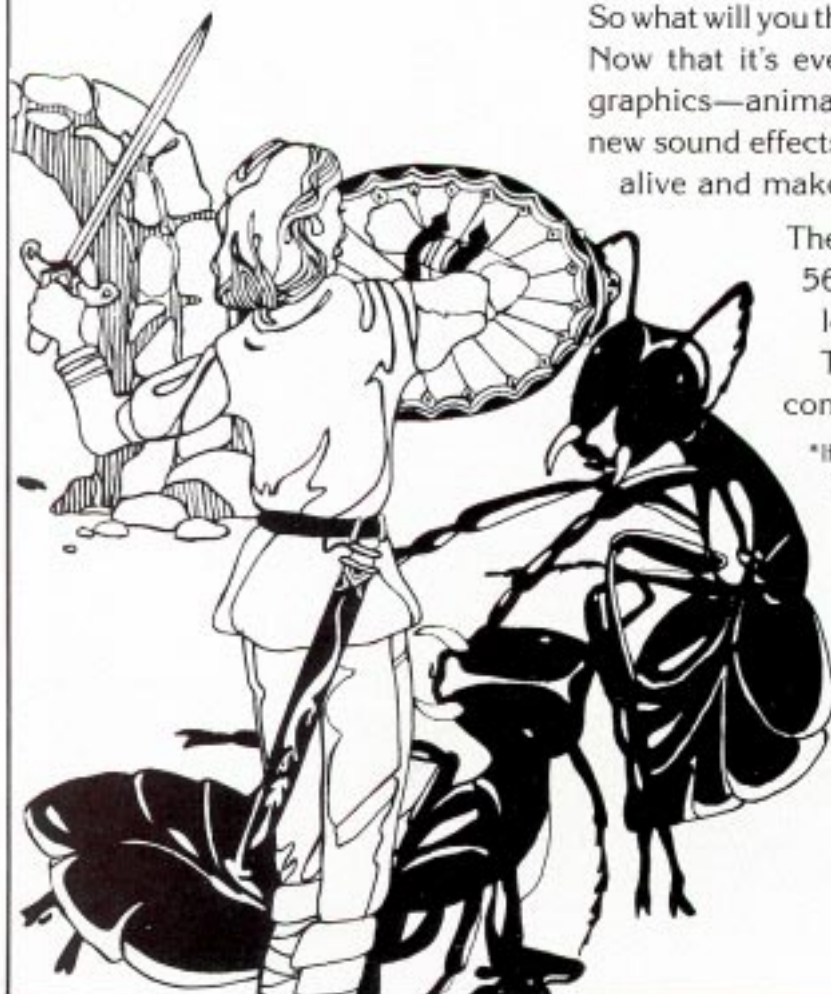
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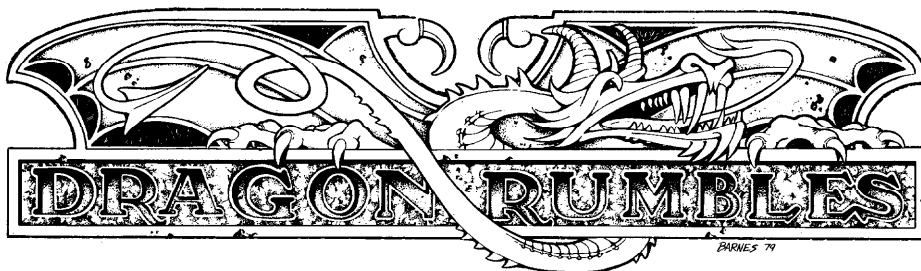
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Some time before Christmas, John Sapienza called from Washington, D.C., to say he hadn't received his subscription copy of the December issue of DRAGON™ Magazine. "Hmmm," I said knowingly. "Sounds like a delivery problem." And I assured him I'd mail off a replacement copy, which we do whenever a subscriber doesn't get the copy that was originally sent.

I'm a little inefficient sometimes, and this was one of those times. I finally got around to sending John his new magazine a little over a week after he called — and this one arrived safely.

All well and good, but the story doesn't end there. A couple of days after getting his second copy, John got his first one — forwarded from the U.S. Embassy in Vienna, Austria, and accompanied by the note from Chris Brush reproduced at the bottom of this page.

It's an extreme example, sure, but sometimes those are the best kind. The point is, we are no longer in control of the fate of our subscribers' magazines once they leave the printer. Whether you get your magazine on time — or at all — depends on the U.S. Postal Service.

Not all of the delivery problems involve thousands of miles of distance. Sometimes, your missing magazine might be as close as your next-door neighbor. We've received a few reports of people

who got a whole bundle of magazines because their name was on the top envelope in the stack, and the workers at the local post office had not broken open the bundle like they're supposed to.

The bundle blunder isn't a fatal mistake, as long as the guy who gets 20 magazines takes the other 19 back to the post office so they can be delivered to their rightful owners. But some magazines simply get lost. That's bound to happen to a few people every month, out of the 15,000 who get the magazine by mail. If the post office has an error rate as small as one fourth of one percent on delivery of second-class mail (and I have no idea if that estimate is even close), that translates into 35 or 40 angry DRAGON subscribers per month. As in John's case, those who complain get a free replacement as our way of saying we're sorry.

Speaking of John, his story isn't quite over. Shortly after he got his package from Austria, he got his copy of the January issue — on top of a bundle containing a dozen other issues of the same magazine. That must be the post office's way of saying they're sorry.

DEAR JOHN,

Well you're never gonna guess what happend. You're Dragon Mag. was sent to me. It missed by about 4000 miles. Talk about bad aim.

Signed

CHRIS BRUSH 12 yrs old

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Dragon^{T.M.}

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One day about a year ago, the mailman brought us this gaudy blue-and-white envelope with *FLIGHT OF THE BOODLES* plastered on it. "Aha," we said, "someone has labored long and hard in his basement to make this game, and now we're supposed to do a review of it, right?"

Wrong.

Chuck Stoll of Louisville, Ky., dreamed up the rules and produced the game board and counters as a project for a graphic arts class. He sent us one of the few copies he had, just to see what we thought of it, and to find out whether we'd be interested in publishing it.

Chuck surprised us: It was a good game, and good games don't get dropped on our doorstep all that often. So, in return, we surprised Chuck: We accepted his offer to let us develop and produce it. The game doesn't have a thing to do with fantasy role-playing, but has a lot to do with having fun. Enjoy it.

It's been a rough winter in this neck of the woods, so you'll have to excuse us for trying to rush the spring season with this issue's cover painting by Dean Morrissey. It's the first bit of greenery we've seen since somebody took down our plastic Christmas tree sometime around Valentine's Day.

The flagship of our fleet this month is "All About Elves," another in contributing editor Roger Moore's series of overviews of the character races in the AD&D™ game. Roger, who's been seeing a lot of his typewriter lately, also gets credit for "The Jester," a new version of the non-player character class first described 'way back in issue #3 of *DRAGON*™ Magazine.

Ed Greenwood, our other contributing editor, has been playing with guns. In "Firearms," he comes to the conclusion that

medieval-era explosive weapons can be incorporated into an AD&D world without unbalancing the game, because most of them take forever to reload, and when they're fired, they can be more perilous to the shooter than the shootee. See if you agree.

As promised last month, Gary Gygax finishes the list of cantrips for magic-users in "From the Sorcerer's Scroll." And in "Outfitting the new agent," the master of swords-and-sorcery gaming steps into the world of the spy with some guidelines for TOP SECRET® players.

It's okay to use "It's magic!" to explain a lot of the happenings in an AD&D adventure, but when things have to make sense, you'd better know your facts. Mike Holthaus drew up a quiz to test players and DMs on their knowledge of physical science and the realities of the natural world—which, even in a fantasy game, have to be taken into account.

If you're in more of a philosophical mood, check out John Lees' essay offering new definitions for the AD&D alignments. Also for AD&D enthusiasts is Michael Fountain's description of the Pooka, a creature whose origins are somewhere in the middle ground between fact and fantasy.

When Glenn Rahman designed *The Trojan War*, he was instructed to stick to the events near the end of that 10-year conflict. Now players can recreate the early years of the war as well with four "early" scenarios and rules for a campaign game. If you have to fight Achilles, aim for his heel.

This month's fiction offering is *WearWolf*, in which putting on a "suit" takes on a whole new light. And if you get the idea that we're putting you on with some of the other articles you'll find inside . . . well, it wouldn't be right to let April pass without a little foolishness, would it? — KM

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Pulsipher on pelins

Dear editor:

In a letter in DRAGON #54 (p. 4), Edwin Hendricks complained that my monster, the pelin (DRAGON #52) was useless: "What do they do to help a campaign? Zilch." This is probably an example of the least useful attitude to take toward a monster—that it should be something one can plug into a room, without regard for its nature, to chock the players with one more mysterious killer opponent.

While there is nothing actually wrong with this, DMs who go only this far are missing half the fun, and so are their players. Even the most peaceful or lawful good monster should stimulate the DM's imagination, if the monster is well made.

To take the pelin as an example, the DM could wonder what kinds of creatures live on, or in symbiosis with, the pelin. Might there be a race of cloud- or air-dwelling people who travel about on pelins, or domesticate them for some other use? Could an evil or neutral group enslave pelins to use them in nefarious schemes?

If unwary players have read that issue of DRAGON Magazine, their characters will merely yawn when they see approaching pelins, or perhaps, if they're evilly inclined, the characters will take off on a pelin hunt. Imagine their surprise when they encounter people trying to protect their "cattle and horses," so to speak, or when they are attacked by a group which has enslaved the creatures.

Or, if players haven't read DRAGON Magazine, pelins could have considerable scare value. A good DM could also evoke the players' "sense of wonder" with this peaceful but enormous monster. In another case, player characters might meet, befriend, and cooperate with pelins in some endeavor. Not every monster needs to attack to play a role in the game.

Or, to take another tack, if the pelins described in the magazine article are peaceful, might there be similar creatures, perhaps rather smaller, which are predators? Think of sperm whales and killer whales, for example. I can even imagine a short adventure taking place inside a pelin — who knows what might live there? Maybe there are gas cells inside mutant pelins, with air (and bones) between them, just as in a German zeppelin.

Think about the possibilities behind a monster; don't look at it solely as an aggressive killer. How could it be used to surprise players by misdirection? How might it associate with other creatures (including humanoids)? What variations might exist? How could separate

adventures be created around the monster? Ask yourself these questions and your game will be more interesting as well as less repetitive.

Lewis Pulsipher
Durham, N.C.

Lew sent this to us as a manuscript, not as a letter to the editor, intending for it to be used as an appendix to his article, "Make monsters, not monstrosities," in issue #59 of DRAGON™ Magazine. Time and space limitations prevented its publication with the article, but Lew gave his permission for it to be used in "Out on a Limb," saying that the point deserved to be made. And we couldn't agree more. Anyone interested in composing a good candidate for inclusion in Dragon's Bestiary could do worse than to read — and reread — this "letter" and last month's article. — KM

Gygax on archery

Dear editor:

There are a couple of problems with Robert Barrow's article, "Aiming for Realism in Archery," in issue #58 of DRAGON™ Magazine. From my standpoint, it seems that the good author spends too much time with modern archery and has read nothing of medieval history dealing with the subject. English longbowmen were set to practicing their aim at 200 to 220 paces. Let's call that 180 yards. According to eyewitness accounts, these archers could hit a butt of two feet width more often than not at that range. In a similar vein, Genoese crossbowmen were desirable troops because (when their strings weren't wet) their weapons outranged the longbow.

The most important issue, however, is complication. For all of the work and time the author suggests is necessary to add "realism" to archery in D&D® gaming, is the game more fun because of it? I, for one, don't think so; and when all is said and done the course of play is not materially affected for the better by the inclusion of complicated archery rules.

E. Gary Gygax
Lake Geneva, Wis.

Moore on Moore

Dear editor:

Just a quick note on two mistakes (apparently typesetting errors) in issue #57 of DRAGON™ Magazine. In Giants in the Earth, the charisma score for Rifkind should have

been 16, not 6. And in "Dungeons Aren't Supposed to be For Men Only," part of a sentence was left out. The female character charmed by the beholder was made to go around and pick up all our magical items we'd dropped in our hurry to escape. One of the magical items negated the effects of the charm and made her highly magic resistant. *That's* when she greased it.

Thanks for making these corrections!

Roger E. Moore
Louisville, Ky.

Our pleasure, Roger. (Sigh.) We do it all the time. And while we're at it, let's set the record straight about "Magenta's Cat" (Dragon's Bestiary, #58). The feline was created by Roger and his wife Georgia, not by Roger alone (as the credit line indicated). Now will you let him back in the house, Georgia? — KM

Which is which?

Dear editor:

I am an avid reader of DRAGON Magazine, and for the most part I find it a very interesting and valuable addition to the present AD&D compilation. There is, however, one thing that I find very disturbing about the magazine. I would term it a bad case of one hand not knowing what the other is doing.

In the DEITIES & DEMIGODS™ Cyclopedica there is mention of Circe, a chaotic evil black sorceress of multi-magical profession listed in the Greek mythos. Well, this is easy to understand, but then along comes "Circe No. 2" in DRAGON Magazine (#52, page 37). Since she is an 18th-level magic-user of chaotic neutral alignment who "likes to style herself a daughter of the sun god, Apollo" of Greek mythos, naturally, she is not Circe No. 1. Still this can make for quite a bit of confusion at times.

Another example is the lawful evil, 1/2-hit-die Poltergeist appearing in the Fiend Folio at about the same time as DRAGON Magazine issue #52 was published. Yet in issue #55, page 62, comes another poltergeist, this time chaotic neutral and with six hit dice.

This can certainly lead to much confusion when your DM tells you that you meet a poltergeist. What do you do? And you answer, "Well, is it type A or type B?" All I would like to ask is that in the future, would you mind giving your monsters different names than those already listed in past works — it would sure make things easier. Anyhow, I would like to leave on a bit of a happier note by assuring
(Turn to page 77)

ALL ABOUT ELVES



- ✧ The elven point of view
- ✧ The half - elven point of view
- ✧ The gods of the elves
- ✧ Sage Advice for elves

THE ELVEN POINT OF VIEW

by Roger E. Moore

Elves are much like humans in physical appearance. They are thinner and somewhat smaller, averaging about 5 feet tall, but not small enough for the size difference to affect the way elves see humans and vice versa. Elves have a tendency, as do all demi-humans, to be generally suspicious of human motives at the same time they admire (perhaps reluctantly) and look up to humans for their capabilities. But elves are the least affected by this feeling, and bear little jealousy to humans for their ability to advance an unlimited number of levels in their professions. Elves have their own set of special abilities and problems.

The greatest difference between the viewpoint of an elf and that of a human concerns concepts of time. The wispy, lightly built elves have a life span more than ten times as long as humans, averaging 1,200 years with a maximum of 1,600 years or so. Such a timespan is barely comprehensible to humankind; its effects on the elven personality are profound and far-reaching. Elven player characters are already 100 years old or older when they start play in the game, perhaps close to 200 years, and can look forward to many years more, barring accident or death in battle. In a typical elven lifespan it is possible for as many as sixty generations of humans to appear and vanish. Whole cities and nations could be founded, expand, reach a pinnacle, and fade away into degeneration and ruin in that time. Seemingly changeless, the elf would witness it all.

Time means nothing to an elf; there is little need for hurry in any project the elf is engaged in. Humans and other demi-humans rush about and vainly set out on adventures and projects that they want to complete before the Grim Reaper turns their bodies and works to dust. Few things are that important to elves. Aging seems to have little effect physically on an elf's outward appearance; unscathed by the passage of centuries and millennia, elven longevity is intensely envied by most other races who travel in the shadow of mortality.

Seeing others' lives pass away around them, and having no such pressure from the presence of death, elves have attained a deep understanding and acceptance of death as a part of life by nature. They don't look forward to it necessarily, but they have no fear of it. This feeling is so deeply ingrained that elves (and half-elves) are immune to the effects of the magic-user spell *Scare*, which enhances any basic fears of death and doom in

the victim's mind.

Elves are also immune to the paralyzing touch of ghouls, from which it may be deduced that ghouls are somehow able to cause their victims to be overtaken and immobilized by their fears of death. The more powerful undead creatures can paralyze or cause fear in elves as well as in other beings because those undead have a stronger innate magical power and use different ways to bring their attacks into effect. An elf might not fear death, but one would certainly fear an enraged vampire or lich for the harm or damage it could cause.

Elves are a brave people, but are not given to foolhardiness

and the sort of "damn the torpedoes" approach that shorter-lived beings use so often. Caution is appropriate since there is so much to live for and so long to do it in. It may well be that elves are aware that since they do not possess souls but have spirits (see the *DEITIES & DEMIGODS™* book for clarification of these terms) instead, they will be "reborn" after some time, and likely as elves again. Why fear death when you know you are coming back to life anyway?

Their longer lifespans also imbue elves with a tendency to see things in a long-range way. The short-term results of a particular action concern elves little; things are done for what will come about in the long run. Singing and dancing all day are not actions done for the sake of the moment (as most other creatures believe). This behavior helps make life more enjoyable and easily lived, enhancing elves' love of the world and of life in general. Longevity can mean intolerable boredom unless one can manage to keep occupied for over a thousand years and

enjoy it as well. Elves know how to do this with little trouble. The naturally chaotic bent that elves have comes to their assistance here, guaranteeing a life filled with variety and unpredictability. Life is an endless series of surprises to fire elves' imaginations; there are poems to be written, songs to be sung, and tales to be told about those surprises.

To members of other races, elves appear heedless of the harsh realities of the world; they have no attention span, they waste time; they are "flighty or frivolous" and carefree. They have no understanding of the value of time, we believe. How wrong we are. Elves know only too well the value of time. They cannot comprehend fully our haste to do things, our concern



over things that will not last.

Longevity has also granted elvenkind a keen empathy for life and living things. The sense of oneness that elves feel with the forests is a thing beyond our ken. We perhaps also cannot appreciate the richness elves feel in life, and the fellow-feeling they have for other living creatures. Elves cannot be said to truly hate almost any creatures; even orcs are merely regarded with antipathy, for they will soon pass from life—even more quickly than humans do. The all-consuming hate orcs feel for elves is, to the elves, but an annoying problem that can be circumvented with a little patience and a few good arrow shots.

There is only one mortal race that warrants a feeling of true hatred among elvenkind, and, interestingly enough, the hatred is for a variant elven race: the drow. Drow also have long lifespans, and to some extent their mentalities mirror that of normal (high, grey, and sylvan) elves. Yet the drow nature is wholly evil and based upon darkness, things very different from the philosophy of the upperworld elves. Against the drow, other elves show no mercy or quarter. To have any dealings with the evil dark elves is to betray tens of thousands of years of elven unity with life; even evil non-drow elves will more than likely refuse to have anything to do with the drow. If orcs were regarded with this same feeling by elves, they would be much less plentiful than they are today, perhaps extinct.

The empathy elves feel for living things gives them the desire to communicate more with life, and elves have a wide repertoire of languages as a result. Sylvan elves, more closely tied to their forests than high or grey elves, learn different tongues, but the language range is just as wide. All elves tend to be much more expressive than humans or other beings, and are more sensitive to changes in emotions in other creatures. This does not necessarily mean that elves are always good listeners or make friends easily, however; they associate primarily with their own race, who appreciate the elven view of life best. Making friends with shorter-lived mortals is difficult, since they know that soon (by elven standards) that friend will die.

Their sensitivity to emotions can be used by elves to draw people out and learn from them; elves enjoy secrets and are always seeking them for the joy of learning new knowledge. Perhaps this psychological tendency is related to their ability to detect secret and concealed doors, or perhaps this ability is just a function of living in a society that uses secret doors a lot. This might indicate that while elves seem to know a lot about everyone else, they sometimes don't know much about each other. Chaotics value their privacy highly.

Regardless of racial preferences, elves

can make friends from many races. In all likelihood, elves, make few generalizations racially and make judgements on beings on a person-by-person basis. Were there such a thing as a chaotic good orc, he or she might find some friends among elvenfolk once the elves got past their initial distrust.

Most elves are basically peaceful and have little or no desire to own things, beyond the desire to have them in order to appreciate their beauty. It is enough for elves to have their long lives; material things are generally of little worth. This might seem contradictory in light of the fact that elves make excellent thieves, but elven thieves are very rarely in the business for the profit to be made. They seek the variety and excitement the thieving life offers, and care more about how interesting an adventure was rather than what material was gained from it. Well wrought jewelry is much liked and appreciated for the level of skill required to fashion it; elven thieves prefer jewelry over any treasure but magical items. The amusing insistence of the shorter-lived races on ownership of personal property makes them particularly vulnerable to the average elven thief, who may feel he or she is doing the victims a favor by pointing out, in a blunt way, that nothing lasts forever.

Avery self-willed race, elves tend to do very much as they please, paying little attention to social convention. They do not see other beings as superiors or inferiors, even their own leaders. Instead, they feel all beings should have dealings in a direct fashion without a complicated rank structure or hierarchy. This point of view is often appreciated by the less powerful members of an adventuring party that elves are traveling with, but bothersome to the more powerful members who are supposedly in charge of the expedition.

Leaders, to elves, are to be obeyed in matters only where the leader is knowledgeable, and they may be freely disobeyed if their rulings seem unreasonable. Individual elves follow their own leaders because they want to, not because "society" says they have to. This makes, of course, for a pretty chaotic state of political affairs, but this is greatly moderated in elven society by the elves' strong sense of identity as a race and their separateness from the rest of the social world. Thus, elven government, as disordered and confusing as it seems to an outsider, is quite stable.

If there is something elves desire strongly, it would be a knowledge of magical power. Magic fascinates elves, who see it as a source of infinite variety for their benefit and enjoyment over the long years. They are the best magic-users of all creatures except humans, and they understand the nature of magic well. Some elves understand magic so

well as to be able to cast spells while wearing metallic armor, though this is not particularly common. Because of differences in the structure of the elven brain and the elven personality, they cannot advance as far as humans in magical ability. These differences in the brain's physiological structure also prevent elves from having psionic powers.

One interesting difference between elves and other beings in mental capabilities is also related to their long lives. Elves do not sleep as humans, dwarves, and other races do. During the time an elf is resting, he or she is vividly reliving past memories and experiences. For all intents and purposes, memory is a separate reality, and dreams serve as a reflection upon the world of the past. This is a valuable asset to elves because of the enormous amount of information and life experiences an elf can accumulate in a few hundred to a thousand years. Elves rarely close their eyes when they "sleep" unless there is a bright light present; thus, some have a "faraway" look in the evenings, and their companions are misled into thinking elves don't sleep or rest at all. While resting in this fashion, an elf is still alert to some extent but not overly so, and may have mild difficulty coming out of the memory-dreaming trance. This explains the elven resistance to *sleep* spells. Their resistance to charm spells may be due to their strong sense of self-will and individuality.

Elves' ability to move invisibly and with great silence in natural terrain is another interesting comment on the elven desire for secrecy on an individual basis. Elven speech is soft, lilting, and melodious to the ear; it contains many subtle variations in tone to indicate the speaker's emotional state, though most races miss them or misinterpret what is being expressed. Most of these delicate tonal changes are meant to be secret from other races — again, another comment on elves' love of secrets.

The elven feeling of equality and kinship with all beings is well expressed in their religion. Elves were born of the blood of Corellon Larethian, and thus in some sense are equals to that deity (brothers and sisters, perhaps). Elven deities work closely together, with no one designated as an absolute or even partial leader. All the various cults and sects of elven religious life coexist in similar fellowship.

The long-range psychological view elves have of life is mirrored in their physical ability with missile weapons, which requires foresight and accurate depth perception on the part of the archer. Note that Corellon Larethian's longbow never misses its mark. It may be that the elven skill with swords and bows is partially due to their kinship with a deity using these weapons and no others. Also note that this deity's sword

points out the most dangerous opponents in battle; this is another manifestation of the elven talents of sensitivity and awareness.

Few children are born to elves, a logical result of having such extended lifetimes. This provides a check on their numbers and makes elves somewhat less than common. Their population tends to remain fairly constant.

Evil elves strive for the destruction of life, rather than the accumulation of treasure at any cost. Banshees (also called groaning spirits), the undead form of evil female elves, are particularly well associated with the bringing of death with their keening. Assassin-class elves commit murder and destruction of life as a matter of routine, and are rather fearsome as a result. Fortunately, such beings are quite rare. Elven assassins and half-elven assassins only rarely associate with their own kind, preferring human company. The other elves tend to pick up on too many subtle clues the assassin gives off, thus spoiling the "secret."

Elven males and females, though they are aware of their differences in physical strength, see each other as equals. Elven queens are as common as elven kings. Corellon Larethian is regarded by some elves as male, by some as female, by some as neither or both. Though female elves do not serve in the armies in any

great number (except as unicorn cavalry riders) because of their lower strengths, other areas of elven life are about equally divided between male and female participants. Only actual combat occupations show a definite pro-male ratio, and even then the difference is not as extreme as in (for example) human or dwarven armies.

As a final comment, no other symbol could represent as well the changeless and ever-changing state of elven life as the holy symbol used in the worship of Corellon Larethian: the crescent moon. Always present and always different, looking upon the world year after year, century after century, with the same serene face. Though humans and other people come and go, the elves and the moon remain.

Valuable information for this article was gleaned from Paul H. Kocher's book, *Master of Middle-Earth* (paperback, Ballantine Books). Though this book is concerned with the Tolkien novels and their representation of elves and the other races, there are nevertheless strong similarities in several areas between the elves of Tolkien and the elves of the AD&D™ game. Otherwise, the information here is taken directly from or derived from the AD&D rule books.

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THE GODS OF THE ELVES

by Roger and Georgia Moore

The elven pantheon is largely headquartered on one of the planes of Olympus, in an area known as Arvandor, "The High Forest." Here dwell a large number of elven deities, who collectively refer to themselves as the Seldarine, which roughly translates as "the fellowship of brothers and sisters of the wood." The title also implies a wide diversity in capabilities and areas of interests, linked together by a desire for cooperation. Though many of these beings' areas of influence overlap to some degree, there is no conflict between them. Of all the Seldarine, only Corellon Larethian is a greater god.

The Seldarine, almost without exception, are chaotic, neutral, and/or good in temperament. None are evil, and a very few (two or three at the most) are lawful. They act for the most part independently of each other, but they are drawn together by love, curiosity, friendship, to combine their strengths to accomplish a task, or by outside threats. Corellon Larethian, the most powerful of them, reinforces this freedom of action and compels none of them to perform any task. Instead, they seem to sense when something needs doing, and automatically a few of them (if more than one is needed) get together and do it.

There are a number of interesting similarities among the elven deities and their religions. All the religions practice tolerance for other religious followings within the Seldarine, and for a few religions of a closely allied nature (the cult of Skerrit the Forester being a prime example). Most of these religions also emphasize elven unity with life and nature, and tend to blur the distinction between elves and their environment. Rillifane Rallathil, the Leaflord, is at once a "giant ethereal oak tree" and a "green-skinned elf clad in bark armor." Deep Sashelas has sea-green skin that mirrors his habitat; Aerdrie Faenya is usually depicted as deep blue in color, like the sky she rules. The weapons and tools and armor used by these deities are often regarded as merely extensions of the divinities, sometimes as true physical parts of them. The themes of nature and magical power are also very plentiful in elven mythology and religion.

Elven deities, when appearing in elven form, are usually between 4' and 8' tall, with a few exceptions at either end of the scale. Many of these deities are also capable of assuming much

larger shape in non-elven, natural forms. Rillifane's form as an oak tree, Sashelas' shape as a giant, towering (vaguely humanoid) wave of sea water, Aerdrie's appearance as a white cloud, and Corellon's rare incarnation as an azure moon or star are examples of this.

Evil elvenkind have nothing to do with the gods of the Seldarine. They frequently find the demon princes, arch-devils, and other gods of the lower planes more to their liking. Evil elves tend most often to be of chaotic nature, so the lords of the Abyss gain the majority of their worship. Lolth, the demon queen of spiders and spiderkind, is an infamous example of a

lesser divinity who takes much of her power from the worship of evil elvenkind, particularly the Drow.

The smaller elf-like beings, like leprechauns, pixies, and so forth, have their own deities (of demigod level) that tend to their needs. Depending on the general alignment of their followers, these demigods may be found on several different planes, but all are generally allied with the Seldarine.

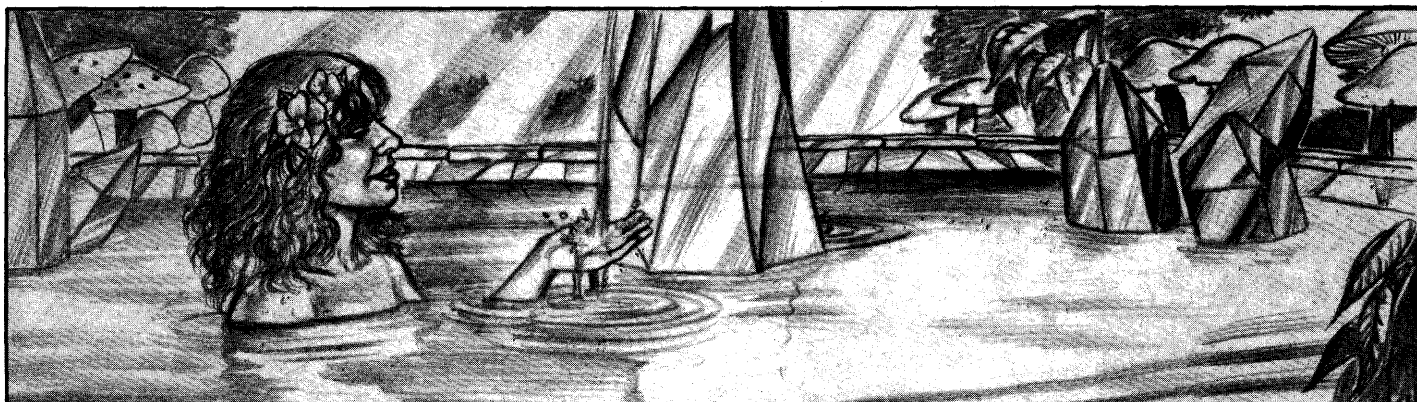
Half-elves are allowed to worship any god in the Seldarine. They, as player characters, may also be allowed to become clerics or druids of these gods, as applicable. A fair number of half-elves honor Hanali Celanil, the goddess of romance and beauty, in honor of the love between their parents that brought them into the world.

The numerous other members of the Seldarine are gifted with varying degrees of control over the spheres of elvenkind, nature, magic, dancing and play, love, beauty, time, celestial phenomena, running water, weapon skills, craftsmanship, secrecy, comedy and joy, chaos,

and mischief, among others. Few if any represent law, underground phenomena, violence without cause, warfare, and non-mammalian or non-avian life forms. One or two are concerned with death and dying, but they are peaceful, good-aligned deities and not the dark and evil types that pervade human pantheons. Elven pantheons will vary widely from place to place, as different members of the Seldarine achieve local prominence.

Following are descriptions of five of the more powerful and widely accepted deities of the Seldarine. Since there are so many different elven gods, it is very possible that these might not be found in any particular DM's universe and other deities, as mentioned before, would be present instead.





HANALI CELANIL

(goddess of romantic love and beauty)

Lesser goddess

ARMOR CLASS: -4

MOVE: 12"

HIT POINTS: 312

NO. OF ATTACKS: Nil

DAMAGE/ATTACK: Nil

SPECIAL ATTACKS: Charm aura

SPECIAL DEFENSES: See below

MAGIC RESISTANCE: 95%

SIZE: M (5½')

ALIGNMENT: Chaotic good

WORSHIPER'S ALIGN: Good and neutral alignments (elves) and those who enjoy beauty or are in love

SYMBOL: Heart of gold

PLANE: Olympus

CLERIC/DRUID: 14th level cleric/

10th level druid

FIGHTER: Nil

MAGIC-USER/ILLUSIONIST: 16th level

magic-user/15th level illusionist

THIEF/ASSASSIN: Nil

MONK/BARD: 12th level bard

PSIONIC ABILITY: VI

S: 15 I: 23 W: 23 D: 25

C: 20 CH: 25 (Special)

Hanali Celanil is predominantly depicted as feminine, though on rare occasions it is said she has appeared as 'a male. Hanali influences the spheres of love and beauty, and is widely revered by many of the elves.

She owns an immense crystal fountain and pool with which she keeps watch over her followers, as if using a crystal ball. When she bathes herself in the waters of the pool (called the "Evergold"), her charisma score is enhanced for one day; during that time she will receive a +75% reaction bonus and inspire awe in characters of up to 14th level. These bonuses, however, are only effective against elves or half-elves.

The goddess Aphrodite (as described in the DEITIES & DEMIGODS™ Cyclopedica) is the only other being who shares the waters of Evergold with Hanali, and she can gain the same bonuses mentioned above against humans. Oriented as they are toward different races, these two goddesses rarely find themselves at odds with one another. Their respective cults and followings, while rarely assisting one another, do not object to each other's presence.

Hanali has no physical attack mode as such, though she does possess a magical aura of 6" radius; any beings within this aura must save vs. magic at -4 each round or else be permanently charmed by her beauty. This goddess may only be attacked by those beings with a +2 or better weapon and a negative charisma (-1 to -7, as described in the DEITIES & DEMIGODS book.). All others will be so distracted by her presence as to miss her with every hit.

Elven worshipers of Hanali Celanil may, once during their lifetime, be granted an increase of two charisma points vs. the opposite sex. Thus, a female elf who receives this gift might have her normal charisma of (for example) 14 apply only to her dealings with other females; all males would see her as having a 16 charisma. This effect is permanent. There is a 5% chance of this benefit being granted following a great quest performed by that worshiper. This quest might involve the creation or preservation of a beautiful object, or mighty deeds done in the name of a loved one for the loved one's benefit.

CLERICAL QUICK REFERENCE CHART

Deity	Sphere of Control	Head	Body	Color(s)	Holy Days	Animal	Sacrifice/Propitiation Frequency	Form
Aerdrie	air, weather, birds	one feather	sky-blue robes	sky blue	spring and fall equinoxes	birds	semi-annual	beautiful feathers
Erevan	mischievous, change, thieves	leather cap	leather armor	black	eclipses	n/a	varies	stolen treasures
Hanali	romance, beauty	bare	gold robes	gold	full moon	n/a	monthly	beautiful objects
Labelas	longevity, time	bare	gray robes	light gray	sunset	n/a	daily	prayers and knowledge
Solonor	archery, hunting	green hood	elfin chain	leaf green and silver	full moon	stag		

Clerics of any of these deities (and of any other elven gods as well) may be either male or female. Places of worship vary, with Aerdrie's services being conducted on open hilltops, Hanali's by a fountainside or spring, Labelas's in a small grove, and Solonor's in the deep forest. The only restriction on where Erevan can be worshiped is that one should never worship him in the same place twice.



EREVAN ILESERE (god of mischief and change)

Lesser god
ARMOR CLASS: -1
MOVE: 18"
HIT POINTS: 290
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 2-24 (+7)
SPECIAL ATTACKS: See below
SPECIAL DEFENSES: +2 or better to hit
MAGIC RESISTANCE: 85%
SIZE: S to M (see below)
ALIGNMENT: Chaotic neutral
WORSHIPER'S ALIGN: All chaotics and thieves (elves)
SYMBOL: Nova star with asymmetrical rays
PLANE: Olympus
CLERIC/DRUID: 8th level druid
FIGHTER: 7th level ranger
MAGIC-USER/ILLUSIONIST: 18th level illusionist
THIEF/ASSASSIN: 20th level thief
MONK/BARD: 10th level bard
PSIONIC ABILITY: III
S: 19 (+3, +7) **I:** 23 **W:** 16 **D:** 25
C: 20 **CH:** 24

While his following is not as large as those of the other elven deities, Erevan still commands his share of attention from the elves, particularly those engaged in thieving.

Erevan is fickle, an utterly unpredictable deity who can change his appear-

ance at will. He enjoys causing trouble for its own sake, but his pranks are rarely either helpful or deadly. His favorite tactic is to change his height to any size between one inch and six feet. Regardless of how he appears at any given time, Erevan will always wear green somewhere upon his person.

When he travels, he carries a +4 longsword that *knocks* open all barriers, doors, and locks with but a touch. When he so desires, he may also summon up to twenty leprechauns, sprites, pixies, or other small, mischievous elf-like beings, each with maximum hit points, to help out in a given situation.

Erevan Ilesere will rarely fight another being directly, preferring to escape and possibly catch his opponent off guard at a later time. He can, however, cast the spells *Chaos* and *Polymorph Any Object* once per round at will. Prior to entering combat, it is very likely he will make extensive use of these spells to his own advantage.

Followers of Erevan are usually quite unpredictable themselves, and very independent. Many of them are thieves or have thieving as one of their multiple classes. There have been known to be elven cleric/thieves and fighter/cleric/thieves among his worshipers, a set of class combinations not normally possible to elvenkind. These multiclassed characters are always non-player characters.

AERDRIE FAENYA (goddess of air and weather)

Lesser goddess
ARMOR CLASS: -5
MOVE: 48" (flight only)
HIT POINTS: 322
NO. OF ATTACKS: 2
DAMAGE/ATTACK: 5-20
SPECIAL ATTACKS: Negate flight
SPECIAL DEFENSES: Immune to missile weapons
MAGIC RESISTANCE: 80%
SIZE: M (6')
ALIGNMENT: Chaotic good (tends toward neutrality)
WORSHIPER'S ALIGN: See below
SYMBOL: Cloud with bird silhouette
PLANE: Olympus and Gladshiem
CLERIC/DRUID: 14th level druid
FIGHTER: 10th level fighter
M-U/ILLUSIONIST: Special/Nil
THIEF/ASSASSIN: Nil
MONK/BARD: 10th level bard
PSIONIC ABILITY: VI
S: 8 **I:** 24 **W:** 22 **D:** 24 **C:** 19 **CH:** 23

Aerdrie appears to be a tall elf-like woman with feathered hair and eyebrows; from her back spring a pair of large, bird-like wings. Her feathers are of constantly changing color. The lower half of her body from the hips down vanishes into a misty whirlwind, so that she appears to



never touch the ground. Aerdrie wanders the winds of the planes of Olympus and Gladshiem, in the company of a large number of winged creatures of many types.

If aroused for battle, Aerdrie is able to cast two great blasts of wind per round, causing 5-20 points of damage each against any opponent within 96" of her. She may also summon 2-12 air elementals (16 hit dice each) once per day, and may also summon 3-18 giant eagles or 1-2 rocs twice per day. These creatures will obey her unto death.

This goddess is able to use all magic-user spells involving air, weather, flight, electricity, and gas at the 25th level of ability, as often as desired, one spell per round. She has the power to negate at will the flying or levitating abilities of any creature within 12" of her.

Any elves of non-lawful and non-evil alignment may worship Aerdrie. Elves who desire certain weather conditions make the most frequent sacrifices to her, and her cult is also popular with elves who possess flying mounts (griffons, hippogriffs, pegasi, and so forth).

It has been known to happen that an elven character who has somehow fallen from a great height, should he or she call out Aerdrie's name aloud, has a small (2%) chance of receiving a *Feather Fall* spell just prior to striking the ground. However, those who receive this gracious benefit, coming directly from Aerdrie herself, will be both *quested* and *geased* (no saving throws allowed) within the next 2-7 days to perform a service for the goddess, fully commensurate with the character's general level of ability. Such tasks vary widely in nature, though all of them are said to be comparatively challenging and difficult. Elves receiving this benefit of a *Feather Fall* (and its consequences) need not be worshipers of Aerdrie, but should be of the same alignment as her worshipers.

LABELAS ENORETH

(god of longevity)

Lesser god

ARMOR CLASS: -3

MOVE: 12"

HIT POINTS: 310

NO. OF ATTACKS: 1

DAMAGE/ATTACK: *See below*

SPECIAL ATTACKS: *See below*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: 93%

SIZE: M (6')

ALIGNMENT: *Chaotic good*

WORSHIPER'S ALIGN: *Chaotic good*
(elves)

SYMBOL: *Setting sun*

PLANE: *Olympus*

CLERIC/DRUID: 14th level cleric/
12th level druid

FIGHTER: *Nil*

MAGIC-USER/ILLUSIONIST: 18th level
magic-user/16th level illusionist

THIEF/ASSASSIN: *Nil*

MONK/BARD: 12th level bard

PSIONIC ABILITY: VI

S: 12 I: 25 W: 25 D: 19 C: 18 CH: 24

Like Corellon Larethian, Labelas Enoreth variously appears as male or female (and sometimes both or neither). Regardless of gender, Labelas always has silvery hair and misty gray eyes. This deity wears pale-colored robes of green, blue, white, and gray.

At the creation of the elven races, Labelas blessed them with longevity, and pronounced that the passage of time

would do little to alter their appearances, as it did to the other races. Labelas knows the future and past of every elf and all elven-related creatures.

Labelas Enoreth is acknowledged to be the master of time and aging by the elves. Once per round, should he fix his gaze upon any being within 12" of him, he can place that being in *temporal stasis* (no saving throw) for as long as desired. At a touch, Labelas can restore youth to, or prematurely age, any being by up to 100 years in either direction (save vs. magic applicable). This power is used only once (one form or the other) on a creature during its lifetime. All mortals within 18" of Labelas who are his enemies will be *slowed* automatically, and all mortal beings in the same radius but who are allied to the god will be *hasted*, if he so chooses; there is no saving throw against this power, though magic resistance could help.

Labelas is immune to the effects of any spell or power that involves time or would inhibit his movement (*time stop*, *temporal stasis*, *slow*, *paralysis*, *hold*, etc.)

Elves who worship this being may appeal to him to undo the effects of age, but this is rarely (1%) granted, and only to those who have done an outstanding quest in his name. Such quests should be worked out by the DM, and usually involve the recovery of an artifact or relic lost for hundreds or thousands of years. Followers of Labelas are usually historians or other similar types.



SOLOPOR THELANDIRA

(god of archery and hunting)

Lesser god

ARMOR CLASS: -2

MOVE: 15"

HIT POINTS: 308

NO. OF ATTACKS: 4

DAMAGE/ATTACK: 2-16

SPECIAL ATTACKS: *Arrow of slaying*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: 85%

SIZE: M (7' tall)

ALIGNMENT: *Chaotic good*

WORSHIPER'S ALIGN: *All good and*
neutral hunters and warriors (elves)

SYMBOL: *Silver arrow with*
green fletching

PLANE: *Olympus*

CLERIC/DRUID: 12th level druid

FIGHTER: 17th level ranger

MAGIC-USER/ILLUSIONIST: 10th level
magic-user

THIEF/ASSASSIN: 12th level thief

MONK/BARD: 8th level bard

PSIONIC ABILITY: VI

S: 21 (+4, +9) I: 22 W: 21 D: 25

C: 21 CH: 23

Clad in a great cloak of living leaves, Solonor strides through the forests in



search of game and to seek out and destroy evil. His only weapon is a +5 longbow that has a range as far as the horizon. Solonor will not close to do battle with an enemy, but will track and pursue instead, firing arrows from a never-empty quiver. He cannot be surprised by any being within 48" of him, due to the keenness of his senses.

The favorite tactic of this deity, should he anticipate battling a particularly dangerous foe, is to physically touch that

being and then retreat. Once by himself again, he can then manufacture a special *Arrow of Slaying* designed especially to kill that one opponent, should it strike home. This type of arrow can kill any intended target of up to (but not including) demigod status. Many demons, devils, and other monsters of the lower planes have felt the bite of these missiles; not even their magic resistance can protect them from certain death. It takes one day to make one of these arrows. They have a +3 to hit.

When traveling through forests, Solonor becomes automatically *invisible* (as in *Improved Invisibility*, the 4th-level illusionist spell) and completely silent. He taught the first elves the art of hiding in and moving through natural foliage so as not to be detected.

Elven hunters and fighters frequently worship Solonor Thelandira, and appeal to him for better catches of game. Worshipers who distinguish themselves in some very extraordinary fashion have a 2% chance of being given an *Arrow of Slaying* of the normal sort, designed to slay the type of creature that is the elf's greatest enemy at that particular time. This gift can be received only once in an elf's lifetime.



In the *Players Handbook*, it is stated that elves and halfelves are 90% and 30% resistant to sleep and charm spells. What spells are considered charm spells?

Obviously, the only charm spells where the elves' resistance makes a difference are those which have a chance (even a small one) of affecting them: The druid spell *Charm Person* or *Mam-monster* and the magic-user incantations *Charm Person*, *Charm Monster*, and *Mass Charm*. There are other charm spells, of course (*Charm Plants*, for instance), which can't affect elves or any other humanoids or creatures.

Certain magic items can also charm, and since most of those magic items are described in terms that equate them to charm spells, it's logical and reasonable to have elves' and half-elves' resistance apply to the effects of these items as well, even though the *Players Handbook* does specify that the resistance is to charm spells. These items include the *Potion of Human Control*, *Philter of Love*, *Ring of Human Influence*, *Rod of Beguiling*, *Staff of Command*, *Eyes of Charming*, and any magic sword with the Extraordinary Power of *charm person*. Note also that elves are resistant to the charming caused by a bard's singing and playing, which according to the *Players Handbook* "does not negate any immunities" to such effects.

* * *

Why are elven thieves always children?

Anyone who has a relatively recent edition of the *Dungeon Masters Guide* will probably think this question doesn't make sense. The latest edition of the DMG lists 100+5d6 as the starting age for player-character elven thieves (page 12). This puts them into the "young adult" range according to the Age Categories chart (page 13) for high elves — the only kind of elves who can be player characters. However, it wasn't always so. Earlier editions of the DMG gave 50+5d6 as the starting age, which would indeed mean that all elven thieves would start their adventuring lives as "adolescents" of 55 to 80 years old. Fortunately, this inaccuracy was spotted and corrected in later editions; anyone with an old book can simply make the appropriate change in the text.

* * *

Suppose an elven fighter/magic-user in plate mail (AC3) casts a *Shield* spell on himself. Does this simply raise his armor class to 2, as the spell description indicates, or raise it 8 places (as from AC10 to AC2), to AC-5, with respect to hand-propelled missiles? If the former is the case, why doesn't a *Shield* spell function at full effectiveness when cast by an armored magic-user?

The former is the case, and the *Shield* spell does indeed function at "full effectiveness." The spell description is specific and should be taken literally: a magical *Shield* will give protection equivalent to AC2, AC3 or AC4 (depending on the situ-

ation), regardless of what the spell-caster's armor class was prior to the casting. It doesn't make a lot of sense for a M-U who is already AC3 to "waste" a *Shield* spell on himself for the minimal benefit in armor class that the spell might offer. Of course, some of the spell's other benefits (immunity to *Magic Missiles*, bonus to saving throws) might make it worthwhile for certain purposes.

* * *

An 8th-level monk is reincarnated into a half-elf; does he still retain his thief abilities and 4 damage?

If an elven fighter/magic-user/thief had reached the maximum levels allowed by race and suddenly was changed into a human (permanently), would he still be bound by the previous racial restrictions?

Reincarnation is handled the same way whether the effects are due to the druid spell *Reincarnate* or the magic-user spell *Reincarnation*. If the form of the incarnation is a creature type that can be a player-character race, then the character must be generated from scratch, just as if it were a new character. The description of the druid spell in the *Players Handbook* specifies that "If an elf, gnome or human is indicated (by the dice roll), the character must be created." The reason those three races are mentioned specifically is that those are the only three player-character races on the list of creature types possible with the druid spell. However, the list of creature types given under the magic-user spell also includes dwarves, half-elves, halflings, and half-orcs — all the other races a normal player character is allowed to choose from. And there is a slim chance for any of those incarnations to be the result of a druid spell, too, if the roll on that table results in reference to the M-U reincarnation table. The same rule applies for all reincarnations: If the character created by the spell effect is a player-character racial type — even the same race as the original character — then the abilities and characteristics of that character must be determined just as if it were a brand-new adventurer.

So, a monk reincarnated into a half-elf cannot remain a monk, or retain any of the abilities of that class. The character is a half-elf of unspecified (until they're rolled up) abilities and characteristics, and is bound by all the class restrictions and racial limitations which normally apply to that race. An elfen (or any other non-human) multiclassed character reincarnated into a human can no longer be multiclassed; like it says in the description of the druid spell in the *Players Handbook*, "the class they (reincarnated characters) have, if any, in their new incarnation might be different indeed." Except for the fact that the reincarnated character "will recall the majority of his or her former life and form," a reincarnated character is essentially an all-new adventurer. Maybe you don't like the idea of your 10th-level paladin coming back to life as a gnome — but isn't any life better than no life at all?

THE HALF-ELVEN

POINT OF VIEW

by Roger Moore

Half-elves, the children of human-elf unions, are not in themselves a true race. Such individuals are found throughout human and elven societies, though not in any great numbers.

In appearance half-elves, male and female, tend to stand apart from their contemporaries of either race. They are larger than elves and smaller than humans, with the coordination and mental sharpness of the former and the physical might and toughness of the latter. Their facial features (ears in particular) tend to carry a strong elvish influence, though hair color, skin color and texture, and eye color are largely derived from the human parent.

Despite these differences, most half-elves see themselves as gifted and not "strange." They are proud of their heritage and their abilities, and are widely accepted in most societies. If there were ever people who could make a claim to having the best of two worlds, half-elves would be the ones.

Even the inner nature of the half-elves shows a confluence of human and elven elements. A strong love of natural beauty and the outdoors is usually picked up from the elven parent, along with a strong hint of chaotic variability. Whereas elves are by comparison rather clannish and avoid contact with non-elven races, half-elves are very outgoing and make friends easily, perhaps a result of mixing the affinity elves feel for all living creatures with the adaptability of humans.

Half-elves appear very versatile, and manage to fit into a fairly wide range of social environments. They have a wider range of possible character classes and class combinations than any other race or being. Because they possess souls, half-elves may become normal clerics and druids; although the former class offers a rather limited career, as druids half-elves may achieve great power and influence. It would appear that half-elves have not as much capability for (or love of) magic as either humans or elves have, but they may reach reasonable levels of skill nonetheless. Their druid-like abilities also help make half-elves good at operating in the ranger and bard classes.

The most profitable career that some half-elves may turn to is, of course, thieving, in which they are marginally better overall than even humans. Half-elves seem to be exceptionally good at picking pockets; some believe this is because they present such a friendly appearance that people don't mind having them near, and some say it is a function of their exceptional curiosity. Evil half-elves make very good assassins, being able to pass

through elven or human society and disguise themselves as members of either race. Only humans and half-orcs have enough taste for such a career so as to do better at assassin-style killing than half-elves.

Though long-lived, half-elves are not extraordinarily so. They tend to share the faster-paced human view of time than the all-the-time-in-the-world elven view. Still, with an average lifespan of 250 years, they tend to feel that they need not rush to do most things. They do seem to try to keep fairly active, and many half-elves are drawn to a vagabond, adventuring sort of life. Perhaps many of them feel some degree of separateness from the lives of humans and elves, not completely at home in either case even if otherwise welcome.

Individually, half-elves are quite varied in personality. Some have more elven traits than human and others vice versa. A few manage to achieve a reasonable balance between the two ways of seeing things, mixing a deep respect for nature and life with the generally human desire to build and alter the environment, and interact with other peoples on a more frequent basis.

In religious matters, half-elves may adopt either human or elven deities; there doesn't seem to be any particular preference in either direction, though the society in which the half-elf was raised is usually the determining factor.

Most people think of half-elves only in terms of those who are the first-generation descendants of humans and elves; yet, such half-elves are fertile, and may have children by other humans, elves, or half-elves. Second-generation and further descendants will possess more of the characteristics of whichever bloodline is predominant. It is not unusual for otherwise normal humans on rare occasion to have infravision out to a range of several tens of feet, or pointed ears, or a light build, to remind them of an elven ancestor; in a similar manner, there are elves who may be stronger than normal, or have reduced resistance to *sleep* and *charm* spells, or a broader build, passed on by a human ancestor. It might have been more appropriate in the AD&D™ rules for half-elves to have had such variable qualities, to better reflect the unpredictability of genetics and heredity.

It is interesting to note that humans are apparently not the only beings that elves can intermix with. Tallfellow halflings bear distinct resemblances to their elven neighbors, for good reason. Since halflings are closely related to humans in many respects, this is not surprising. Half-elves of other racial mixtures are virtually unknown. Elves and orcs cannot interbreed, which is interesting since both races can breed with humanity.

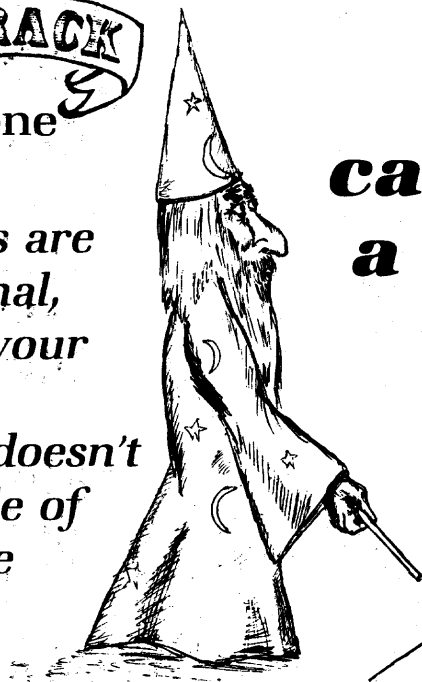


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Because there are many explanations needed to complete the section on cantrips for magic-users, the Good Reader will be pleased to discover that this introduction is short! For those of you who failed to acquire last month's issue, I suggest you drop this one and get busy finding a copy of the initial part of this series—you've already missed a crucial portion of a whole new dimension of fun for magic-users, the O-level spell, or *cantrip*. Moving right along, here are the details of the balance of the cantrips listed last time:

LEGERDEMAIN CANTRIPS

Change (*Alteration*)

A of E: 1 object

CT: 1/10 segment

By means of a *change* cantrip, the caster alters one small object to another, although the change must be within the same kingdom, and only animal and vegetable objects are affected. Thus, a piece of parchment can be changed to a brightly colored cloth square, then the cloth can be changed to a rose by another use of the cantrip. Likewise, a bird can be changed into a bat, the bat to a flying squirrel by another use of the same type of cantrip, and so forth. Each change requires a *change* cantrip. The cantrip will not cause more than a 50% increase or decrease in size/volume, and the effect will last for a base time of 1 turn. If the *change* is radical, then the time will be reduced accordingly; i.e., a dead to live object is a radical change and will last only 1 round. On the other hand, a very slight alteration such as color change or the like will last for 1 or more days. Saving throw does not apply as long as small, animal-intelligence, non-magical creatures of normal sort are concerned. Typically, a magic word is verbalized while the hand makes a pass over the object to be affected.

Distract

(*Enchantment*)

A of E: *Special*

CT: 1/3 segment

By means of this cantrip, the caster causes all who are watching to look at an area of the caster's choice. The area must be to the right or left of the caster, and the distraction must be within 10 feet of the caster. Thus, the caster can cause viewers to watch his or her right hand and place a few feet distant where the caster's finger is pointing, while the caster's left hand does something unnoticed. Saving throws apply only to individuals above 0 level, or with at least 1+1 hit dice and an intelligence of greater than low rating. The *distract* cantrip has a duration of only 1 segment. The caster speaks an attention-getting word or phrase and gestures to the left or right to effectuate the cantrip.

Hide (*Illusion*)

A of E: 1 object

CT: 1/10 segment

This cantrip allows the caster to magically *hide* an object of virtually any size for a short period of time. The cantrip casts a *dweomer* over the desired object so that it becomes invisible to all who are in front of the caster. Note that the magic does not affect sound, so that if a crowing rooster were made to seemingly dis-

More cantrips: Mini-spells for apprentice magic-users

appear, the noise of its cry would still be heard. Likewise, if an elephant were hidden by the cantrip, the sound of its tread, trumpeting, or even breathing might be heard. The *dweomer* will not work if viewers are beside or behind the caster. The cantrip lasts for 1 turn on an object of 2 cubic yards or less in size. The duration is reduced by 1 round for every additional 2 cubic yards of volume made to seemingly disappear, until at 20 cubic yards of volume, duration is 1 round. At over 20 cubic yards of volume, duration is reduced to a number of segments equal to -1 per 2 additional cubic yards; i.e., the *hide* cantrip will have a duration of 9 segments if cast on an object of 22 cubic yards volume; 8 segments for 24 cubic yards, 7 segments for 26, 6 for 28, 5 for 30, 4 for 32, 3 for 34, 2 for 36, and 1 segment for 38 cubic yards. Anything over 38 cubic yards in volume will at best momentarily seem to disappear and then reappear again. Verbal component is an activating word such as *abracadabra* while the hand makes a pass across the forepart of the object. The caster can dispel the cantrip simply by speaking the activating word.

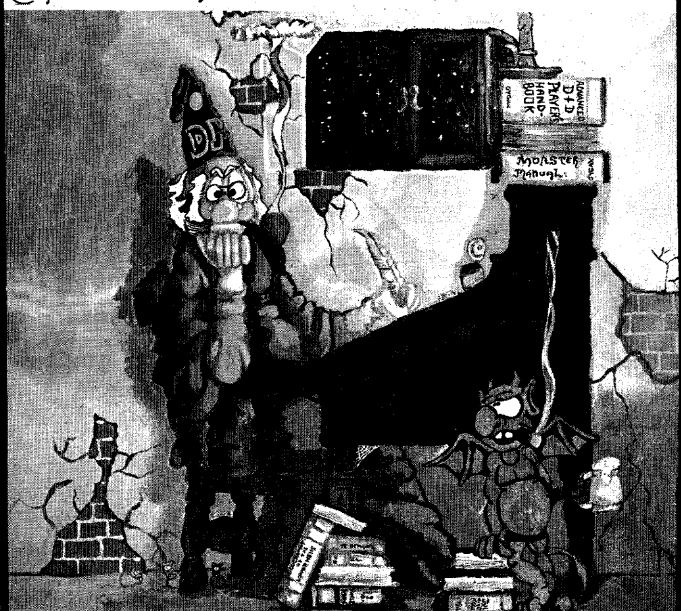
Mute (*Alteration*)

A of E: 1 object

CT: 1/10 segment

The *mute* cantrip allows the caster to alter the shape of small objects of a mineral nature. It applies to glass, metal, stone, etc. A plane can be altered to a rod, a torus to a sphere; etc. Thus, a coin could be changed to be a ring. Similarly, glass could be changed to crystal, lead to silver, copper to gold, etc. The duration of the *mute* is but 1 round. If another

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Sorcerer's Scroll

individual actually touches the object affected, the dweomer of the cantrip might be affected: The individual touching it makes a saving throw versus magic, and if it succeeds the cantrip is dispelled. Verbal and somatic components are similar to a *change* cantrip.

Palm (*Illusion*)

A of E: 1 small object
CT: 1/10 segment

This cantrip enables the caster to secrete a small object in his or her hand without seeming to do so. The dweomer creates an illusory duplicate of the object to be palmed, so that the other can be taken while under a form of *hide* cantrip (which actually works regardless of viewer position). The illusory duplicate of the palmed object lasts but 1 segment, so it must be covered or screened from view, or else any onlookers will see it wink out of existence. A special word is spoken while a digit points at the object to be palmed. The caster may then pick up the now-invisible actual object while seemingly only touching or handling the illusory duplicate.

Present (*Alteration*)

A of E: 1 small object
CT: 1/6 segment

A *present* cantrip enables the caster to bring any small object or series of objects from within a 2-foot radius of his or her person to his or her hand. The object or objects will appear magically in the caster's hand as he or she puts the hand upward or outward with a flourish and speaks the key word to begin the dweomer. If an object as large as a tankard is thus presented, the cantrip will be exhausted, but as many as a dozen coins could be brought to the hand before the dweomer failed. The caster must know

the exact nature and location of the object or objects to be presented. If they are on the person of another individual, a saving throw versus magic applies to the individual, unless the object or objects are in plain sight.

PERSON-AFFECTING CANTRIPS

Belch (*Evocation*)

A of E: 1 person
CT: 1/10 segment

When this cantrip is cast the subject will involuntarily belch. A saving throw is applicable only to see how loud or muffled the burping sound is, failure indicating a very loud belch, success meaning that the sound is relatively low and muffled. Verbal component is an almost inaudible belch while the caster's hand presses his or her diaphragm.

Blink (*Evocation*)

A of E: 1 person
CT: 1/10 segment

By means of this cantrip, the caster causes the subject person (or creature) to blink his, her or its eye or eyes. The blinking reaction is only momentary, of course, lasting no more than half a second. A successful saving throw indicates only a single eye wink, or no effect for one-eyed creatures. The verbal component is a softly spoken word (such as "*hatcha-cha*") while the fingers snap.

Cough (*Evocation*)

A of E: 1 person
CT: 1/3 segment

This cantrip enables the caster to make the subject individual cough spasmodically. If a saving throw is made, the cough is only a brief hacking which will not usually disturb other activities. Failure indicates a loud and active series of coughs lasting from 1 to 3 seconds. The somatic component is a gagging gesture while a gasp is verbalized.

Giggle (*Charm*)

A of E: 1 person
CT: 1/3 segment

By means of this cantrip, the caster causes the subject individual to involuntarily giggle. The loudness and length of this reaction depend on the saving throw. If the subject fails to save, the result will be a chuckle or giggle lasting about 2 or 3 seconds. If the save succeeds, only a brief chuckle will be caused. The verbal component is a single word or phrase (known in magical circles as a "punch line") while one finger is moved back and forth rapidly.

Nod (*Evocation*)

A of E: 1 person
CT: 1/10 segment

This cantrip causes the subject to give an involuntary nod of the head due to muscle contraction. The effect is as if the subject were nodding in agreement or as a greeting. A successful saving throw negates the effect. The caster gives a slight nod of the head while pointing his or her small finger at the subject.

Scratch (*Evocation*)

A of E: 1 creature
CT: 1/6 segment

A *scratch* cantrip causes the subject creature to experience an annoying itch on some portion of the body. Unless a saving throw is successful, the subject will involuntarily scratch at this itch. This scratching will take but a second, and will immediately cause the itch to cease. Verbal component is the name of some body pest (flea, louse, etc.) while the area of the itch is pointed to.

Sneeze (Evocation)
A of E: 1 creature
CT: 1/2 segment

A cantrip of this nature causes an irritation in the nasal passages of the subject. Unless the subject makes a successful saving throw versus magic, a sneeze will occur. This single sneeze will relieve the irritation. The caster verbalizes the name of an irritant substance while touching his or her nose.

Twitch (Evocation)
A of E: 1 creature
CT: 1/3 segment

By means of this cantrip, the caster causes a muscle contraction in some portion of the subject creature's appendages — head, neck, hand, arm, foot, leg, etc. The twitch will be noticeable, but will not cause the subject great discomfort or loss of control or concentration. The cantrip is negated by a successful saving throw. Verbal component is the name of the area to be affected while the caster gazes at the area and makes a twitching motion with the hand.

Wink (Enchantment)
A of E: 1 person
CT: 1/10 segment

This cantrip enables the caster to cause the subject individual to wink one eye. A saving throw indicates that the winking is rapid and not greatly noticeable, while failure to save indicates a greatly exaggerated, prolonged winking. The caster speaks a magical phrase (such as "23 skidoo") while making an imperceptible winking of his or her eye.

Yawn (Evocation)
A of E: 1 creature
CT: 1/6 segment

A yawn cantrip makes the subject creature feel a brief wave of drowsiness which in turn evokes a yawn reaction. If a saving throw versus magic succeeds, the subject creature is totally unaffected by the dweomer of the cantrip. Failure, however, not only forces a yawn to immediately occur, but the subject is then more susceptible to asleep spell. During the balance of the round in which the yawn cantrip was cast, and during the whole of the succeeding round, the subject will automatically fall into comatose slumber from a sleep spell cast upon it, so 1 additional creature will be vulnerable to the spell if more than 1 creature of 4 or fewer hit dice are subjected to the spell. Further, if creatures of 4+1 to 4+4 hit dice are involved, there is then a chance that 2 will actually be affected by

sleep. Even a creature of up to 5+2 hit dice can be affected by sleep if previously victimized by a yawn cantrip, but the effect of the sleep spell is diced for as if the creature had 4+1 to 4+4 hit dice; i.e., there is a 50% chance it will not be affected. The caster hums a lullaby for the verbal component while making a rocking motion with cupped hands.

PERSONAL CANTRIPS OF THE APPRENTICE

Bee (Summoning)
A of E: 1 bee
CT: 1/2 segment

When this cantrip is employed, the caster summons a honey bee from someplace — where is of no importance, for the creature appears in seconds. The bee will appear in whatever spot the caster is gazing at, up to 1" distance from him or her. The bee is, of course, annoyed, and it is 90% likely to sting any living creature it finds itself upon. (This will certainly cause the subject to react violently if it would otherwise be so affected by a bee sting.) The verbal component is a low buzzing sound while the caster's forefinger moves through flight-like passes.

Bluelight (Conjuration)
A of E: 1/4'
CT: 1/2 segment

This cantrip enables the caster to conjure a small sphere of glowing blue, radiance. The light has an eerie effect when seen from a distance, but it only illuminates an area in a 5' radius. Furthermore, the bluelight does not cast reflections beyond this radius. The light does not affect either infravision or ultravision. When the caster says a rhyme using the words "blue" and "light" in any combination, the bluelight appears in his or her open palm and remains aglow until the caster ceases to concentrate on it.

Bug (Summoning)
A of E: 1 bug
CT: 1/2 segment

A variation of the bee cantrip; the bug cantrip enables the caster to summon some form of crawling insect. The beetle or bug appears in the same manner as the bee summoned by the cantrip of that name. It will likewise be irritated and will pinch, bite, or otherwise attack the creature it might find itself upon, with appropriate results. Verbal component is the name of the insect desired while the

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caster's forefinger makes a sliding and pointing motion at the desired area of the bug's appearance (up to 1" distant from him or her).

Firefinger (*Alteration*)
A of E: ½'
CT: 1/3 segment

The *firefinger* cantrip enables the caster to cause a jet of flame up to one-half foot in length to shoot forth from his or her finger. The flame is very hot and will ignite combustible materials such as parchment, twigs, kindling, and the like without difficulty, providing the materials are relatively dry. The flame persists for up to 1 segment. The caster speaks a word of power over elemental fire (*ronson*, *zip-po*, or the much revered word, *dun-hill*), extends the forefinger, and makes a downward or sideways motion with the thumb.

Gnats (*Summoning*)
A of E: 1 cubic foot
CT: ½ segment

A cantrip of this nature is similar to the bee and *bug* cantrips described above, except that when it is used a cloud of gnats is summoned. The swarm will immediately proceed to fly around the head of the nearest living creature, and unless this creature makes a successful saving throw versus poison, the cloud of gnats will distract the creature for from 1-4 segments before the gnats fly elsewhere. The verbal component is a high-pitched buzzing sound while the caster points a digit at the area in which the gnat cloud is to appear.

Mouse (*Summoning*)
A of E: 1 mouse
CT: 1/2 segment

Similar to the cantrip which summons a bee or a bug, the *mouse* cantrip enables the caster to bring forth a mouse up to 1" from his or her position. The animal will be a typical field mouse or as similar a species as possible. When it arrives, the caster will have no control over the mouse, and the animal will behave as would any mouse in the given situation. The caster speaks a summoning word (typically the name of a food item desirable by mice) while holding his or her hands in such a way as to resemble mouse ears.

Smokepuff
(*Evocation*)
A of E: 1' diam. cloud
CT: 1/3 segment

When this cantrip is employed, a puff of actual smoke appears in the desired location, up to 1" distant from the caster, and will ascend as would a normal cloud of smoke, or be dissipated, depending on the prevailing conditions. The caster can cause the smoke to be either white, gray, black, brown, yellow, or green. The caster names the color of smoke desired while moving a hand from an extended horizontal position to a vertical one, meanwhile breathing forth a puff of air.

Spider (*Summoning*)
A of E: 1 small spider
CT: ½ segment

This cantrip, much as does a bee or *bug* or *mouse* or *gnats* cantrip, summons a small, ordinary spider from elsewhere to the location desired by the caster, up to 1" distant from his or her person. The arachnid so summoned will usually be a common garden spider or the like, no larger than an inch or two in diameter, and basically harmless. There is a 5% chance that the creature will turn out to be one with powerful poison (blackwidow, brown recluse, etc.). Since the spider summoned will be annoyed, the creature upon which it finds itself, if such is the case, will be subject to an immediate biting attack. This will have only a momentary effect, distracting the victim for 1 segment, for a normal spider. If the spider is of the very poisonous sort, the victim must also make a saving throw versus poison at +4. Success indicates only 1 point of damage is inflicted. Failure indicates 2 points of damage are inflicted, and the victim will feel sick and be unable to act normally for 1-4 days unless a *neutralize poison* spell is cast to remove the toxin. (A *slow poison* will defer the sickness for 1 day.) To cast the cantrip, the caster speaks the word "arachnid" while spreading his or her fingers and wiggling them.

Tweak (*Conjuration*)
A of E: 1 creature
CT: 1/3 segment

By means of this cantrip, the caster causes an unseen thumb and forefinger to harmlessly, but annoyingly, tweak some portion of a chosen subject within a 1" radius of the caster. Portions subject to the *tweak* cantrip are: cheek, nose, ear, beard, moustache, whiskers, or tail. The cantrip's effects do not disturb spell casting, although the tweaking might distract any creature by causing it to turn to discover the source of the annoyance. A failure to save versus magic (with respect to creatures with an intelligence under 7), or failure to roll a score greater than intelligence rolled on 3d6 (with respect to creatures with intelligence of 7 or greater), indicates a 1-segment distraction. The caster speaks a magic phrase (such as "kitchy-kitchy-coo") while making a pinching and pulling motion with thumb and forefinger.

Unlock (*Conjuration*)
A of E: 1 lock
CT: ½ segment

This cantrip enables the caster to conjure an invisible, key-like force appropriate to the locking mechanism to be opened (or closed). The *unlock* cantrip will affect only simple locks of the most basic sort — typically those which have closing pressure prongs or bolt and pins, or bolt and spring closures. Locks with tumblers or levers, as well as secret-combination locks, are not subject to

Next issue: Cantrips for illusionists

this cantrip. Note that simple locks with complex wards to prevent skeleton-key triggering will be subject to an *unlock* cantrip. While the caster speaks a word or phrase associated with locks (tic-tack-doublelock, yah-el, etc.) he or she makes a twisting motion with fingers held as if to grasp a key.

HAUNTING-SOUND CANTRIPS

Creak (*Evocation*)
A of E: *Special*
CT: 1/6 segment

By means of this cantrip, the caster evokes a noise similar to that of a door with corroded hinges slowly opening, or else a sound as if someone or something were walking across squeaking floorboards. The former sound lasts for 1/3 segment; the latter noise will last half a segment and seem to traverse up to 10 feet distance. The caster makes a low creaking sound in his or her throat while using a hand to make an opening motion or fingers to make a walking motion.

Footfall (*Illusion*)
A of E: *Special*
CT: 1/6 segment

When this cantrip is employed, the caster creates the audial illusion of footsteps. The sound is as if a human or humanoid was walking. The footfalls can be soft or fairly noisy. They can approach, move away from, follow, or otherwise seem to parallel a person or party. They must begin within 1" of the caster, but they may thereafter move away from him or her up to a 2" distance, or may

Groan (*Illusion*)
A of E: *Special*
CT: 1/6 segment

approach closer than 1". The caster must softly vocalize sounds similar to footsteps while pointing in the area they are to occur initially and subsequently.

A *groan* cantrip creates the audible illusion of a wracking cry coming from some location no more than 1" from the caster. Naturally, those creatures within hearing distance are allowed a saving throw versus magic, and if it succeeds, the individual will hear no such noise. The caster makes a soft groaning sound in his or her throat while pointing to the area from which the sound is to appear to come. Note that a container or door will not hamper the range of the cantrip, so that a groaning sound can be made to seem to come from behind a door, in a chest, etc.

Moan (*Illusion*)
A of E: *Special*
CT: 1/10 segment

This cantrip is the same as a *groan* cantrip, except that the sound involved is either a pitiful moaning or else an eerie one. Verbalization of the desired sound is either a low-pitched one for the haunting effect or a high-pitched one for the pitiful effect.

Rattle (*Illusion*)
A of E: *Special*
CT: 1/10 segment

By means of this cantrip, the caster causes the audible illusion of a rattling sound associated with chains. Its direction and distance are the same as for a *groan* cantrip. The sound will last for up

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to 2 seconds. All creatures within 1" of the sound are entitled to a saving throw versus magic to determine if they hear the illusionary sound. The spell caster names the rattling device which he or she desires to create the illusion of while shaking one hand vigorously.

Tap (Evocation)
A of E: 1 sq. foot
CT: 1/6 segment

By means of this cantrip, the caster is able to evoke an invisible force which will tap or rap against some solid object — a door, lid, floor, table, wall, pane, or whatever. The sound will occur once, twice, or thrice according to the number of fingers extended by the caster. It is an actual sound, and creatures within 1" of the noise will certainly hear it if their sensory organs permit. Verbal component is a hollow sound created by the tongue against the palate, or a key phrase spoken softly, while the finger makes a tapping motion.

Thump (Illusion)
A of E: Special
CT: 1/10 segment

An audible illusion, the *thump* cantrip causes all creatures within a 1" radius of the area of effect to hear a loud but muffled thumping sound, as if something large just fell from a height of a foot or two. A successful saving throw versus magic nullifies the cantrip's effect. The caster can cause the sound to seemingly come from any location within a 1" radius of his or her person. The caster swal-

lows loudly while pointing toward the area where the cantrip is to come from, while thinking of the thumping sound.

Whistle (Evocation)
A of E: Special
CT: 1/6 segment

When this cantrip is cast, the dweomer causes a faint or loud whistling sound. A faint whistling can be heard within 10', a loud one within 30'. The sound can be sharp and normal-seeming or echoing, hollow, and eerie. The caster must whistle softly in a manner generally similar to the desired sound while he or she looks at the area from which the sound is to come and holds two fingers near his or her mouth.

THE CASTING OF CANTRIPS

Cantrips are basically cast the same way that spells are cast. Note that despite their simple components and short casting times, only *two* cantrips can be cast during any round by a single magic-user or apprentice. Furthermore, the segment of the round in which the cantrip is cast is dependent on the usual factors: surprise, initiative, and so on. After the first of the two cantrips is cast, the magic-user must roll a four-sided die to determine how many segments later he or she will be able to cast the second cantrip (if so desired). It is not possible for a magic-user to cast both a spell and a cantrip during the same round, no matter how short the casting times.

And now that you have finished with cantrips for magic-users, get ready for next month, when cantrips for illusionists will be featured. Until then....

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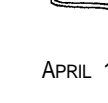
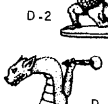
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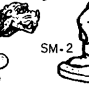
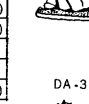
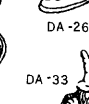


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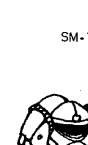
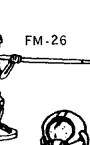
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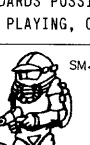
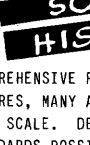
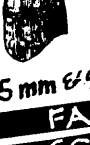
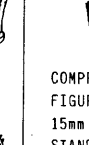
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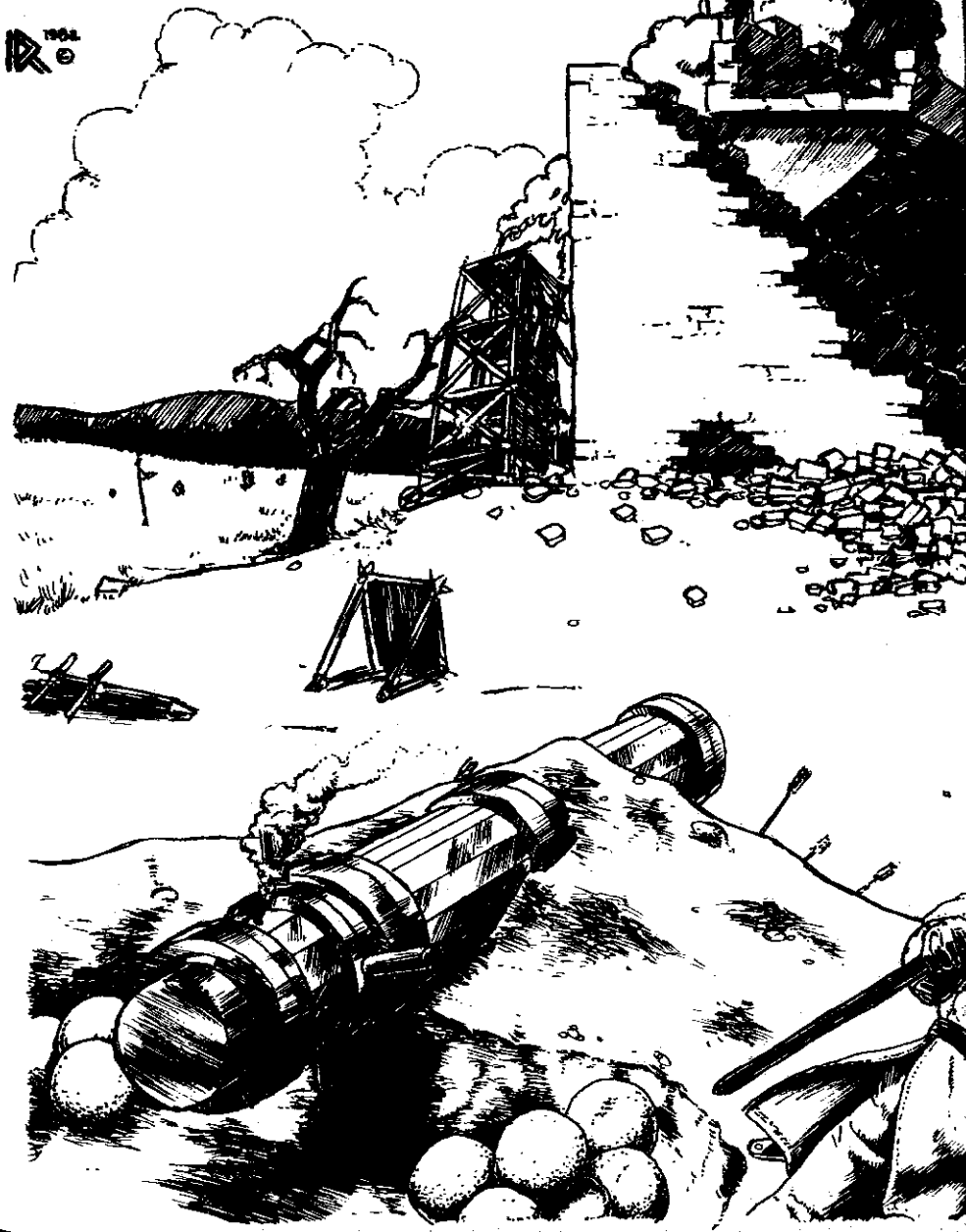
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Gunpowder — and the advent of ballistic weapons — proved the beginning of the end for the medieval warfare depicted in the AD&D™ world.

Armor, bladed weapons, stone castles — all were made obsolete by gunpowder and firearms. Nothing withstood “the great equalizer” that let men kill from a safe distance without concern for personal strength or valor.

So, the *Dungeon Masters Guide* for good reason warns against the desire to “have gunpowder muddying the waters of your fantasy world.” (p. 113) Yet, introducing gunpowder to a campaign raises some fascinating possibilities. The trick, of course, is limiting the use of firearms to maintain game balance.

For example, DMs should not allow alchemists and artisans to greatly improve the technology of firearms in their world; gunnery should remain an art, not a science. For a long time artillery was rare, expensive and clumsy in battlefield use—more a psychological than a physical weapon. The use of gunpowder in a fantasy world should reflect this; with proper design, almost any early firearm could be introduced into the AD&D setting, if the DM can devise a logical justification for its presence. With this in mind, what follows is historical information on various firearms, with ideas for translating them into play.

Early guns

The first real gun was a large, bottle-shaped iron pot that fired an enormous crossbow bolt when powder in its bottom was ignited. Such weapons were known as “Pots de Fer,” and were made as early as 1327 in England.

In 1328, the French fleet that raided Southampton in the opening year of

the Hundred Years' War was outfitted with one “Pot de Fer,” 3 lbs. of gunpowder, and 2 boxes of 48 large bolts with iron “feathers.” Although arrows and bolts were soon replaced by bullets of lead, iron, or stone, they were still being fired from muskets as late as the time of the Spanish Armada, and ribalds made in England in 1346 are known to have fired “quarrels.”

The guns the French used to defend Cambrai the following year were bought from artisans by weight, and averaged only 25 lbs. per gun.

The most popular gun of this period was the “Ribald,” a series of small gun barrels clamped together (looking somewhat similar to the much later Gatling

gun or the Nebelwerfer). Their touch holes were arranged so a single sweep of the gunner's match would set them all off.

Ribalds were usually mounted on wheeled carts, with a shield to protect the gunner from arrows. These “carts of war” were particularly useful when aimed at breaches and doorways. However, the balls fired by a ribald were far too small to breach walls, and the weapon took a long time to load or reload — each tube had to be cleaned out, filled with a charge of powder and a ball, wadded, tamped down, and primed.

By the 1340s, 3-inch caliber guns were used for sieges, and in at least one instance, by the English at Crecy in 1346,



*First guns were
not much fun
for triggermen
or their targets*



on the battlefield. These guns fired balls of iron and stone and the three cannons at Crecy sold the English on the use of artillery.

Most of these early pieces were cast in brass or copper rather than iron. In 1353 Edward III ordered four new guns cast of copper from William of Aldgate, a London brazier. The guns cost the equivalent of about \$150 each in today's money. These were probably small guns, because large castings tended to have flaws and airholes. This led to the guns' distressing habit of blowing up when touched off, killing the wrong people. James II of Scotland was killed in 1460, while besieging Roxburgh Castle, when one of his big guns, a bombard made in

France and called "The Lion," blew up and a piece of shrapnel struck him in the chest.

Despite the risks, large barrels were effective in battering down castle walls. These were wrought rather than cast. White-hot iron bars were laid side-by-side around a wooden core and welded together by the blows of the gunsmith's hammer. Iron rings or hoops were clamped around the barrel to strengthen it.

As the arts of metallurgy and casting improved, bronze cast guns replaced hooped guns. By the end of the 15th century hooped guns were rarely seen. Missiles during this time were almost entirely of stone; firing metal balls was simply too expensive. Cannon-ball cutters were

skilled workers, paid as much per day as a man-at-arms.

At the siege of Harcourt in 1449, a gun produced by the Bureau brothers did heavy damage — "the first shot thrown pierced completely through the rampart of the outer ward, which is a fine work and equal in strength to the Keep." In the next year, the Bureau brothers' guns took sixty fortified areas. Many Surrendered as soon as the big guns were in position, for the defenders knew they would simply be battered to pieces. It was no longer necessary to starve someone out of his castle — you could now blow it down about his ears.

On the battlefield, however, supremacy was much longer coming. Early guns were emplaced on earthen mounds and dug in, or upon wooden platforms. These were not mobile, so if an enemy avoided the ground the guns were aimed at, the guns were useless. Mobile carriages were introduced in the early fifteenth century (such mounted cannon were known as "snakes") but the introduction of light-weight horsedrawn gun carriages and trunnions (the projections on a gun barrel that act as pivots for elevation) came later. Cannons had smooth bores for centuries before successful rifling was developed, and the maximum effective (wall-piercing) range of a 14th century smooth-bore cannon was 200 yards with a 30-lb. missile.

DMs should not allow reliable hand-guns or shoulder arms in their AD&D worlds, although historically, one-man firearms were in use as early as 1386. The individual barrels that made up ribalds were mounted separately on spear-shafts and given to men-at-arms. A soldier put the spear shaft under his arm,

resting its butt on the ground behind him, and fired the handgun by lighting a "match" (a length of cord impregnated with saltpeter and sulphur so it burned slowly and evenly). These guns, which fired high into the air and were difficult to aim, were soon replaced by short-shafted weapons that rested against the chest or shoulder. These were very inaccurate, but when firing in massed volleys could be quite effective.

Such firearms were unpopular with knights, for the lowliest peasant could pierce armor with one. Professional soldiers weren't too happy, either. Shakespeare captures their feelings when he calls gunpowder "villainous saltpeter," and a Venetian mercenary army in 1439 massacred Bolognese handgun men for using "this cruel and cowardly innovation, gunpowder."

Soon gunstocks had hooks that caught on a parapet or barricade to absorb some of the recoil. The development of the matchlock gun allowed guns to rule armor, and the medieval setting typical of AD&D adventuring was largely gone. The matchlock gun became the musket, wheel-lock guns were introduced, and modern weaponry was in sight.

Gunsmiths and their equipment

Player characters should not be allowed to obtain skill in gunsmithing, nor

in battlefield gunnery (save at great risk, in emergency situations). Historically, gunners were artisans, private individuals who produced firearms for a fee and often hired themselves out to work the guns they made. The price of a gun or guns always provided the buyer with the weapon, any stands or carriages necessary for its use, ammunition, gunpowder (or at least its ingredients), and all the necessary gunners' equipment: drivells (iron ramrods), tampions or tompons (wads), matches, touches (for lighting matches or powder through a touchhole; a "touch" is basically a torch mounted on a pole), and firing pans (metal pans filled with hot coals, to light the touches so no flint and tinder were used to avoid sparks). Gunmakers provided bags of hide to carry the gunpowder, and scales and a mortar and pestle for mixing it. They manufactured barrels of all sizes with locks, to store gunpowder in a castle or permanent gun emplacement, and trays of wood or brass in which damp powder could be dried over a fire or in the sun. If their guns fired cast bullets — of iron, brass, copper, or lead — the gunners provided the molds for each firearm.

A gunsmith, one can see, was both highly skilled and versatile, and often employed underlings to round stone balls, work and cast the metal, and manhandle

guns in battle. DMs may wish to increase the smith's fee over that given for an "engineer-artillerist" in the DMG (p. 29-30) on the grounds that men familiar with these new and relatively mysterious weapons are in great demand, and rare. Two hundred gold pieces a month seems about right (plus 10% of the cost of weapons made, as mentioned in the DMG), but remember that demand, supply, politics, alignment, and character will affect a gunsmith's charge; a party should find a gunsmith's services quite dear — if not outrageous.

A gunsmith is capable of all the tasks of an armorer or blacksmith, given time, but will not be pleased if kept long away from his guns. Most gunsmiths will have pet theories and grand schemes about placement and use of guns in warfare. These plans may be impractical or ingenious, and once hired, a gunsmith will attempt to get his plans implemented if his employer seems rich enough to make them reality.

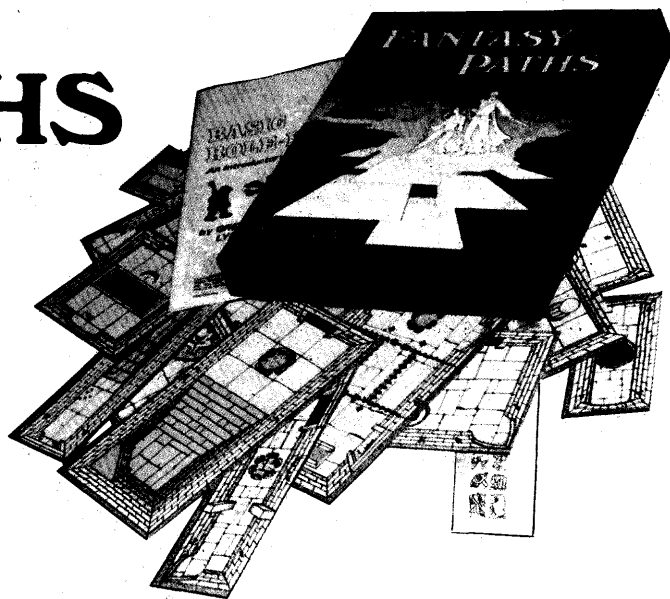
Gunpowder

This explosive is an unstable mixture of potassium nitrate (saltpeter), sulphur, and charcoal. It does not travel well and therefore was mixed on the battlefield. Gunners were specialists in mixing charges and judging the correct amount of each ingredient to use, although this

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too was at times more an art than a science. Powder with coarse saltpeter burned slowly; when finer saltpeter was used, the powder exploded promptly and with greater force. Many guns blew up, and firing a charge through a touch-hole became suicide. Instead, gunners laid a train of fast-burning powder along the outside of the gun barrel, lit it, and ran for safety.

The saltpeter is expensive and rare (in the area of 22 gp per pound); the sulphur less so (averaging 8 gp per pound). The charcoal is cheap (1 cp for a 5-lb. bag) and generally available, preferably from the burning of willow wood. Willow fagots cost 5 sp per cord (a cord can be measured in many ways, but is usually 128 cubic feet). Local supply will of course affect these prices.

The formula is generally 75% saltpeter, 15% charcoal, and 10% sulphur, but these proportions vary if the powder is used for blasting. One infamous use of gunpowder is commemorated in the expression "hoist with his own petard": the petard was a bucket of gunpowder the gunner was supposed to take, dodging arrows and the like, and hang on the gate of a hostile stronghold (hammering in his own nail to hang it on, if none were handy) and then ignite, to blow in the gate. It was not, as one can see, very popular with gunners.

Guns

Medieval guns were of all manner of names and calibers. Often individual weapons of the same caliber made by the same maker varied greatly in weight and dimensions.

Some guns loaded through the breech and others through the muzzle. They were made of iron, steel, cuprum (hardened copper or brass), latten (crude brass), and "gunmetal" (or bronze, an alloy of 90 parts copper and 10 parts tin). Bronze was stronger than iron, but in early examples of the alloy the proper proportions of copper and tin were unknown; smiths guessed, and as a result a lot of bronze guns blew up.

Early guns (circa 1350) were small, firing balls of up to 3 lbs. weight, but by 1400 guns fired balls of up to 200 lbs. Smaller-caliber guns remained more accurate than those of large caliber. The largest known gun of this period was the Russian "King of Cannons" built in 1502. It had a caliber of 915mm, and fired a 1-ton missile down a 17-foot barrel.

Guns fired quarrels, balls of iron, brass, and stone (sometimes strengthened with iron hoops) and special treats like heated shot (a wad of damp clay between the powder and the ball prevented the gun from exploding) and hollow shot filled with gunpowder that was intended to blow on impact. Cast iron balls replaced

stone (iron balls had more "punch") but were heavier, and had to be far smaller if gunpowder was to hurl them with the same force. Later, metal grew too expensive, and stone balls were used in quantity again.

Charles of Spain, in 1550, made the first attempt to standardize gun calibers, to let balls for one gun be used in another. His artillery was of seven types. By 1753 there were nine calibers of English guns, differing in size and weight depending on whether they were iron or brass. Confusion of size and exact statistics is rampant, so the following tables use the sixteen English gun types of the mid-1500s. If these seem too exhaustive, scale down the table as follows: handgun, ribald, cannon, culverin, and saker as is, and the listings of bombard (everything larger than a Cannon), dolphin (everything between culverin and saker), and serpentine (everything smaller than a saker). Listings follow in the Abbreviated Table.

Names used in the table have been applied (and misapplied) to all sizes of guns by writers of various times, and some names (such as "curtail" and "sling") belong to guns whose nature and caliber are unknown. Culverin is Latin for "snake": guns were often named for reptiles of mythology — the fire-breathing dragon became "dragoon."

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TABLE OF GUNS

Gun name	Caliber (")	Weight of projectile (in gp)	Range (in game)		Damage		Rate of fire (1= once per round)	Crew (min-weapon max.)	Cost of (gp)	Average weight (lbs.)	Average length ('")	Siege Attack: Points of Damage Against				Defensive point value
			Min.	Max.	S-M	L						Wood	Earth	Soft Stone	Hard Rock	
Handgun	1	2	1	50	2-6	2-6	½	1-2	30	6	1'+ 2' stock	--	--	--	--	--
Ribald	1	2	1	50	2-6 (x12)	2-6 (x12)	1/24*	1-3	380	80†	2'x4'x 3' high	½	--	--	--	½
Rabinet	1	5	20	200	1-10	1-10	½	2-3	200	300	3'	1	--	½	--	1
Serpen- tine	1½	10	50	600	1-10	2-12	½	2-3	400	420	4'	2	--	1	½	2
Falconet	2	20	75	900	2-12	2-12	½	2-3	800	500	6'	4	--	2	1	3
Falcon	2½	30	100	1000	2-16	2-16	½	2-3	1000	800	6'4"	5	--	3	1	4
Minion	3¼	40	120	1200	3-24	3-30	1/3	2-4	1600	1200	6'6"	5	--	4	2	5
Saker	3½	60	150	1600	3-30	3-30	1/3	3-5	2000	1500	7'9"	6	½	4	2	6
Bastard cuiverin	4	70	170	2000	4-32	4-32	1/3	3-6	2200	2600	9'0"	6	½	4	3	7
Demi- culverin	4¼	90	200	2200	4-32	4-40	1/3	4-6	2300	3000	11'6"	7	½	5	3	7
Basilisk	4¾	120	300	2400	4-32	5-20	¼	4-7	2400	3280	11'8"	7	1	5	3	7
Culverin	5¼	180	300	2600	4-32	5-30	¼	4-9	2500	4000	12'	8	1	6	4	8
Pedrero	6	240	280	2500	5-20	5-30	1/5	4-11	3000	4200	9'6"	8	1	6	4	8
Demi- cannon	6½	320	260	2300	5-20	5-40	1/5	5-13	3600	4500	11'	8	1	6	4	8
Bastard cannon	6½	350	260	2200	5-30	5-40	1/6	5-13	4000	5000	10'11"	9	1	6	4	9
Cannon serpentine	6¾	380	260	1900	5-40	5-40	1/8	5-14	4250	5600	10'11"	9	2	7	5	9
Cannon	7	400	250	1700	5-40	5-50	1/10	5-15	4500	6000	10'9"	10	2	7	5	10
Cannon royal	8½	680	200	1200	5-50	5-50	1/14	6-15	4900	8000	8'6"	12	3	8	5	11
Bombard	upto 12	up to 2000	100	500	6-48	6-60	4 shots per day	7-15	3000-6000	8000-10000	12'+	14	4	10	6	12

Abbreviated Table of Guns

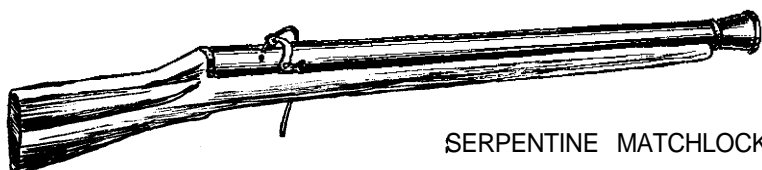
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Serpen- tine	2½	25	50	900	2-12	3-24	½	2-4	1000	1000	5'	3	--	2	1	3
Saker	3½	60	150	1600	3-30	3-30	1/3	3-5	2000	1800	7'9"	6	½	4	2	6
Basilisk	4	120	200	2100	3-30	4-32	1/3	3-7	2200	3000	10'	7	½	5	3	7
Cuiverin	5¼	180	300	2600	4-32	5-30	¼	4-9	2500	4000	12'	8	1	6	4	8
Dolphin	6	320	270	2100	5-30	5-40	1/8	4-12	3500	5000	11'	9	1	6	4	9
Cannon	7	400	250	1700	5-40	5-50	1/10	5-15	4500	6000	10'9"	10	2	7	5	10
Bombard	12	2000	100	500	5-50	6-60	1/20	6-15	5000	8000	9'	12	3	9	6	12

* — Each barrel must be individually cleaned out, charged, tamped, loaded, primed, and lit (and the whole aimed). With 2 men, rate of fire rises to 1/12, or once every 12 rounds. A third man raises it to once every 8 rounds. The rate cannot be further speeded up.

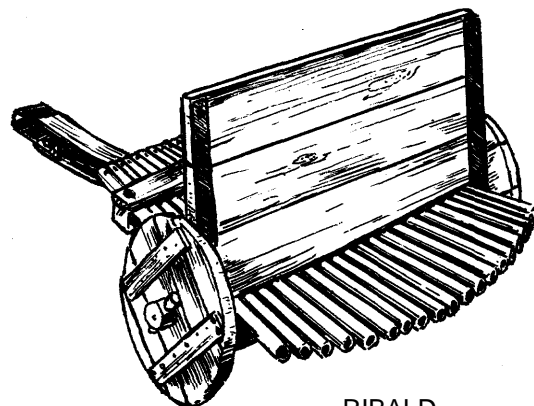
† — Includes cart.



HAND CANNONS



SERPENTINE MATCHLOCK



RIBALD

Firing guns

Gunpowder is a perilous substance and handling a medieval gun was often more dangerous than facing one. There is a 10% chance (not cumulative) a gun explodes when fired. (See AD&D module S3, Expedition to the Barrier Peaks; treat the explosion as a grenade blast, effective within 3".) This chance is lessened (-5%) if the gun crew is experienced in handling the weapon in question, and lessened further (-1%) if the gun itself was successfully fired before. However, if the gun has been fired 25 times without careful examination and maintenance by a gunsmith, the chance of explosion increases by 2% with each additional firing.

The DM should take careful note of other factors — such as flaming arrows on a battlefield — that may affect premature explosion. The most common cause of such an accident was overcharging a gun; that is, using too much powder. The DM should judge when the gunner — by mischance or upon instruction — has used too much (a culverin requires 12 lbs. of gunpowder per shot, smaller caliber guns less, and larger caliber guns more).

Basically, operating a gun includes the following steps: Unload the gun from its carriage, emplace it — the gunner ensuring it is aimed — clean the barrel, mix the gunpowder (this is generally done by the master gunner while his crew positions and emplaces the gun), load the charge into the gun, wad it (to cap the charge), tamp it (so the charge is packed together and will burn quickly and evenly), load and ram the shot, light the charge by slow match, touchhole, or

powder trail, and head for cover before the blast goes off.

After firing (assuming the gun and some of the enemy and crew survive), the gun must be re-aimed, the barrel cleaned out, and the weapon reloaded. Cleaning out all those barrels is why the ribald (see table) has a low fire rate. Increasing the number of people in the crew can as much as double the firing rate, but only so many men can work around a gun before they start getting in each other's way.

Naval use of gunpowder

DMs should not allow successful waterborne use of guns, confining gunpowder to use in incendiary missiles hurled by mechanical engines such as catapults. Naval warfare can be fearsome enough with this and "Greek fire," without using guns.

Men historically made fast work of the problems of guns at sea, but the DM can make the troubles insurmountable: Guns are very heavy. They fall through damaged decks and hulls, and can cause a ship to roll over and capsize if they assume unbalanced positions onboard. Their recoil (before the days of traveling carriages) was absorbed entirely by the timbers of the ship, and the distressing tendency of guns to explode destroyed many vessels. Any vessel with a gun also has an extremely vulnerable area: the gunpowder magazine.

"Greek fire" was dreaded by ancient and medieval sailors, and with good reason; it burned on water and even damaged stone and iron. The exact formula is lost, but the terror weapon was liquid, could be blown from tubes or encased in

missiles, and could be extinguished only by sand, vinegar, or urine. It was probably a mixture of naphtha, quicklime, sulphur, salt, petroleum and oils, and was the heir of incendiaries used by the ancient Greeks and Armenians (mixtures of pitch, resin, and sulphur) and Romans (quicklime and sulphur that ignited on contact with water).

Even if guns are not carried on ships, bear in mind that military men in the AD&D world will be quick to place them onshore to defend harbors and strategically important channels.

Strategic importance of gunpowder

Even when guns made more noise than damage, they had a powerful effect upon the behavior of horses and a lesser effect on the morale of warriors. Despite the expense and battlefield impracticality of the guns, romantic, forward-looking — and desperate — rulers will be most interested in controlling the production and use of guns (and gunnery).

In Piper's *Lord Kalvan of Otherwhen*, the priests of Styphon built an empire on their control of gunpowder. Guns and the knowledge of their construction were of priceless strategic importance. The success of Lord Kalvan, and historically of John Zizka and of Gustavus Adolphus, is due to putting their mastery of this knowledge to battlefield use.

A DM may also consider guns of immense strategic importance when a too-cocky player character takes his Dragon Slayer sword in hand and rides out upon reports of a "a great snakelike monster that belches fire with much noise" expecting another rich treasure and easily-earned level...



Wear Wolf

The head of the Cheetah seemed to smile mockingly at me. You've *forgotten something*, I could almost hear it say. I resisted the urge to answer back, *But I always forget something when I'm late*. There are enough animate objects to talk to; talking to inanimate ones is a waste of time.

I glanced around the room. Nothing I could see should be on my person. Nothing noteworthy at all to see, except the microoster in the corner, perched on the nighttable, chanting, "You're going to be late. Caw, caw, caw."

I looked through the window at the darkening sky. If only I hadn't overslept...

To hell with it. I straightened the fur suit — if you don't get the arms and legs straight, you'll limp — and settled the cheetah-head firmly over my own, fastening the suit's collar to the head.

Damn! I had forgotten to open the apartment door. I lunged for it, barely able to turn the knob and swing it open as I changed.

The first thing I always feel is the heartbeat. A cheetah's heart pumps along at almost twice the rate of a human's; it takes me a few moments to get used to it, to feel that it's normal, not like a triphammer going off in my chest.

Better. I used my front paws to kick the door shut.

Colors faded into shades of gray, but it was no loss: My head spun with the heady smells of autumn. A bit of ozone in the air, tangling my nostrils, the sour-sweet odor of leaves decaying in the trees . . . and the wind from the path toward Stratfield carried a whiff of bear. Bear?

I almost shrugged — not a good idea; a cheetah isn't built for shrugging — and bounded down the path. It was on my way, anyway.

About half a mile down the path, I ran into a pack of cub scouts snuffling along, their massive den mother trying to keep them in some semblance of order, failing as two spotted me and tottered over, unsteady on their hind legs.

I wanted to say something like, "Sorry, I don't have time to play," but it just came out as a snarl. The nearer of the two recoiled, then reached out a paw to bat at me.

And was interrupted by an eagle's scream as the eagle scout swooped between us, buffeting the cub with its wings, then climbing, reassuming its position overhead.

The den mother bounded over, either to gesture an apology, make sure I wasn't going to hurt her charges, or both — well, I really didn't have time to find out. If I didn't get a move on, I was going to be late.

I took a deep breath, and ran to the office.

Most of the time, I wear my Wolf to the office, whether I'm coming in for a day or night shift. I know it's not as fast as, say, a Springbok or my Cheetah, but I like to leave my apartment early and take a nice, slow lope to the plant, drinking in the sights, sounds and smells of the woods that surround WearWolf's Stratfield plant-and-office complex. Sometimes, if I leave a bit early, I even stop to grab a bite along the way — nothing larger than a rabbit, of course; it could be someone's child.

That Monday evening, though, I was too close to being late. I'd just been rotated to second shift at R&D Reception, and my inner clock hadn't quite accepted the change.... Although my damn alarm had.

To make things worse, I'd had to get up earlier that Monday, to straighten out some fool in R&D Chief Ambrosius' office who had me scheduled to work the following Friday *night*.

Which was ridiculous. Old Man Parker would've had a fit if he had heard. "All power, magical and otherwise, comes from

being the person you are." If he's said that once, he's said that a thousand times.

After an hour of yelling, screaming, and hair-pulling (mine, not hers—and I can't afford it), I'd gone home to get some sleep about three in the afternoon. I woke up at six-thirty, having slept through my microoster's pleadings, and, as I said, threw on my Cheetah, and sprinted for the plant.

At the main gate, the huge, red-bearded guard set his hammer down, stooped over, and pulled my throat closure apart, muttering the unfasten spell as he lifted the head off.

The chirping of a distant sparrow and the guard's human musk faded away; the late autumn colors became pronounced in the fading light. I straightened, quickly pulling off the tawny pelt.

"Good evening, Mr. Davidson," the guard rumbled, handing the head back to me. I tucked it under my arm, careful of the teeth.

"Am I late?" I was still panting a little from the run over. A cheetah may be fast, but that doesn't mean that it won't tire you out if you push it too far, too fast.

"Nooo." He glanced at the clock in the stone-and-glass cubicle behind him. "But close. You want I should hang the cat up for you here?"

"Thanks, Einar— beware the teeth." I tossed the head to him and followed it with the rest of the pelt, already running for the entrance.

The corridors in the R&D area were almost empty; only a few cleaners and the odd researcher — often very odd — have to work second and third shift.

R&D Reception is a different case. Old Man Parker, who started WearWolf as a room behind his sorcerer's shop, has always felt that it makes sense to keep the company open to freelance designs — twenty-four hours a day, each and every day.

Despite the hassles from the Sorcerers' Guild and the Magical Trade Commission — the MTC is full of Guild people—that bit of stubbornness in running an open shop has paid off. Not all the skill, after all, is in the Guild; there are some very talented amateurs out there. We got the MiniRoc from a walk-in, and I handled the Phoenix myself — do you realize how many fire departments there are in the U.S. alone?

The job may have its drawbacks, but working for the largest manufacturer of zooanthropic apparel does have its plusses.

And normally, either of the night shifts is a plus. Four nights out of five, nobody brings anything in — gives me time to catch up on my reading, play a game or two of chess with one of the Research poltergeists — and on the fifth night it's usually a minor, and unprofitable, variation on some item we already carry.

But every once in a while...

John Honistead was waiting at the R&D Reception office, his long frame leaning against the door jamb.

"How nice of you to finally show up."

I looked at the wall clock. 7:02.

"For two minutes you're going to give me trouble?"

He just smiled, fingering the silver cross on the chain around his neck, and followed me into the office, sat down on the chair next to the suit rack, and began to pull the legs of his WearWolf over his shoes.

I sat behind the oaken desk and began shuffling through the stack of papers that he'd saved for me.

"You in a rush, Johnny?"

Fiction by Joel Rosenberg

He growled, shook himself, and put all fours on the floor as the outfit came to life. His legs became the spindly ones of a wolf...

"Got a date tonight. New lady."

"Seen her in the flesh yet?"

"Nothing but, actually. Soon as I get home and change, we're going gull-hunting over the Sound." He smiled, then sighed. "I bet she looks great in feathers."

He had finally gotten the Wolf skin on, and lifted the head down from the rack. "Oh, almost forgot — you've got an appointment with a Mr. Tepesh. Eight-thirty or so. Said he wants to come by, try to pitch you on a new outfit."

"That's why we have a night shift. Did he say what it was?"

"Nope." Honistead's voice was muffled by the head. "Fasten me up, will you?"

I leaned over, hooked his collar together, and stood back. While Johnny Honistead and I are old friends, it doesn't pay to be too close to someone who's just 'throped; it takes a few seconds, sometimes, to remember that you're really human.

He growled, shook himself, and put all fours on the floor as the outfit came to life. His legs became the spindly ones of a wolf, and the dull, glassy eyes in the head turned liquid and gleaming. Johnny wagged his tail and gave a cheerful bark goodbye as he ran out through the anteroom, nails clicking against the floor in a rapid tattoo.

I went over to the coffee setup in the corner of the office and took the stick of *lignum vitae* and my cup from their respective pegs, pouring some water over the fleck of stone imbedded in the stick's tip, letting the hot, black brew run into the cup. I added creamer, and a bit too much sugar.

As I took a sip, I breathed a prayer of gratitude to Honistead for remembering to prime the Stone. Zooanthropic suits are non-denominational, but Stones are a Christian artifact. I'd have as much luck summoning a djinn or performing an exorcism as I would priming a Philosopher's Stone.

Back behind the desk, I put my feet up, stuck a cigarette in my mouth, and lit it with the hellflame in its gray stone box on the desk, absentmindedly letting the flame rest harmlessly in my palm. Religious magical specificity works both ways, after all. I can't prime a stone, but I hardly have to worry about the flames of a Christian hell.

I shrugged, set the flame back in its container, and spent a while going through some papers, checking requisitions, filling out the calendar — in between puffs and sips. I like the tempo of the night shift — although there's always some talk about closing it down. That's always quashed by the Old Man, when it gets that far. All it takes is one successful, idiosyncratic amateur coming in with a new outfit, to more than cover the cost of manning the desk for a century.

A while later, I put out my tenth cigarette and glanced at the clock: 8:30. That Tepesh person should be in shortly. I put my feet back on the floor, just as the anteroom door squeaked open.

There he stood, tall and graceful in an outfit that was more suited for going to the opera than doing business. He strode up to the desk, a tall, pale man with coal-black hair, and blood-red lips in a fishbelly-white face.

"Oh, pooh." I muttered to myself as I waved him to the seat beside the desk, then spoke to him: "Don't tell me. You want to sell us on a vampire deal, right?"

"Yesss." His long canines made it impossible for him to pronounce sibilants without sounding like a teakettle. "I have recently discovered —"

I interrupted him with a shake of my head, holding up one hand for silence as I lit a cigarette with the other. Not polite, maybe, but I don't have a lot of patience for fools.

"It's obvious what you've discovered." I sighed. "I wish you'd talked to someone before you went ahead. Getting yourself cured is going to cost you quite a bit. You'll probably have to spend the next couple of years as an ox's hindquarter — conservation of matter; you have heard of that? — paying off your priest's bill."

An angry gleam came into his pinpoint-pupiled eyes. "But — but this technique will be cheap. All I have to do izz bite someone and —"

"Three bites, and they're a vampire, too. Right?"

He nodded. "Yessss." He must have been getting upset; the hissing was getting worse.

"Now, look, you've made at least three mistakes, Tepesh. First," I held up a finger — a polite one — "once you bite someone three times, they're a vampire, right? Right. What's to stop your customers from going around, selling their services until your whole potential market — and a small one; I'll get to that — fills up? Hell, in two, maybe three months, you won't be able to give a bite away."

He hissed at that. I should have noticed and backed off, but I didn't think. Too bad, as it turned out.

"Second," I put up another finger, "who wants to become a vampire these days? Granted, you have great physical strength, you can take on a few more shapes than most people can afford. But you're fragile — if you fall the wrong way on a pointed stick, you can die. Or, if you don't get enough wholesome Christian blood to drink. I wouldn't want to insure you against hepatitis, either — the sort of wine you're likely to feed off is not a good bet. You can be killed with a dinner fork, for God's sake! And no matter how long you live, someday something will catch up with you, and where does that put you? In Hell, that's where. Okay, if you reach a priest before somebody runs a popsicle stick through your gizzard . . ."

He rose and stood over me. His lips, redder than anything I'd ever seen, were pulled back from ivory teeth. I added a third finger to the other two and looked up at him while I kept talking.

"Lastly, we produce zooanthropic costumes here. *Costumes*. You put them on, you take them off—okay, so maybe with a little help. On. Off. You see the difference?"

The hissing grew louder as he raised his cape behind him, clutching it tightly in his bony hands.

"So, you've come to the wrong place. Give it up. Or, if you're even dumber than you look, give a call to the folks over at Transmo, Ltd. They might be hard up enough to — *errrrrp!*"

I never saw him move. One moment he was towering over me, the next he had sunk two fangs in my neck. He sucked. It stung, terribly.

He swallowed, gulped, and then a look of indescribable terror came over his face. Tepesh — or whatever his real name was — collapsed to the floor, dead as a stone.

I looked down at my chest, following a thin trickle of blood, and saw nothing except my open shirt. And then I realized — it wasn't my fault. He should have known.

Because The Father of Magic is fair. The protections He has ordained against vampirism are crosses, Hosts, to safeguard His Christian children.

But Tepesh should have known. If I'd needed that kind of protection, I would have been carrying a Host, wearing a cross, something. He should have known I didn't need the Christian protections against vampirism.

He should have known, even though the thing I had left at my apartment was my necklace, the one with the Star of David.

Schmuck...



How much do you know about science in a fantasy world?

by Mike Holthaus

Isn't it a contradiction to mention science and fantasy in a single breath . . . or is it?

Even in a fantasy world, physical laws govern the universe. Most D&D® and AD&D™ campaigns I have been involved with have taken the known (real) world and added magic to it. This one change makes a D&D world radically different from the "real" world, but the addition of magic does not cancel or change the other laws of the universe. I have seen DMs, on several occasions when players point out inconsistencies in their refereeing, say, "This is a fantasy. Anything can happen!" However, this line of reasoning generally does little to soothe an angry player who has just lost his favorite character. In the same way, it is very irritating for a DM to have to explain a simple physical law to a player who has apparently forgotten that water runs downhill — even in a fantasy world.

The following quiz will illustrate the need to know a few of the laws of physics and the need to be aware of a few of the conditions likely to be encountered in an underground environment. I have worked as a mining engineer for eight years and been a player and DM for seven of those years. In that time I have discovered that many people are not familiar with the principles expressed in these questions and answers. There is no scoring system for the quiz, since many of the answers go beyond a simple "yes" or "no" and can be expressed in many ways. The important thing is to realize at least why your answers are basically correct or incorrect. These questions may also inspire a few DMs with some nasty ideas to spring on unsuspecting players.

Malrob the Maroon, a wandering wizard, is attacked and seized by a very large roc. He is carried high into the air before he manages to wiggle free of the roc's grasp. The DM informs Malrob, "Well, you're out of the frying pan and into the fire, because you are now 3,000 feet in the air and dropping like a stone."

Malrob replies, "No sweat. I have a fly spell for just such an emergency as this." The DM and Malrob now launch into a lengthy "discussion" about falling, terminal velocity and various other aspects of physics and fluid mechanics.

1. Does Malrob throw his fly spell in time? If not, why not?

2. If so, what is the result of this?

A mixed party of players encounters an underground orc lair. The lair contains large amounts of combustible materials such as old wooden tools and weapons, clothes, and jars of oil. After a strategy conference the players decide to throw several fireballs into the lair and set fire to as much of the stuff as possible. In the ensuing confusion, they will charge the orc king's throne to kill him and his retainers. After the rest of the orcs scatter in panic and confusion, party members may loot what is left at their leisure.

3. What is wrong with this plan?

You are with a party of players exploring a dungeon. As you descend, you notice that your torches, which normally burn with a reddish-orange color, now have a blue cap on their tips.

4. Should the characters ignore this and press on, or should they consider another course of action?

One player, after his character suf-

fered through several gas explosions, remembered hearing about canaries being used by old-time miners to detect dangerous gases. The next expedition sets forth with birds in hand, confident that they need not fear a gas explosion.

5. As the DM, should you curse the players for spoiling your fun, or should you chuckle silently to yourself?

A party of adventurers is exploring a dungeon deep beneath a lake. As the party enters a chamber, a heavy steel door on the opposite wall starts to swing open very slowly, and water is seen spurting out from the edges. Five of the six members of the party are fighters, all with 18 strength. Acting quickly, they rush to hold the door and try to push it shut. The sixth member, a magic-user, urges them on but begins casting a water breathing spell, just in case. At this point the DM says, "You're all as good as dead. There is no way you can hold that door, and water pressure will kill the magic-user at this depth of over 1,000 feet."

6. What would you, as a player, say?

Ragnor, a burly fighter, can lift 450 pounds. He spies a roughly spherical rock about 2 feet across and decides to pick it up and move it.

7. Does Ragnor lift the rock, or does he get a hernia trying?

Almost everyone will carry at least 50 feet of rope on an expedition.

8. How much does a half-inch-thick rope, 50 feet long, weigh?

9. How much weight will it take to break such a rope?

You are with a group of explorers deep in a cave and you come upon a pile of rubble where the roof has caved in. Most

A. Take this quiz and see!

of your party wants to turn back.

10. *Should you turn back, or should you not be overly concerned, and why?*

Again, your party is in a dungeon area where the roof above you looks ready to fall in on your heads. A dwarf in your group asks for a boost up. He strikes the roof sharply with his war hammer and feels it with his bare hand.

11. *Does he know what he's doing, or is he just another crazy dwarf?*

You are leading an expedition deep into a dungeon and come upon a very large room that has wooden posts holding up what appears to be a very shaky roof. Following your dwarf's advice, you press on regardless. In the middle of the room, the DM rolls some dice, chuckles, and informs you that the roof has caved in suddenly, crushing the entire party.

12. *As party leader, should you argue vehemently with the DM, or rap the dwarf player sharply about the head and shoulders for his foolish advice?*

A horse carrying a character fleeing from a dragon gallops toward a chasm 30 feet wide. Not hesitating for a second, the rider urges his mount to maintain full speed and prepares to jump.

13. *Are his chances good, bad or indifferent?*

Olias the thief comes upon a small chest filled with neatly stacked gold coins. The chest is 12" x 6" x 6", and Olias can carry 200 pounds.

14. *Can he carry the chest and all its contents?*

A party leaving a small room with only one entrance/exit triggers a trap that drops a door into place, trapping a character on the other side. Having no tools, the rest of the party decides to return to town for a magic-user with a passwall spell. The room is a 10-foot cube, and the party takes two days to return.

15. *Will the trapped character be alive, or dead of suffocation, when they get back?*

Olaf the Unbathed, taking a trip on a sailing ship, watches an enormous whale approach until it is about 120 yards away. Figuring he can't miss a target of such great size, Olaf pulls out his trusty spear and lets fly.

16. *What are his chances of hitting the whale at that distance?*

Olaf's ship later sinks, and he is forced to shed his armor and tread water. The DM tells Olaf he will roll dice every 6 hours to see if a ship passes.

17. *How many chances should Olaf get before he can tread no more?*

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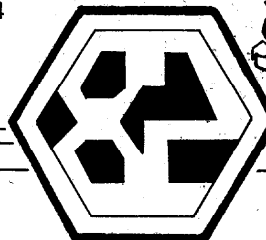
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Answers on page 71

Spring 1982

GAMING MAGAZINE

This is a wholesome product that meets all recognized standards for quality. Standard packaging standards have been strictly adhered to in the manufacture of this product.

CONTENTS: 1 Magazine
INGREDIENTS: Paper, ink, BHT (a preservative)

GAMING MAGAZINE

Welcome to the premiere issue of GAMING MAGAZINE, a publication destined to set new standards of standardization in the hobby of gaming.

GAMING MAGAZINE is the first *generic* gaming magazine. You know all those white boxes and cartons in the grocery store, with big black lettering like "PEANUT BUTTER," "FACIAL TISSUE," and "CORN FLAKES"? What you get inside is the same stuff other companies sell in fancy containers with a little bit of fancy flavoring and some weird chemicals. That way they can make you think you're getting something special for your money, and they can charge ridiculous prices.

What you get inside GAMING MAGAZINE is basically the same stuff the other game publications contain, but without all the frills. Here are just a few of the things you *won't* find on the pages of GAMING MAGAZINE:

Table of contents. Who needs it? All you gotta do is look through the magazine and you'll see everything that's in it. Why do you think your deity gave you eyes, anyway?

Page numbers. Who needs 'em? If you *really* want to know where page 26 is, just start counting. You *can* count, can't you?

Big headlines and titles. What's the sense of using titles so big you can read 'em from across the room? Do you know *anybody* who reads a magazine from across the room?

Artwork. The frilliest frill of all. Magazines are supposed to be for *reading*. You can't *read* a piece of artwork. Enough said.

Advertising. Another waste of space. We don't care about all those brand names, fancy packages, and lofty claims, and neither should you. We admit our product is nothing fancy, nothing special, and we will only accept advertising from companies that feel the same way about their products.

You won't find any specialized articles inside GAMING MAGAZINE. Never again will you see fit to complain to the editor because he printed an article on a game you don't know anything about. Every article in GAMING MAGAZINE is spe-

cially tailored to fit our *entire* audience, because every article can be used with any and all games on the market today. In upcoming issues you'll be treated to extensive examinations of such all-encompassing subjects as "What to wear for a night of gaming," "How much sleep to get the night before the Big Game," and "What to do if you can't make up your mind which game to play."

You won't find any strongly worded opinion pieces in GAMING MAGAZINE. It's a proven fact that nobody cares as much about a person's opinion as that person. This magazine will not cater to know-it-alls and egomaniacs. If we ever publish an opinion article, it will be one that carefully examines both sides of an unimportant issue and comes to no conclusion whatsoever.

Generic products were conceived out of an appreciation for the plight of the consumer, a respect for the individual. We've made that outlook a part of our philosophy of magazine production. We feel that nothing should stand in the way of direct communication between authors and readers, so we don't edit anything we publish. If a writer wants to misspell every word longer than five letters and do his entire article in three-word sentences, why not? What's important is whether the reader understands the writer—and how can you *not* understand a three-word sentence? The only place in GAMING MAGAZINE where you'll find big words and long sentences is in this column, which you probably aren't reading anyway.

We don't waste any space on transitions from one topic to another. If we want to run our generic gossip column right on the tail end of our generic editor's column, we'll do it. Just like this.

Rumor has it that a certain manufacturer is feverishly developing a new set of rules for a topic that has already been used in at least 20 other games. There's a big push on to get it finished in time for some big convention or whatever where at least three other companies will release virtually identical products.

Hot question: Which two employees of competing game companies spent three days in adjoining booths at a convention

and didn't say one word to each other?

According to an extremely noncommittal source, someone who works as a designer for a large or small game company considers him or herself to be an unappreciated genius who isn't understood by the people who run the company. This person has actually thought about threatening to quit. Who could it be??

This one may be hard to believe, but a game company is actually planning to file a lawsuit against another game company because of something or other. No, we aren't making that up.

Gaming is a great way to develop new relationships. In fact, we just found out that you know who is now so serious about you know who, and vice versa, that they'll only play you know what with each other from now on — and they *promise*. Remember, you read it here first.

This last rumor wasn't told to us directly, so we can't vouch for its accuracy, but it's too good to pass up. It seems that somebody has the idea that what the world needs is *still* another magazine about games, and they're very close to publishing the first issue. Gossip columns aren't supposed to contain opinions, of course, but this is one bit of information we just *have* to comment on. We don't have to even lay eyes on this upstart magazine to see it for what it is: a blatant, shameless attempt to horn in on the gaming market with yet another substandard, unimaginative product for people to throw their money away on. Can't anybody come up with anything *original* any more?

Gosh, it looks like we're just about out of space for this issue. But there's enough room left for us to give you a look at what you've got to look forward to. Upcoming issues of GAMING MAGAZINE will include articles like these:

My favorite games, by The Editor

My favorite small games, by The Editor

My favorite big games, by The Editor

How to win

How to avoid losing

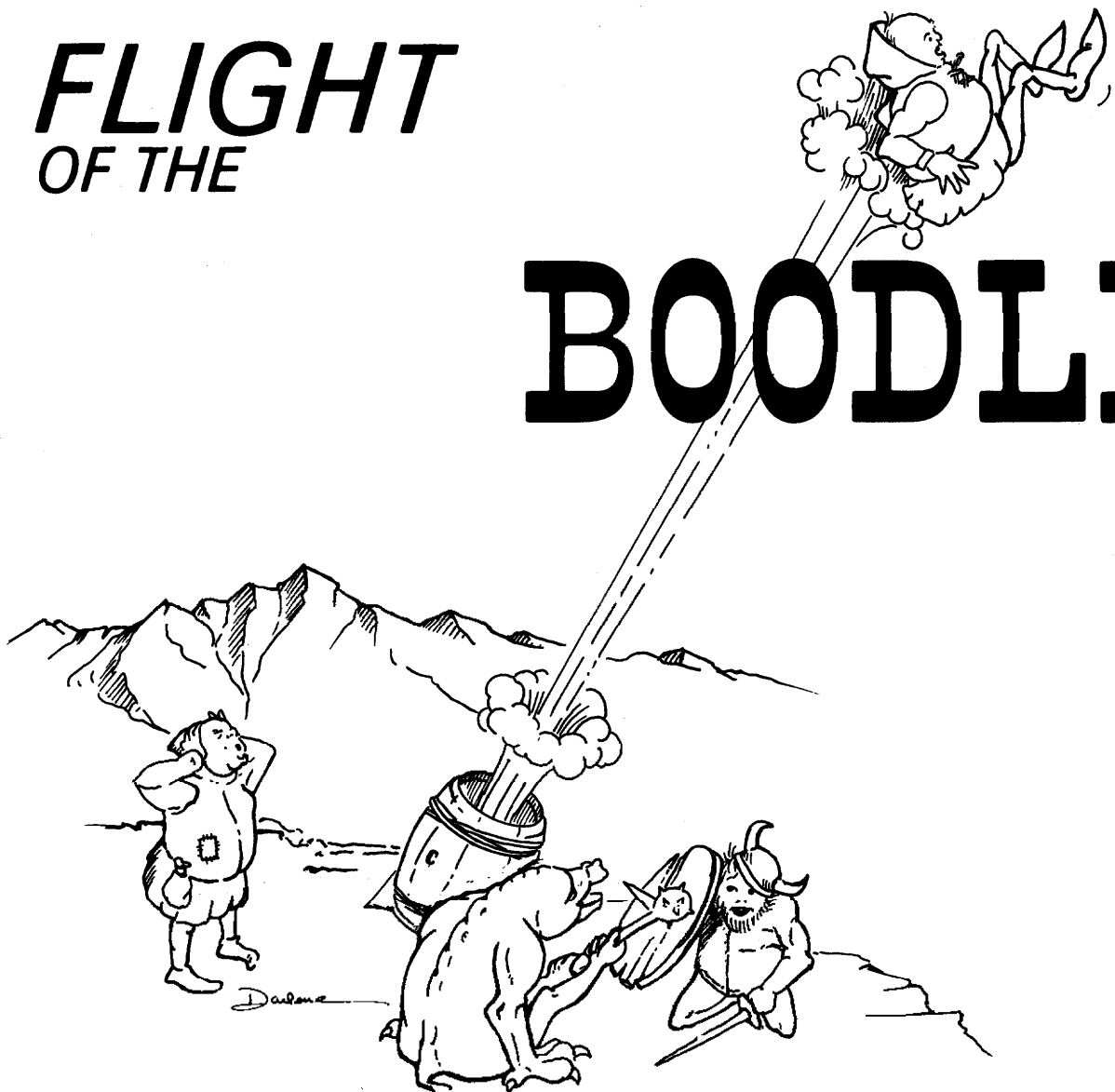
The science of selecting junk food

New variant: Gaming without lights

How to end an article gracefully

FLIGHT OF THE

BOODLES



A fun game for two humans

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FLIGHT OF THE BOODLES is a game for one or two players that recreates the Boodles' dramatic journey through the Grumjug-infested passes of the Snagrock Mountains.

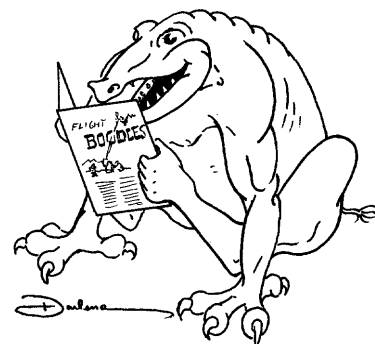
In a two-player game, one person selects a Boodle force and commands it from the valley on one side of the gameboard, through the mountains to the valley on the other side of the board. The other player selects and commands Grumjugs, which attempt to destroy the Boodles before they reach their promised land where the Paxberry tree blooms forever.

Rules for solo play are also provided.

Detach the heavy stock sheet from the rest of this issue of *DRAGON™* Magazine. Separate the game board from the counter sheet and cut out the counters; keep the red Boodle counters separate from the green Grumjug counters. If you wish to play a solo game, turn to the section marked, "Rules for solo play." Two six-sided dice are needed to play either version.



Order of play
 Assign sides
 Roll for Boodle starting valley
 Select forces
 Grumjug player deploys force
 Boodle player deploys force
 Boodle turn:
 Move Boodlepieces
 Boodlefighters attack
 Boodlewiz casts spell
 Grumjug turn:
 Grumjug reinforcements arrive
 Move Grumjug pieces
 Grumjugs attack



Two-player rules

Set-up

Decide who plays the Boodles. (The other player plays the Grumjugs.) The Boodle player rolls one six-sided die to determine where the Boodle force begins the game: Boodles start from the valley by the green FLIGHT OF THE BOODLES logo on rolls of 1, 2, or 3 and

move towards the valley by the red BOODLES logo; on rolls of 4,5, or 6 the Boodles begin the game from the red valley and move toward the green valley.

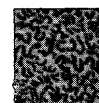
Valleys are located on either end of the board in the two rows of squares colored green. Other terrain — mountains, mountain passes, and the Grumking fortress — is represented by different colors.



Valleys



Mountains



Mountain passes



Grumking fortress

Force selection

Both players select their forces in secret. The "cost" of different types of counters varies. Players choose any combination of counters for their force they wish. However, the total "cost" of the counters must not exceed the limits allowed for the scenario they play. Beginning players are advised to play Scenario 1. Cost factors for counters are listed in Tables 1 and 2, along with a summary of the characteristics described below.

Scenario Cost Limits

Scenario Number	Boodle Limit	Grumjug Limit
1	35	36
2	47	48
3	59	60
4	71	72

Note: Besides cost limits, players cannot attempt to construct a force requiring more of a different type of piece or pieces than provided with this game.

Table 1
Boodle Counters

Type	cost	Number Included	Movement	Hits On	Victory Points
Boodles	1	16	1d6	--	1
Boodle Fighters (Boodlinos)	4	10	1d6	1-3	1
Bloodleblastors (Bombastaboodle)	4	7	carried	automatic	0
Boodle-wizard (Hoakboodle)	6	6	1d6	1-3	1
Boodle Queen (Boodlettah)	0	2	1d6	--	4

Table 2
Grumjug counters

Grumjug	3	20	1-4	1-3, 1-5	n/a
Grumbuggy (Grumjig)	3	10	1-4	--	--
Grumbomb (Grumwomp)	3	12	carried	automatic	--
Grumking (Hah-Grumjug)	0	2	0	--	--

initial counter placement

After both players select forces, the Grumjug player places the beginning Grumjug force on the board. Grumjug pieces may only be put in mountain passes (color squares) and in the Fortress of the Grumking. Grumbombs set on the board may be either activated or unactivated, at the Grumjug player's discretion.

After Grumjug pieces are located, the Boodleplayer places the Boodlepieces in the starting valley. Up to three pieces may be placed on any given square at the start of, or during play.

Counter descriptions

Different types of pieces move according

to different restrictions, as described below. Several basic movement rules apply to all pieces, however.

— Movement always is optional: Not all pieces must be moved during the movement phase of a round, and pieces may move up to their maximum movement allowance.

— Movement allowances cannot be transferred from one round to another, or from one piece to another.

— Pieces can move from the square they occupy to any adjacent square, horizontally, vertically, or diagonally, except where prohibited.

— Pieces cannot move onto or through squares occupied by a "living" foe. Only Boodles, Boodlefighters, Boodlewizzes,

the Boodlequeen, and Grumjugs are considered "living."

— No pieces may move into the Snagrock Mountains. Boodle pieces, however, may be blasted over mountains by a Boodleblaster, as described below.

— Boodle pieces may move into and out of their starting valley during the game. Grumjugs may move into and out of the Fortress of the Grumking. However, Grumjug pieces may not move into either Boodle valley, and Boodle pieces may not move into or through the Grumking fortress.

— Only three pieces from one side may occupy the same square at the end of the movement phase of a player's turn.

BOODLES

There are four different types of Boodlebeings (*Boodles*, *Boodle fighters*, *Boodle magicians*, and the *Boodle queen*), and one piece of Boodle equipment (*the Boodle Blaster*).

The movement rate for Boodlebeings varies with each turn. The Boodle player determines the movement rate for all Boodles at the beginning of the Boodles' turn by rolling two six-sided dice. The higher of the two results is the maximum number of squares any and all living Boodles may move during the movement phase of that turn.

Individual characteristics of the Boodle pieces are:



— **Boodles** can only move — they do not participate in combat (except as victims) or cast spells. The Boodle player receives one victory point for each Boodle that reaches the finishing valley.



— Only **Boodle fighters** can initiate combat. Boodle fighters destroy adjacent Grumjugs on a roll of 1, 2, or 3. Each fighter that reaches the finishing valley is worth one victory point.



— Only **Boodle wizards** have magic powers to cast spells. Each Boodlewiz may attempt to cast a *Grumjigjam* spell during the spell phase of each Boodle player's turn by rolling a six-sided die. On a roll of 1, 2, 3, or 4, the spell works.

This has two effects. First, any Grumbuggies within three squares (mountains included) of the Boodlewiz cannot move during the upcoming Grumjug turn. Secondly, any Grumbuggies moving to within three squares of the Boodlewiz are immediately frozen and cannot move for the rest of the turn. Note: The spell lasts only during the movement phase and affects only Grumbuggies, not individual Grumjugs. Grumjugs may still move and attack normally, and Grumjugs located with an immobilized Grumbuggy may still attack if adjacent to a Boodle piece. A Boodlewiz earns one victory point for reaching the Boodles' finishing valley.

— **Boodleblasters** are not living beings. Rather, they are *things*, transporters that look much like large iron mortars. Unlike mortars, Boodleblasters safely shoot Boodles, Boodle fighters, Boodlewizzes, and the Boodle Queen about the game board.



Each Boodleblaster may blast one or two Boodlepieces up to 3 squares in the movement phase of the Boodle player's turn. The blasted Boodlepieces may travel over mountains and over squares occupied by Grumjugs, Grumbombs, and Grumbuggies. They cannot land on squares containing opposing pieces.

The Boodle player picks the squares the blasted pieces will land on. Any two Boodlepieces, including "unset" Boodleblasters (see below), may be blasted simultaneously to different squares by the same blast.

A Boodlewiz magically enchanted Boodleblasters, so they are lightweight and easily carried by Boodlebeings. Boodleblasters may be picked up and transported about the board by any Boodlebeing, until the Boodleplayer wants to use the piece. Then, the Boodleblaster must be "set." The magic spell wears off once a Boodleblaster is set; this causes the Boodleblaster to once again become so incredibly heavy that it cannot be moved for the rest of the game.

Boodleblasting is done during the movement phase of the Boodleplayer's turn, and costs no movement points. Any Boodlebeing occupying the same square as a Boodleblaster may set the device at any time during the Boodlebeing's movement phase. However, a Boodlebeing may only be blasted at the beginning or the end of its movement phase; the Boodlebeing's movement allowance cannot be split so that part is used before and part used after the blasting. (See "Answers to many of your frequently asked questions about 'Flight of the Boodles.'")

Boodlepieces may move into, or remain in, a square occupied by a Boodleblaster without being blasted. Grumjugs also may move into a square occupied only by a Boodleblaster. But Grumjugs cannot destroy, carry or be blasted by a Boodleblaster.



— **The Boodle Queen** also may only move. The queen, however, is worth 4 victory points if she is successful in reaching the new valley. (Note: Two queens are provided, but only one is used during play. The other is a spare.)

GRUMJUGS

The four types of Grumjug counters are *Grumjugs*, *Grumbuggies*, *Grumbombs* and the *Grumking*. Only Grumjugs and Grumkings are living pieces, and only the Grumjug is involved in the game — the Grumking is included only for color and stays in the Fortress of the Grumking for the entire game.



Grumjugs can both move and attack to defend the mountain passes from the Boodle horde. Grumjugs may attack any adjacent Boodlebeing. (See rules for combat below.)

Grumjugs may move one square during the movement phase of the Grumjug player's turn. This movement allowance increases to up to four squares per turn if the Grumjug is driving a Grumbuggy.



Grumbuggies are Grumjug vehicles. They do not attack, nor may they be attacked, or driven, by Boodlepieces. Only Grumjugs may drive Grumbuggies, although a Grumbuggy driven by a Grumjug may also carry a Grumbomb or a

second Grumjug.

Grumjugs take possession of Grumbuggies by moving onto the square occupied by the Grumbuggy. Moving onto a square occupied by a Grumbuggy uses a Grumjug's entire movement allowance for a turn. However, once the Grumjug moves onto the Grumbuggy it may drive the Grumbuggy up to four additional squares that turn, and each subsequent turn the Grumjug remains on the Grumbuggy. Grumbuggies carrying more than one Grumjug, or a Grumjug and a Grumbomb (Grumbuggies cannot carry other Grumbuggies) may stop to discharge one Grumjug or the Grumbomb during the course of movement, and then continue on. Grumjugs dropped off in this manner may move up to one additional square, if they have not already moved alone during the turn. (For more variations of this rule, see "Answers to many of your most frequently asked questions about 'Flight of the Boodles.'")

Combat

Pieces moved by one player can attack only during the combat phase of that player's turn. All attacks are individual: One single piece attacks a single opposing piece, although more than one piece could attack a given opponent during the same round if the prior attacks are unsuccessful.

Combat is optional, and a piece must be adjacent to an opponent to initiate an attack. The attacking player chooses the order of opponents to attack during a round, with one exception: When a Grumjug is adjacent to a square where Boodlebeings are "stacked" — where the square is occupied by more than one Boodlebeing — the attacker must attack any and all Boodle fighters in the stack

first, before attacking Boodles, Boodlewizzes, or the Boodle Queen.

The attacker rolls one six-sided die and consults the Combat Table (below) to determine the outcome of the attack.

Combat Table		
Attacker	Defender	Hits on
Boodlefighter	Grumjug	1, 2, 3
Grumjug	Boodlefighter	1, 2, 3
Grumjug	Boodle,	1, 2, 3, 4, 5
	Boodlewiz,	
	Boodle Queen	

Successful attacks destroy and remove the defender from play. However, all defenders receive a simultaneous counterattack, using the above table, except for Boodles, Boodlewizzes and the Boodle-Queen. Successful counterattacks re-

Grumbombs are death traps. Everything — Boodlepieces and Grumpieces — moving into a square occupied by an activated Grumbomb is destroyed.

Each Grumjug may carry one Grumbomb at a time. Grumbombs that are not activated may be picked up and carried and later discharged at will. But once set, Grumbombs cannot be moved, and remain activated for the rest of the game.

Grumbombs must be set in the movement phase of the Grumjug player's turn by a Grumjug occupying the same square as the Grumbomb. Setting a Grumbomb uses none of the Grumjug's movement allowance, but the Grumjug setting the Grumbomb must immediately move out of the square or be destroyed: A Grumjug that is not riding a Grumbuggy will be destroyed if it moves onto a square occupied by a Grumbomb and activates it during the same turn.

Grumjugs on Grumbuggies may split their increased movement allowance around the acts of picking up, carrying and discharging Grumbombs: A Grumjug could move onto a square occupied by a Grumbuggy (using its solo movement allowance), drive the Grumbuggy onto a square occupied by an unactivated Grumbomb, pick up the Grumbomb, take it on the Grumbuggy to another square, discharge and activate the Grumbomb, and drive away.

Only Grumjugs can carry or activate a Grumbomb. The Grumjug player cannot set Grumbombs so that no clear (unblocked by Grumbombs) path exists between the two valleys. However, the clear path may be very convoluted, and may be "blocked" by Grumjugs, Grumbuggies, and unset Grumbombs.

At the beginning of each Grumjug player's turn, the Grumjug force receives one additional piece as a reinforcement. The Grumjug player chooses from among the unused Grumjug counters, starting the reinforcement in the Fortress of the Grumking. The reinforcement may be moved that turn, during the Grumjug movement phase.

The Grumjug player receives no reinforcements if more than three pieces (excluding the Grumking) are in the Fortress at the beginning of the turn.

Boodles receive no reinforcements during the game.

move the attacker from play, even if the initial attack succeeded. (In that event, both pieces are removed from play.)

A successful attacker that survives counterattacks may continue to attack other adjacent pieces until it is unsuccessful or destroyed by a counterattack. An attacker that misses can make no more attacks during that round.

Attacks cannot be made against pieces in the opponent's "home" territory: Grumjugs cannot attack Boodlebeings in the starting valley; Boodle fighters cannot attack Grumjugs in the Fortress of the Grumking. However, Grumjugs in the Fortress may attack Boodlebeings and Boodle fighters in the starting valley may attack Grumjugs; in these instances, the defending piece gets a counterattack.

How to tell when the game is over

The Boodleplayer receives victory points for each piece moved into the finishing valley, as follows:

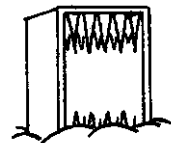
- Boodle — 1
- Boodle fighter — 1

- Boodlewiz — 1
- Boodle Queen — 4

The Boodleplayer wins by amassing four victory points.

The Grumjug player wins by destroying all Boodlebeings or by placing the

Boodleplayer in a position where no Boodlebeings can move without being destroyed. If all Boodle pieces remaining on the board are not moved out of the starting valley for three consecutive turns, the Boodleplayer forfeits.



Rules for solo play

In the one-person version of *Flight of the Boodles*, the size of the Boodle force is smaller and Grumjug actions are controlled by random chance. Combat, character capabilities and playing sequence remain the same. Rule modifications are described below.

SELECTING THE GRUMJUG FORCE:

The Grumjug force begins the game with at least seven pieces. For each of those seven pieces, the Grumjugplayer rolls a six-sided die three times to determine the type of piece and its initial location on the game board. The first roll indicates the type of piece: Rolls of 1 through 4 produce a Grumjug; rolls of 5 or 6 produce a Grumbomb. The second and third rolls are cross-indexed on the chart below to locate the new piece on one of the 18 numbered squares on the gameboard.

Second Roll
(read across) **1 or 2 3 or 4 5 or 6**
Third Roll
(read down)

1	1	7	13
2	2	8	14
3	3	9	15
4	4	10	16
5	5	11	17
6	6	12	18

A Grumbuggy can be placed on any square where a Grumjug starts the game. If a Grumjug and a Grumbuggy already occupy a square and that square is again rolled as the starting square for a Grumjug, the second Grumjug may be placed on the Grumbuggy, too. If a square is already occupied by three pieces, make the second and third rolls again until an

eligible square (one occupied by none, one or two pieces) is rolled.

Grumbombs are presumed to be set when placed on the board, unless a Grumjug also occupies the square. The Grumbomb becomes activated at the start of the next Boodle turn — if a Grumjug remains on the square after activation, it is destroyed.

SELECTING AND PLACING THE BOODLES

Select one of these two Boodle forces:

- One Boodlewiz and one Boodleblaster; or
- Two Boodlefighters and one Boodleblaster.

Locate the Boodle force anywhere in the starting valley (which is selected as in the two-player game).

PLAYING THE GAME

Boodle movement is determined at the beginning of each turn. Roll two dice; the higher of the two results is the Boodlebeings' movement rate for that turn.

The rest of the Boodle sequence remains as in the two-player game.

Grumjugs receive one replacement at the beginning of each Grumjug turn. Roll a die to determine the type of Grumjug replacement:

1, 2, or 3 = Grumjug; 4, 5, or 6 = Grumbomb.

Place reinforcements on the board with the two-roll table used to place the initial Grumjug force. Replacement Grumjugs may be started on a Grumbuggy if a Grumbuggy is not already on the square.

Grumjugs move automatically toward the nearest Boodlepiece. If a Grumjug is the same number of squares away from two Boodles, roll to determine which Boodle the Grumjug moves toward.

Combat is conducted as in the two-player game.

HOW TO TELL WHEN THE GAME IS OVER

The Boodles win if any Boodlepiece reaches the finishing valley.

The Grumjugs win by destroying all Boodles on the board.

Answers to frequently asked



FLIGHT OF THE

What Is a Boodle?

A Boodle is a piece in this game that resembles a pawn in chess. It can't do much, isn't worth a lot, and usually gets wiped out so the Queen can survive.

No, what are Boodles?

Boodles are a race of beings.

Wait a second. I'm confused. You've got Boodle and Boodles, Boodlethis and Boodle-that. What's the difference?

Hmmmm. This may not be easy. Boodle and S can be both generic and specific. A Boodle, for example, is a pawn-like piece in the game *Flight of the Boodles*, and any piece in the Boodle force can also be termed a Boodle.

That's still confusing.

You should have seen the original version of the game, done by C. C. Stoll, if you want to see confusing. He called the Boodle fighters *Boodlinos*, and had a whole lot of other names for the Boodle and Grumjug pieces. We got confused, so we changed some of the names of the pieces to reflect their functions.

Actually, C. C.'s original names aren't that confusing, once you learn the game. So, we've included a special Translation Table. You can use the original names once you learn the game, and nobody will be able to figure out what you're talking about, unless they buy this magazine (which we'd be happy to sell them).

Why are they fleeing?

According to C. C. Stoll, "The advance of the foul Rotsnort Plague continued westward, and decay and snorting consumed all creatures in its path." The Boodles were in the path of this stuff, so the Boodle Queen, the *Boodlettah*, called a big meeting, and the Boodles decided to leave their homeland.

The Boodles traveled across the desert wastes, splitting into three groups, C. C. says, hoping to improve their chances of finding an lasting supply of Paxberry Trees.

What's a Paxberry Tree?

It's the only thing you eat if you're a Boodle.

What happened to the other two groups of Boodles?

They seem to have vanished mysteriously, although we're thinking of presenting their story in sequel games, "Plight of the Boodles" and "Might of the Boodles." The third group, the one led by the Boodle Queen herself, was forced southward by a blinding sandstorm. As C. C. puts it: "These Boodles at last came to the central passes of the Snagrock Mountains ... the realm of the dread Hah-Grumjug and his malodorous minions..."

Hey, this is the April Fool's issue — Is this a joke?

Nope.

Yeah, but these counters look kinda flimsy. Is this just another ruse to get us to buy more magazines?

We'd never think of doing such a thing.

And this game board — what are the numbers for? They aren't mentioned at all in the rules.

You didn't read far enough. The numbers are for use in the solo version of the game. Unless you're playing by yourself, don't worry about it.

How come the board has two valleys?

The Boodles start the game in one valley and try to reach the other.

Does it make any difference where the Boodles start?

The Boodles can start in either valley. The possible paths to the other side are different, depending on which valley the Boodles start from.

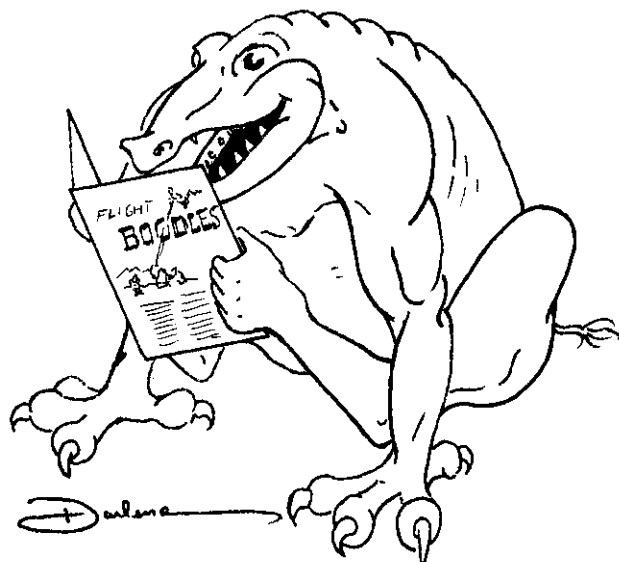
How do we determine who plays Boodles and who plays Grumjugs?

Take the extra Grumking counter and flip it. If it lands face up, you'll have to decide among yourselves. If it lands face down, flip it again.

Can more than one Boodleblaster blast during a turn?

Yes. And, the same Boodleblaster can be used more than once during a turn.

many of your questions about BOODLES



And, a Boodlebeing can be blasted by more than one Boodleblaster during a turn. Think about that for a while.

Hmmmm. Can Boodleblasters ever be destroyed?

Nothing lasts forever. (If this copy of the game doesn't, just send us \$4.50 and we'll send you another one.) But equipment in *Flight of the Boodles* usually won't be eliminated. The only way equipment can be taken out is if it is deliberately moved into a square occupied by a set Grumbomb. You can do that if you like. But remember, this game isn't called "Flight of the Lemmings."

A Grumjug driving a Grumbuggy can split its movement around the setting or discharge of a Grumbomb or another Grumjug. But a Boodlebeing cannot split movement before and after being blasted by a Boodleblaster. Isn't this unfair?

Being blasted is by definition a traumatic experience. Talk to anyone who's blasted.

Why can't the Boodle player leave the Boodlepieces in the starting valley for more than three consecutive turns?

Let C. C. answer that one: "It is conceivable that some low-grade Boodle player, seeing that victory was impossible, would race his troops back to the

start valley and leave them there, claiming a draw."

Low-grade player? There are high-grade players?

You betcha. "Flight of the Boodles" may appear to be a simple game, but there are many possible strategies and combinations of outcomes.

The Boodles don't have much of a chance, do they?

That's what Pharaoh thought about Moses, eh? Until the Red Sea, that is. Remember, Boodles have the Boodleblaster, which can send them over mountains — and Grumbombs — to thwart the best-laid Grumjug plans.

The Grumjigjam spell can also throw a monkey wrench into the evil desires of the GrumKing. And, Boodlefighters can protect the other pieces and break through a Grumjug defense in the final push to the finishing valley.

In case you're still wondering about strategy, here are some tips:

— Good luck winning if the Boodle Queen is destroyed.

— Advancing in one big force can work, but deploying your troops can also be effective. A single Boodle can force the Grumjug player to decide whether to commit forces to go after it.

— Watch out for the Fortress of the GrumKing.

Hey, what about me? How 'bout some tips for the Grumjugs?

Get a lot of Grumbombs and set them so the Boodlepieces must advance through one of the passes.

What if the Boodleplayer has a lot of Boodleblasters — couldn't the Boodles just blast over the Grumbombs and speed off to victory?

You said it, not me.

Well, what else can I do?

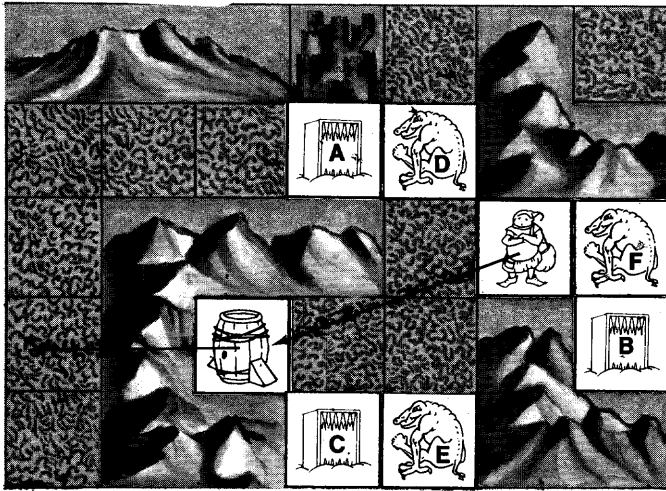
Try holding your forces back, so they're outside the range of Boodleblasters and Boodlewiz's Grumjigjam spells. Or, you could:

— Keep the Boodles under pressure, forcing them to set and commit their Boodleblasters early or use Grumjigjam spells. The latter don't work one-third of the time, which are good enough odds for horse racing.

— Try an early push to capture the Boodle Queen or a Boodlewiz. Sometimes the best defense is a good offense.

— Don't rely too much on reinforcements, unless you can seal off the side of the board away from the Fortress of the GrumKing.

Examples of play

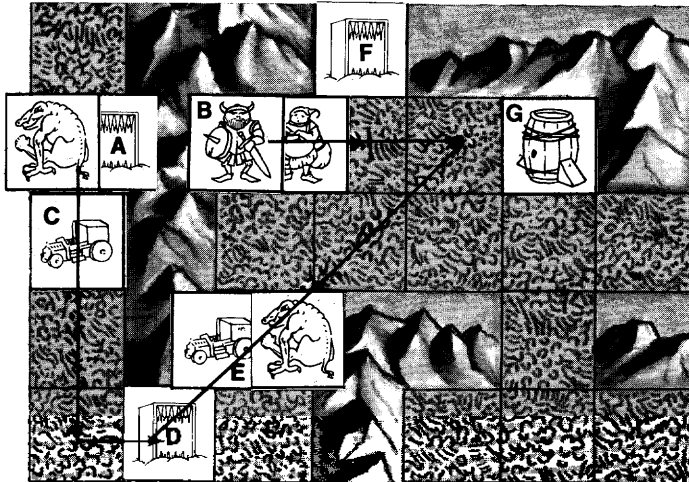


EXAMPLE 1

EXAMPLE 1

Bravery is indeed needed to play the Boodle side. In this example, a lone Boodle attempts to make a daring dash past the Fortress of the Grumking, where reinforcements have blocked all means of escape — save one. The Boodle's route is blocked by Grumbombs (A, B, C), and by Grumjugs (D, E, F). The Boodle must make it to the Boodleblaster three squares away on its next turn, or face certain *death*: A 1 or a 2 will leave it within range of the hungry Grumjugs!

The Boodle player rolls for movement at the beginning of the Boodle turn, and rolls a 4! The Boodle moves to the Boodleblaster, and blasts over the mountains to safety.

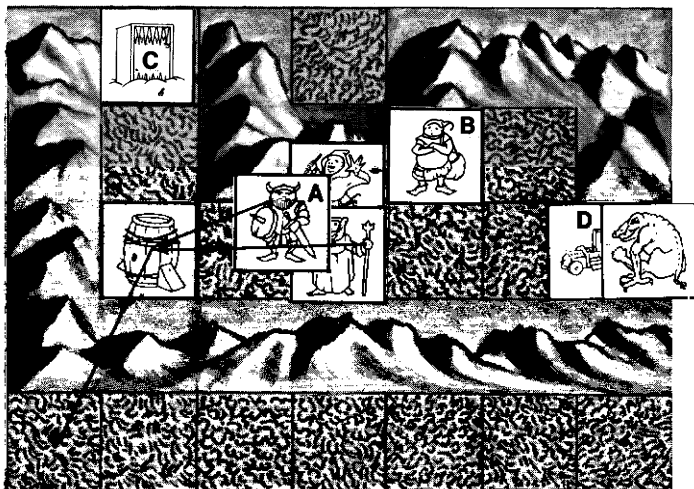


EXAMPLE 2

EXAMPLE 2

A Grumjug carrying an unset Grumbomb (A) is hot on the trail of a small fleeing Boodle party containing a Boodle and a Boodle fighter (B). The Grumjug takes the Grumbomb one square to a waiting Grumbuggy (C), moves three squares, where the bomb is set and dropped off (D). The Grumjug uses the final part of its movement to move one more square (E). The Boodle party is safe for the time being, since the Grumjug is still out of range.

The Boodles cannot escape through the pass (F) that is blocked by a Grumbomb already set, so they hope to reach the Boodleblaster (G). But, at the beginning of the Boodle turn, the Boodle player rolls only a 2, not enough to reach the blaster. The Boodle player declines to move towards the Grumjug and initiate combat. The Grumjug player has no such reservations, and engages the Boodles, taking the fighter first with a roll of 1, but failing to destroy the Boodle, by rolling a 6. The Boodle then escapes on its next turn by using the blaster.



EXAMPLE 3

EXAMPLE 3

A Boodle force consisting of the Boodle Queen, a Boodle fighter and a Boodle wizard (A), along with a solo Boodle (B), is trapped between two mountain ranges. The Boodles cannot move over the set Grumbomb (C) and elect not to engage the Grumjug (D), because this would endanger the Queen. The Boodle player rolls a 2 at the beginning of the turn, enough for the Queen, wizard and fighter to reach the blaster. However, if the Queen, wizard and fighter blast over the mountains, the solo Boodle will be left defenseless. The Queen and fighter move onto the blaster and blast to safety, but the wizard stays behind to cast a spell. A 4 is rolled and the spell works, freezing the Grumbuggy the Grumjug is riding. The Grumjug still moves, but only one square, not enough to be able to engage either the Boodle or the Boodle wizard.

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The Jester

A comical,
clever,
charismatic
new NPC

by Roger Moore

Jesters are adventurous non-player characters with an overwhelming sense of the absurd. They roam from place to place, telling tales, pulling practical jokes, insulting the most fearsome of monsters and characters, and generally making nuisances of themselves. Because of their outlook on the world and their special powers, they may prove potentially useful (or annoying) to adventuring parties.

Any human or demi-human race may have jesters, but only humans, half-elves, and gnomes have unlimited advancement in the class. Halflings may go to 12th level before their jokes get boring, and elves may go to 10th level before their jokes get too exotic. Dwarves are not very humorously inclined and may only reach the 6th level. Since half-orcs and their kin all think things like thumb-screws and iron maidens are marvelously comic (feelings not shared by many other people), they may only attain the 4th level of experience. Half-elves can advance without limit because they are able to draw from human and elven comedy and thus have a richer sense of humor. Gnomes are more adventurous on the whole than halflings are, and are more mischievous as well; thus, they can progress further than the latter.

A jester must be either neutral good, chaotic good, true neutral, or chaotic neutral. The intelligence and wisdom scores of a jester must each be at least 12, charisma must be at least 13, and dexterity must be 9 or better. Jesters with intelligence, wisdom, and dexterity



scores all of 16 or higher gain a 10% bonus to earned experience points. Charisma, in the case of a jester, refers primarily to his/her skill in drawing attention and not to physical appearance, which may vary widely. Jesters tend to be smaller than the average height of their race.

The jester class cannot be combined with any other class at any time by the same character. Any change from the jester's alignment to a lawful or evil alignment immediately makes the jester a thief with only climbing and pickpocketing skills *and no others*, not even the normal thieving skills. If he or she changes or is changed back to the former alignment or another acceptable one, the character may resume play as a jester after a rest of one month of game time.

Jesters' hit dice are six-sided, and they

may have as many as 10 hit dice. Beyond 10th level, the jester gets two additional hit points per level.

Jesters' special abilities

1: One new language, over and above those already allowed to the jester NPC because of intelligence, may be learned at each odd-numbered level of experience, including first level. To reflect the jester's naturally strange mind, the new language may (if the DM desires) be rolled randomly from the table on p. 102 of the *Dungeon Masters Guide*, re-rolling if the resulting language is already known.

2: Due to their outrageous mannerisms and peculiar dress, jesters gain a +1 on initiative die rolls in combat situations with all types of opponents (who are assumed to be too stunned or surprised to react quickly).

3: Jesters save on the thief table, with a +1 on all saving throws to account for their extremely good luck.

4: Jesters can climb walls and other rough vertical surfaces with a base 75% chance of success. This chance improves 2% for each level from second through ninth, and 1% per level thereafter to a maximum chance of 99%. Racial and dexterity bonuses for climbing, from p. 16 of the Players Handbook, are applicable to jester NPCs.

5: From the third level onward, jesters may pick pockets as well as a thief of two levels lower. Racial and dexterity bonuses apply to this ability as well.

6: Being the masters of wit and insult that they are, jesters may raise the morale of friends and lower the morale of enemies within a 60-foot radius of the jester. The morale score alteration is either +10% or -10%, depending on whether the listener is an ally or an enemy. There is no saving throw against this ability. A jester who is engaged in altering the local morale conditions can perform other actions at the same time, like fighting, climbing, running, etc. Morale is altered through the skillful use of loud vocal commentary and hand gestures; thus *silence*, *paralysis*, *hold*, and other related spells can prevent morale alteration if used successfully against the offending jester. Morale effects begin immediately after one round of verbal and somatic communication by the jester, and continue for as long as the jester cares to keep it up (to a maximum of 6 turns, when he or she gets hoarse) plus 2-8 turns thereafter. Only those creatures able to understand what the jester is saying will be affected. A jester who insults orcs in the hill giant tongue will have no effect on their morale, but a hill giant behind the orcs, if within 60 feet, will certainly be affected. In the same situation, if another NPC was within 60' of the jester, was allied with the jester

and understood the hill giant language, he would have an improved morale score at the same time the hill giant's morale is lowered. If the hill giant fails a morale check, he will leave (ears burning) and not return for at least 20 minutes.

7: Jesters of any level are immune to insanity of any sort (no matter what anyone else thinks). This does not include *confusion* spells and the like.

8: Jesters are accustomed by trade to juggling small objects and doing tricks with them. This experience has an important side effect; any time a jester is aware that a small grenade-like object, dagger, or dart has been tossed within 10 feet of him or her, there is a base 80% chance, +1% per level of the jester to a maximum of 99%, that the jester can successfully catch the item in question and immediately (in the same segment) toss it back in the direction it came from. The jester cannot do anything else in that round, but may do this up to three times in a round if necessary. Only objects up to 10 gp (one pound) in weight may be so caught in this manner. The

category of grenade-like objects could include vials of poison, flaming bottles of oil, acid grenades, or the third form of *Otiluke's Freezing Sphere*. Even a poisoned dagger may be safely grasped if the jester catches it, provided the hilt itself is not poisoned. The jester will not be struck by the item if he or she misses, unless the caster had made a successful "to hit" score in the first place. If the jester catches a dagger or dart but has no expertise with the weapon, it can be thrown back but will have the non-proficiency penalty on the chance to score a hit. To perform this action, the jester must have at least one hand free and cannot be wearing any sort of glove or hand covering.

9: At the 16th level of ability and above, a High Jester is also known as a Prince of Fools. He or she then gains the power to read and utilize scrolls of a magic-user or illusionist nature, with the same degree of skill as a 10th-level thief. The same chances for causing the spell to be misunderstood or backfire are present; however, if the spell backfires, there is

JESTER TABLE I
6-sided dice for

Experience points	Experience level	accumulated hit points	Level title
0—1,100	11	1d6	Wit
1,101—2,200	12	2	Comic
2,201—4,500	13	3	Clown
4,501—9,000	14	4	Buffoon
9,001—18,000	15	5	Joker
18,001—36,000	16	6	Trickster
36,001—64,000	17	7	Harlequin
64,001—100,000	18	8	Merryandrew
100,001—140,000	19	9	Jester
140,001—200,000	10	10	High Jester
200,001—400,000	11	10+2	High Jester (11th)
400,001—600,000	12	10+4	High Jester (12th)
600,001—800,000	13	10+6	High Jester (13th)
800,001—1,000,000	14	10+8	High Jester (14th)

200,000 experience points per level for each additional level beyond the 14th.
Jesters gain 2 hit points per level after the 10th.

JESTER TABLE II

Jester level	New languages	Climb walls	Pick pockets	Catch object	Jester spell level							
					1	2	3	4	5	6	7	8
1	1	75%	--	81%	-	-	-	-	-	-	-	-
2	0	77%	--	82%	1	-	-	-	-	-	-	-
3	1	79%	30%	83%	2	-	-	-	-	-	-	-
4	0	81%	35%	84%	2	1	-	-	-	-	-	-
5	1	83%	40%	85%	3	2	-	-	-	-	-	-
6	0	85%	45%	86%	3	2	1	-	-	-	-	-
7	1	87%	50%	87%	4	3	2	-	-	-	-	-
8	0	89%	55%	88%	4	3	2	1	-	-	-	-
9	1	91%	60%	89%	4	4	3	2	-	-	-	-
10	0	92%	65%	90%	4	4	3	2	1	-	-	-
11	1	93%	70%	91%	4	4	4	3	2	-	-	-
12	0	94%	80%	92%	4	4	4	3	2	1	-	-
13	1	95%	90%	93%	4	4	4	4	3	2	-	-
14	0	96%	100%	94%	4	4	4	4	3	2	1	-
15	1	97%	105%	95%	4	4	4	4	4	3	2	-
16	0	98%	110%	96%	4	4	4	4	4	3	2	1
17	1	99%	115%	97%	4	4	4	4	4	4	3	2
18	0	99%	125%	98%	4	4	4	4	4	4	4	3
19	1	99%	125%	99%	4	4	4	4	4	4	4	4

only a 10% chance that it will adversely affect the jester casting it. (Other people nearby may not be so fortunate.)

10: Jesters are so skilled at casting their voices (most commonly when using mannequins) that they function as if they had a permanent *ventriloquism* spell, though this ability is not magical. The range of this ability is & 1" radius around the jester (10 feet indoors and 30 feet outdoors). As with the spell, the jester may change his or her voice, make different sorts of noises, and so on, so long as the noises are something that could conceivably be made vocally. There is a 10% chance per point of intelligence that each listener has above the intelligence of the jester that the ruse will be discovered; this chance may be rolled once per round when the ventriloquism ability is used.

Weapons and armor

Jesters may only wear leather armor, but they may employ small shields of any sort in combat. They tend to dress in bright colors, but might not necessarily be highly visible at extreme ranges. The only weapons permitted to jesters are

clubs, daggers, scimitars, slings, staves, and swords (either short, long, or broad swords). Oil may be used as a weapon, but jesters will almost never use poison under any circumstances but the most extreme. Too frequent use of poison changes a jester's alignment to evil irrevocably. Jesters attack on the thief's combat table, but have none of the thief's benefits on backstabbing opponents. Two weapons may initially be chosen by a jester character at first level. The non-proficiency penalty is -3, and a new weapon is gained for every four levels of experience beyond the first.

Magic items

Magic leather armor, magic small shields, and magic weapons of the permitted types may be employed by jester characters! Only those magic items usable by all character classes and restricted to none may also be used by a jester.

At the Dungeon Master's option, jesters may have several special magical items that can be used only by the jester class. Other character classes attempting to make use of these items may suffer minor damage, a mild form of insanity or

confusion, or some other effect of a comic nature. The Dungeon Master is left to his or her own best judgement and creativity in coming up with such items and their potentially useful or debilitating effects. Imagine the uses of the *Nose of Bozo*, the *Arrow of Steve Martin*, or the dreaded *Tome of Henny Youngman*.

Henchmen and hirelings

Jesters may take into service any sort of standard hireling as listed in the *Dungeon Masters Guide*, with the exception of any lawful or evil characters. Henchmen may be taken at any level and may be any character except paladins, assassins, monks, and any other lawful or evil characters. Jesters do not normally establish castles or citadels, and don't attract any followers even if they do. They can give performances at arenas in any city, as well as spontaneous shows at any street corner; payment by local crowds should be determined by the DM. A jester of ninth level or more may establish a "fun house" or carnival to attract bigger crowds and make more money; details, again, should be worked out by the DM.

Hey!
This
Isn't
Supposed
To
Be
Funny!

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Magic spells

By dint of studious application, and a lot of luck, jesters may manage to commit to memory a small number of magic spells normally usable by magic-users, druids, or illusionists. All the jester's spells are of the Enchantment/Charm variety, and there is a 1% chance per level of the spell that it will misfire each time it is used and have no effect, since jesters' minds weren't made for storing spells well. Jestesters must research the

spells they wish to know (and may invent new ones if they desire); upon learning each new spell, a jester is able to record it in a special spell book that cannot be used by anyone but another jester, so he or she can relearn the spell after it is cast. This is very much like the way in which rangers learn and use their magic-user spells. Jestesters can cast their spells while wearing leather armor. A complete list of spells (if the DM desires, include other Enchantment/Charm spells) as follows:

First level

Animal Friendship (D)
Charm Person (M)
Friends (M)
Hypnotism (I)
Sleep (M)

Second level

forget (M)
Ray of Enfeeblement (M)
Scare (M)
Trip (D)

by Arthur W. Collins

Many long years ago, there was a man named Diarmuid, who was the greatest of all bards of his time. In his day he had told many a jest, sung many a lay, drunk many a cup of golden ale, and lightened many a heart. Indeed, he was known throughout all the lands he traveled as the best of companions, a hearty man with a great laugh like thunder rolling down from the hills. He was gracious to prince and thrall alike, and his life was long and merry. So he came to be much loved by all who knew him, and as he lay finally on his deathbed, the town of his residency mourned. The Archdruid and the local Lord had come to be with the great Magnus Alumnus at his passing, and drink his grave ale. A fitting gravity settled over all the countryside.

Fitting, that is, to all but Diarmuid himself. Perhaps he thought it poor form to have lightened hearts all his life, only to weigh them down at his end. Perhaps he feared to slip away into death and be forgotten, and wished to do one last great deed before he died, to make his name live on. Or perhaps the lively sense of humor that he applied to all things just couldn't be suppressed, even on this occasion of solemn gravity. In any event, he had thought of one last jest to tell, and he meant to crack his joke before he died.

"Quick, lad," he croaked to his apprentice, a young bard named Fergus. "Fetch me a stoup of wine, and bring the Archdruid and the Prince and their companies. There is one last jest in this old fool, and I'll tell it, 'ere Arawn takes my soul to Caer Sidi. There's no more jesting in that grey land."

Fergus looked askance at his master, but a dying man's request is courtesy's command, so off the young bard went to fetch the lords. And they came: Prince Bras, a heavy man, cruel to his thralls, cruel to his women, cruel to his beasts; the Archdruid with his long fade, very much at home among wailing women and ponderous thoughts, enjoying the

solemnity of the occasion like a tonic; the Lady Meave, who saw no charm in anything but herself; and all their chief Servitors. Not a single peasant was allowed to enter the room — "Not that I thought they would be," muttered Diarmuid to himself as the guests entered.

The Archdruid cleared his throat and made a speech to which all listened respectfully except for the dying man, who motioned Fergus to bring him the wine. He then sipped his wine all through Bras's curt farewell and Meave's weepy one, during which she somehow managed to get her *terribly expensive* hat-feather in his wine. He noticed. So did everyone else. She was pleased.

"A very nice plume, my chick," said he, raising himself up slowly to stand on the floor. "But I've called you together to hear old Diarmuid's last jest, for I'd not leave the folk mirthless, nor did I wish to die alone." His voice grew stronger as he began his tale, "Once there was a traveling merchant," he said, "who stopped at a simple crofter's farmhouse."

For several minutes he held them enthralled by his skill once again, and then he came to the punch line. At once, Bras let out a hearty guffaw, and the Lady Meave blushed and began to titter. The Archdruid, despite his best efforts to control himself, held his stomach and howled. The entire company bit their lips, slapped their sides, rolled on the flags and rushes, choking with helpless laughter that drifted out into the somber town. Those who heard wondered at the strange sound.

Soon the laughter, having reached its height, was stilled. Fergus wiped his eyes, and looked about the room. Suddenly, his mouth dropped open in horror. All the great lords and ladies were dead! Only he was left alive — he and Diarmuid, who now lay on the bed once more, obviously spent and sinking.

"Fergus," whispered the old man. As Fergus knelt to hear his master's last words, the old bard said, "Stand the common folk a round of drinks out of my Lord's purse, over there. I said I'd not

Diarmuid's



"He who

leave the folk mirthless, nor did I wish to die alone." He smiled a weak smile and said, "Such sour companions as these are fitting for Arawn's hall, and maybe even he will find this amusing." And then he was gone.

So, Diarmuid's Last Jest was heard by no one living but Fergus, who remembered it, and passed it on to his apprentice. And to this day, *Diarmuid's Last Jest* is a byword among the common folk, who revere his name as the greatest of all bards who ever lived.

Diarmuid's Last Jest is perhaps the most powerful of all bardic special abilities. When told properly by a trained bard, it has the awesome ability to make its hearers literally die laughing. To tell the *Jest* takes 5 rounds. The bard's hands must be free, and he must be unencumbered. The speaker *must* converse freely in the hearers' native tongue for the *Jest* to have its full effect; telling it in a tongue not native to the hearers

Third level

Hold Animal (D)
Hold Person (M)
Suggestion (M)

Fourth level

Charm Monster (M)
Confusion (M)
Fumble (M)

Fifth level

Feeblemind (M)
Hold Monster (M)

Sixth level

Mass Suggestion (I)

Seventh level

Mass Charm (M)

Eighth level

Otto's Irresistible Dance (M)

Jester Table II shows the levels at which a jester may gain new spells and how many spells the jester may cast per day. Jester NPCs will use these spells to best possible advantage in causing the most amusing situations that can be imagined by the DM. Only in times of great danger or duress will the jester use these spells with an intent to cause real harm.

Last Jest



laughs last..."

gives them a +3 on their saving throw, and the most extreme effect (death by mirth) cannot be achieved. (See list of saving-throw modifiers hereafter.)

Needless to say, a joke can be intrinsically funny, but if told without skill it can still fall flat. This is why only bards (who are professionals in this sort of thing) can tell the *Jest* with effect. Indeed, only bards know the best lines, although similar jokes and stories of this nature are common. The *Jest* is guaranteed to get a laugh almost anywhere it is told, but for it to have *special* effect, the bard must roll his charm percentage or less, just as if he were attempting to *charm* his hearers. Saving throws vs. the *Jest* are made as saves vs. magic. A hearer's magic resistance does not apply in any way, however, for the *Jest* is neither *charm* nor any other form of magic. It is just screamingly funny, especially when told by a trained bard. Note also that immunity to charm spells, which some beings and characters possess, also does not count vs. the

Jest — not even as a bonus on the saving throw.

When the bard rolls his charm percentage or lower and the hearer fails his saving throw, the hearer is helpless with laughter and will die within 7-10 (d4+6) rounds.

If the hearer makes his saving throw, the hearer is helpless with laughter for 7-16 (d10+6) rounds, and weak (-2 "to hit") for 2-8 (2d4) rounds thereafter.

When the bard rolls more than his charm percentage and the hearer fails his saving throw, the hearer laughs for 1-6 rounds. Reaction dice are at +25%, during this time, and the hearer is able to react fully to any situation, but is susceptible to automatic surprise during the first 1-3 rounds of laughing.

If the hearer makes his saving throw, the hearer is angered and/or scornful, his reaction rolls are modified downward 25%, and the hearer is wary and cautious (no automatic surprise possible).

Modifiers to the hearers' saving throws are as follows:

Bard fails charm percentage roll: +2

Hearer's intelligence *Low*: +1

Hearer's intelligence *High* or better: -2
(More intelligent hearers can pick up on more Subtleties than a comparatively simple hearer can.)

Jest told in tongue understood by, but not native to, hearers: +3 on save, maximum effect not possible.

At the DM's option, large groups (e.g., a bunch of orcs, roaring drunk, and looking for entertainment at their captive's expense) may be given a mass saving throw.

Bards are immune to the effects of the *Jest*, as are leprechauns, whose reaction to the teller will rise 50% upon hearing the *Jest* properly told. All other joke-telling beings are liable to it, with the following exceptions and special cases:

Sphinxes save at -2

Certain intelligent undead might be subject to the *Jest* (DM's option), but get a +5 on their saving throw.

Some common-speaking drag-

ons may be terribly amused by the *Jest*, but they will not be helpless with laughter (though they may be surprised).

Non-intelligent animals, and beings from the outer planes, are *not* affected — not that they don't have a sense of humor, but it doesn't dance to the same tune.

The *Jest* is an oral tradition; it will *never* be found written down.

A bard gets one chance to learn (and subsequently use) the *Jest* upon attaining each new level of experience beyond the first level. It can only be used once while the bard occupies a particular experience level, except for 23rd-level bards, who can learn and use the *Jest* once per month. To learn the *Jest*, the bard must roll his legend lore percentage. He can also learn it from another bard who knows it, but the price for sharing such a professional secret would be very stiff — a major magical item plus cash, plus a favor or three, to say the least.

The *Jest* is very intricate and full of nuances, and cannot just be rattled off. If the bard attempts it more than once before going up a level, he must roll for his charm percentage five times (once per round of telling), or he blows the joke, and in any event the hearers get an extra +2 on their saving throws in addition to any other modifiers that may apply.

Interrupting the *Jest* while it is being told blows the whole deal, whether the bard or someone else is the interrupter.

Under most conditions, a bard can get even a rowdy crowd under control, so the DM should not be too finicky about hecklers, noise, or acoustics interfering with hearing the entire *Jest*. A good bard can take these conditions and turn them to his advantage. Besides, laughter is infectious — so what if you missed a line here or there? But someone who cannot hear at least a part of the bard's performance will not be affected by the *Jest*.

Remember the motto of Fergus, pupil of the grand old Diarmuid himself: *He who laughs last, laughs longest.*

MIDGETS IN THE EARTH BY ROGER MOORE

INTRODUCTION

The purpose of this article is to add an element of confusion and outrage to otherwise typical encounters whenever the DM is in a lousy mood. The characters presented here are drawn from the pages of arcane tests and eldritch volumes of literature almost as old as yesterday's newspaper. The fact that I authored those texts reflects in no way upon the authenticity of the following material, and the reader is encouraged to regard these beings as utterly factual and real. The author also has some real estate in the Everglades for those who are interested in seaside property.

IDI "Little Daddy" SNITMIN

1st-level kobold fighter

ALIGNMENT: *Lawful neutral*

HIT POINTS: 14

ARMOR CLASS: -3

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-10 (dagger)
4-7 (sling)

HIT BONUS: +5 (dagger), +3 (sling)

MOVE: 9"

PSIONIC ABILITY: *Nil*

STRENGTH: 16

INTELLIGENCE: 15

WISDOM: 1

DEXTERITY: 16

CONSTITUTION: 18

CHARISMA: 9 (18 to Kobolds)

SPECIAL ABILITIES:

Hide in shadows: 25%

Hide in natural terrain: 50%

Move silently: 25%

Climb walls: 70%

One night some years ago, in the course of an expedition in search of a higher grade of alcoholic beverage to serve at the clan's Friday night parties, a young kobold named Idi Snitmin surprised a wizard on a lonely back road. Seeing that the wizard was unaccompanied and lying face down in the road (probably from overindulgence at the local beerfest), Idi courageously crept up from behind and dispatched the unfortunate with the wizard's own wine bottle.

A search of the body revealed a sackful of magic rings, a set of bracers, a magic dagger, and the keys to the cellar of the largest brewery in that area. With these treasures, little Idi quickly won his way to a high place in kobold history.

Discovering that all but one of the rings were of *Feather Falling*, the enterprising kobold organized the first (and only) airborne company of kobold commandos. When encountered, Idi will be accompanied by 8-20 other kobolds, each

having 4 hit points and wearing a *Ring of Feather Falling*, jungle fatigues, green berets, and small utility belts. They are armed with a variety of weapons, including short swords, daggers, slings, short bows, and the like; there is a 15% chance per kobold that the soldier will own and use a magical weapon, and a 15% chance for each kobold of owning a ring, scroll, or other usable miscellaneous magic items.

Idi himself leads his company's raids, wearing a +3 *Ring of Protection*, *Bracers of Defense* (AC 2), and fatigues with a large number of medals on his shirt. He is armed with a +5 *dagger* and a *Sling of Seeking*. He possesses the god-like stature of 3'6" (god-like to a kobold, anyway) and maintains his position as head of the company through his superior wit, strength, and possession of the aforementioned brewery keys. Because of the large amount of wine the company has access to, morale among the troops is very high.

The military philosophy of Idi's raids is simple: Never attack anything that might fight back for longer than two minutes. The modus operandi involves locating small groups of peasants or lone (and seemingly low-level) adventurers, (hopefully) taking them by surprise, taking them prisoner, and stealing everything that can be found. At night, Idi directs airborne attacks. The commandos ride their fierce giant war bats (2 HD, AC 7, bite 1-3, move 3"/24") over their chosen target, usually a solitary cottage or chicken coop, and "bail out" to take their victims unawares.

Idi avoids killing those he captures, preferring that they live to spread stories and tales of his fame and daring. He is not averse to hiring his unit out (at incredibly high rates) as a mercenary company, to those who do not expect his group to take on large opponents.



EUBEEN HADD



20th-level halfling thief

ALIGNMENT: *Chaotic neutral*

HIT POINTS: 87

ARMOR CLASS: -3 (*psionics plus dexterity*) or 5 (*dexterity only*)

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 2-8 (+12) (x6 if from behind)

HIT BONUS: +6 (+10 from behind)

MOVE: 9"

PSIONIC ABILITY: 369

Attack/Defense Modes: *All/all*

STRENGTH: 24 (*with girdle*),

12 (*without girdle*)

INTELLIGENCE: 15

WISDOM: 8

DEXTERITY: 19

CONSTITUTION: 17

CHARISMA: 17

THIEF ABILITIES:

Pick pocket: 145% *Open lock:* 125%

Find/rem. trap: 115% *Climb wall:* 85%

Hide in shadow: 130% *Hear noise:* 60%

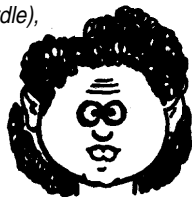
Move silently: 125% *Read lang.:* 75%

PSIONIC DISCIPLINES:

Body Equilibrium *Body Weaponry*

Cell Adjustment *Hypnosis*

Probability Travel *Etherealness*



Eubeen Hadd was once a happy resident of a small halfling burrow commu-

nity near the Wishie Wash. There he made a living as a farmer, raising cain to sell to the local merchants. He became bored with his work and decided to take up a more interesting and challenging career, one that would make full use of his talents for political administration, financial management, and high manual dexterity. He became a thief.

Donning the robe and sandals of a cleric, Eubeen went from town to town, proclaiming himself the High Gizmo of the Order of the Holy Halfling. He established a reputation for performing miracles (walking on water, healing wounds by touch, turning invisible, etc.) without the apparent help of any magical devices, though it is rumored he wears a *Girdle of Storm Giant Strength*.

There were some troubles at the start of his career, but most of them were cleared up in a short time. Hecklers at his nightly rallies were surprised to find the thongs on their sandals cut or tied together, and all of their spare change disappeared when they least expected it.

The hecklers assumed that Eubeen's numerous halfling followers were to blame, and they hired a noted and feared anti-paladin to go after him and discuss the matter. Unfortunately, the anti-pal-

adin suffered an unusual accident while riding through town to meet Eubeen. His saddle straps parted as he rode past a group of hairy-footed children, and he fell into a large public fountain. Though the children tried to rescue him, it was to no avail. Constables on the scene found the anti-paladin had drowned and had fallen on his sword and dagger thirty-eight times. Later, a ringleader of the hecklers was found in his home, having apparently fallen from an upper-story window twice, after tying himself to a chair and taking poison. Eubeen's comment that the man must have been accident-prone was accepted without hesitation by everyone, and his rallies now go on uninterrupted.

In his spare time, Eubeen serves as the leader for a special interest group he founded: SPUNK, the Short People's Union for Nefarious Kleptomaniacs. The group extends its membership to all light-fingered beings of 4' height or less, including dwarves, gnomes, halflings, kobolds, leprechauns, brownies, pixies, sprites, pack rats and raccoons. Members are made privy to intelligence information on city guards and militia for various towns, merchants' store plans, bank and treasure vaults, and so forth. Members reportedly greet one another with secret handshakes and remarks like, "Feeling low today?"

MORC THE ORC



12th level Idiot (Snaga orc)

ALIGNMENT: *Chaotic neutral*

HIT POINTS: 69

ARMOR CLASS: 10

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1 point (50% chance)

HIT BONUS: As 1st-level M-U (-2 to hit)

MOVE: 6"

PSIONIC ABILITY: Nil; immune to psionic attack

STRENGTH: 3

INTELLIGENCE: 4

WISDOM: 3

DEXTERITY: 4

CONSTITUTION: 20

CHARISMA: 3

SPECIAL ABILITIES: See below



The tales and legends surrounding the origin of the enigmatic figure of Morc the Orc are peculiar, incredible, and, alas, true. His beginnings may be traced to the township of Ogrespew, in the Uhpsihde Downs. The peasants of that region tell of a cool winter day many years ago when a tremendous roc flew over the village. While cruising along at about 1,500 feet, the creature accidentally laid an egg. The expansive ovoid crashed into the heart of the town and landed on a derelict Snaga orc (Morc) asleep in an

alleyway.

Making full use of their sparse mental talents, the local populace concluded that the previously unnoticed orc had been a part of the contents of the Cosmic Omelet, and they fell down and did homage to him. Morc, still intellectually disordered (more than usual) from the aerial assault, acknowledged his origin from the Outer Planes and identified a large number of deities as close family members. The Greater Gods, in their omniscience, took note of the announcement, and at their annual All-Powerful, Mighty and Omniscient Deities Convention (held in Limbo that year) generously elected to bestow some gifts upon the lucky Morc.

One to four times a day, without warning, Morc the Orc is subject to the powerful effects of *Delayed Blast Halitosis*. This condition has a 30-foot radius of effect around Morc (unless there is a wind) and all beings therein will suffer the effects of a *Stinking Cloud* (no saving throw) — all but Morc, that is, who will not notice any difference.

Whenever Morc speaks, all creatures within a 60-foot radius of him will become *Confused* as per the spell, without a saving throw. The effect lasts as long as Morc speaks and for 2-8 rounds af-

terwards. Treat all results having players attack Morc as having them either fall asleep (50%) or hallucinate and wander about aimlessly (50%). Sadly (for those meeting Morc), he dearly loves to talk, frequently about nothing in particular.

Morc's constitution was increased by the gods so he would have a better chance of surviving in the wilderness. His other powers are usually more than enough, however, to keep him safe from anyone he encounters.

The god's greatest gift was to enchant Morc so that any person who befriends him for seven days (never leaving his side, listening to his every word, being seen frequently with him in public, etc.) would receive a *Wish*, to be taken whenever the character wants. Any number of characters may try for the *Wish*, but they may try only once. Note that any non-player characters will absolutely refuse to stay in Morc's vicinity once they become aware of his . . . talents, and will have considerably lowered morale and loyalty scores whenever Morc is present.

As a final note, Morc is a favorite of many of the gods, and any attempt to kill him will fail for one reason or the other. It is not likely that a god will show up personally to protect Morc, but they do intend for him to be around for a long time.

Artist of the month

No one is more deserving of our First Annual Artist of the Month Award than the talented and creative Phil Foglio. In his years of association with DRAGON™ Magazine, Phil has turned out some of the funniest and most imaginative paintings we've ever seen. (They were supposed to be funny, weren't they?)

But a lot of other artists who contribute to this magazine are just as talented as Phil—and Phil himself would be the first (or maybe the second) to admit that. Why, then, is Phil being singled out?

To put it simply, Phil knows the meaning of the word "deadline." He's always on time when he sends us a picture we're expecting, and that's an attitude that doesn't go unappreciated by an editor. And his work never has a hurried look about it—quite the contrary, in fact. It's almost as though he knows beforehand exactly where to put each color. (When he's pressed for an explanation of how he does this, Phil gets real bashful, mumbles something unintelligible, and tried to get off the phone in a hurry. What a modest guy.)

Phil's big test came just recently, when he offered to do up a special two-page painting in time for our April issue. Judging by his past performance, we had no reason to think he wouldn't get the painting done in time, and even though this page is being sent to the printer with a big white hole all over it, we have the utmost confidence in Phil's ability to get the painting to us in time to fill up the hole. And we're equally confident that this painting will be, as they all have been, an accurate reflection of the talent of this master craftsman.



Kim -
couldn't finish this
sucker and still make
Deadline ~ just crop out
the unfinished stuff and
They'll never know.
Ciao -
Phil

Dragon's Bestiary



VALLEY GIANT

Written by Michael Nystul

FREQUENCY: *Extremely rare*
 NO. APPEARING: 1
 ARMOR CLASS: -2
 MOVE: *Occasionally*
 HIT DICE: 9
 % IN LAIR: 100%
 TREASURE TYPE: *See below*
 NO. OF ATTACKS: 2
 SPECIAL ATTACKS: *See below*
 SPECIAL DEFENSES: *See below*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *One-track mind*
 ALIGNMENT: *Neutral*
 SIZE: *Real big*
 PSIONIC ABILITY: *Nil*

The Valley Giant always dwells in his valley. This lair is an active farming area. The Valley Giant always has other creatures in his lair to act as workers. These workers are all less than four feet tall. Their weapons are +1 hoes and magic wheelbarrows which produce and hurl 1-10 giant corn kernels every three rounds.

Unlike other giants, the Valley Giant has spells unique to himself:

1: *Sonic Boom* — Upon utterance of the words "Ho, ho, ho," this spell causes a victim to take 6-36 points of damage and lose 1 point of intelligence.

2: *Charm Undersized Being* — Reduces the victim's intelligence and charisma by 2 points each, and a stricken victim will farm for the giant until dead.

3: *Polymorph Sprite Farmer* — This spell affects beings over 4'2", reducing them to 3'6" and then acting as a *Charm Undersized Being*.

4: *Box* — Enables the Giant to box material up to 10,000 gp in weight. (It takes 10 turns for a victim to escape the box, by which time he has been shipped out of the valley by the spell described below.)

5: *Teleport Boxed Material* — Up to 1,000 meters distance, no chance of error.

The Giant's special treasure is 100 to 10,000 boxes of yellow vegetables, 200 to 20,000 boxes of little square orange vegetables, 150 to 15,000 containers of round green vegetables, and 250 to 25,000 boxes of all of the above combined.

Because he appears apparently from nowhere, the Giant has a 99% chance of surprise.

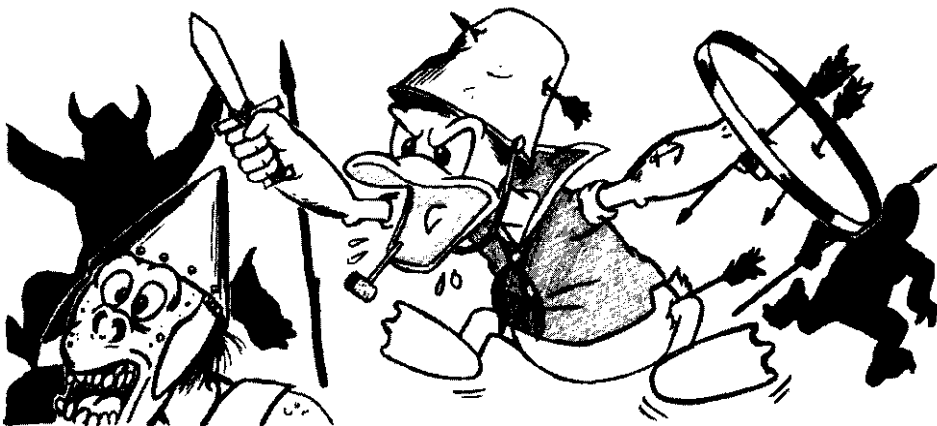
Description: The Valley Giant has green skin, hair, and eyes. He wears a shirt of leaves (AC -2) and has the unusual habit of standing at all times with his hands on his hips. The Valley Giant's one weakness is that if someone asks, "What's new, Giant?" he will immediately filibuster for ten minutes and can be easily attacked during that time,

Walt Disney's DONALD DUCK

Written by Tom Moldvay

10th-level fighter/berserker
 ALIGNMENT: *Neutral good*
 HIT POINTS: 138
 ARMOR CLASS: 4
 NO. OF ATTACKS: 3
 DAMAGE/ATTACK: 1-6 (+1 or +3)
 HIT BONUS: +1 or +3
 MOVE: 12"
 STRENGTH: 17
 INTELLIGENCE: 9
 WISDOM: 6
 DEXTERITY: 18
 CONSTITUTION: 19
 CHARISMA: 13

Like many cartoon characters, Donald Duck cannot really be killed. When reduced to zero hit points, he loses interest in the battle and wanders away. He need never make a saving throw, and attacks which require saving throws (even if checking for half damage only) never succeed against Donald. They might produce a visible effect; e.g., poison may



turn Donald green for a turn, a fireball may blacken his feathers for a turn, but Donald will then return to normal and be unharmed.

Donald usually wears a blue sailor suit and, while he possesses all the skills one might expect from a sailor, he is an indifferent sailor at best, preferring to remain on land. Donald often delights in playing tricks and practical jokes. He does not, however, take kindly to having the tables turned on him. He has a hair-trigger temper

which often sends him into a quacking fury. Even when berserk, he has a +2 bonus both to hit and on damage done (hence the dual statistics). It is left to the DM's discretion to decide when Donald goes berserk.

Donald especially dislikes chipmunks and mountain lions. One of the quickest ways to turn him berserk is to shoot an arrow at him or throw something at his head and then shout: "Hey, Donald, duck!"

THE TASMANIAN DEVIL

Written by Steven Sullivan

FREQUENCY: *Very rare*
 NO. APPEARING: 1
 ARMOR CLASS: 4
 MOVE: 6"/16" in whirlwind
 HIT DICE: 12
 % IN LAIR: Nil
 TREASURE TYPE: Nil

NO. OF ATTACKS: 2
 DAMAGE/ATTACK: 2-20
 SPECIAL ATTACKS: *Whirlwind*
 SPECIAL DEFENSES: *Regeneration*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: Low
 ALIGNMENT: *Chaotic neutral*
 SIZE: S (3' tall)
 PSIONIC ABILITY: Nil



The Tasmanian Devil is a mangy, vicious, beady-eyed, evil-tempered brute that will eat anything — especially rabbits. (It also has a fondness for duck.)

This ferocious creature attacks twice per round, doing 2-20 points of damage per attack to anyone it hits. It can regenerate 3-30 hit points in any round in which it does nothing else (if it is not dead). It will almost always do this if surprised or if it takes a large amount of damage from any non-melee attack.

The Devil also has the ability to go berserk, turning into a living whirlwind of teeth and claws. As a whirlwind, it moves each round in a random direction. In this form the Tasmanian Devil may bore through anything (including metal or stone) in its path except a magical barrier of some type. A character in the way of the whirlwind will take 6-60 points of damage. The Tasmanian Devil may stop this whirlwind at any time, but may not attack until a round later, when it regains its bearings.

The Tasmanian Devil is slow-witted, and can be tricked by anyone impersonating a Tasmanian She-Devil. This can be easily accomplished by anyone able to shove a bear trap into his or her mouth and flash a charming smile.

Despite its low intelligence, the Tasmanian Devil can speak a few simple sentences in the common tongue, such as "Why for you do that to me?"

Chuck Jones' and Warner Brothers' THE MARTIAN

Written by David Cook

7th-level fighter (race unknown)
 ALIGNMENT: *Lawful evil*
 HIT POINTS: 105
 ARMOR CLASS: 2
 NO. OF ATTACKS: 1
 DAMAGE/ATTACK: 1-3
 HIT BONUS: +2
 MOVE: 9"
 PSIONIC ABILITY: Nil
 STRENGTH: 9
 INTELLIGENCE: 18
 WISDOM: 8
 DEXTERITY: 10
 CONSTITUTION: 19
 CHARISMA: 15

Although puny, this little creature constantly schemes to take over the Earth, the galaxy, or anything else. Although a relatively poor fighter in melee combat, he possesses a powerful Disintegrator/Re-integrator pistol. This weapon has a range of 1", and any target hit must save vs. wands (at -2) or crumble into dust. However, if the setting is reversed, the target will be restored to its previous condition. He will also have 10-100 de-

hydrated martians (treat as long-nosed green ogres) which will grow to full size upon application of 2 drops of water.

Half of the time, the Martian's flying saucer will be 'in the vicinity of the encounter. This device may carry one person (and his or her equipment) at speeds of up to 1,000 mph. However, the controls are such that only the Martian may fly it in safety. All others attempting to pilot the craft will head in a random direction (in space) for 1 to 10 hours, until they arrive at a far different location from their starting point — possibly a different planet.

The Martian wears tennis shoes and a helmet which are magically animated, thus making it virtually impossible to determine when he is dead. When his hit points are reduced to zero, the helmet will cover the body (or what remains of it), and the shoes will attempt to carry him to safety. The Martian evidently has access to sophisticated revival and restoration devices, for no matter what happens to him he always returns. The helmet also functions as a *Necklace of Adaptation*.

The Martian is seldom encountered on Earth itself, although he may be nearby. His approach is normally heralded by the sound of tinny music.



BASEBALL BUGBEARS

Created by Karl Kesel
and Tom Richmond

FREQUENCY: *Very rare*
NO. APPEARING: 9, or 18 if two teams
are in a playoff, plus one coach and

ARMOR CLASS: 5 (catchers: 3)
MOVE: 12"
HIT DICE: *Special*
% IN LAIR: 10%
TREASURE TYPE: 1-4 diamonds

NO. OF ATTACKS: 1
DAMAGE/ATTACK: *Softball 1-2;*
Hardball 1-4; Baseball Bat 1-6
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *Nil*
INTELLIGENCE: *Low to average*
ALIGNMENT:
SIZE: L (7' + tall)
PSIONIC ABILITY: *Nil*

These creatures travel around in tight, nomadic bands. If they are encountered in their camp, practice ball-throwing and hitting will undoubtedly be going on. If they are met while wandering, general team-talk and casual catching games will be happening. Baseball bugbears are unusually rowdy and will usually attack anyone for any reason. They will always attack any person disrupting a practice session, and death is too good for someone who breaks up one of their games! Because of their loud nature, baseball bugbears *never* surprise opponents, and can usually be heard a good distance away. They have uncommonly high morale, and surrender or retreat only in the most unusual circumstances.

WEREBEAVER

Written by Jeff Goelz

FREQUENCY: *Unique*
NO. APPEARING: 1
ARMOR CLASS: 6
MOVE: 9"
HIT DICE: 4+2
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 4-16
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *Silver or magical*
weapon needed to hit
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Average*
ALIGNMENT: *Chaotic good*
(chaotic evil in were form)
SIZE: S (*M in were form*)
PSIONIC ABILITY: *Nil*

The werebeaver is usually encountered in human form. He appears as a young boy with short, dark hair and a



For each team encountered, one baseball bugbear will be a pitcher (+1 to hit with baseballs, +1 damage), one will be a catcher (armor class 3, 75% likely to catch any missile), and one will be the coach (slightly older and a bit overweight, -1 to hit and -1 damage with anything). The coach's team will listen explicitly, and only, to him.

The rest of the group will be normal players, although a druid of 3rd level or higher may notice that various team members seem to hail from different areas of the country, due mainly to the heavy, off-season trading that occurs between teams. For each team of baseball bugbears, there is a 10% chance that one player has a batting average over .400, giving him +2 to hit and damage with a baseball bat. Also, there is a 10%

round head. It may be noticed that he has buck teeth. Accompanying the werebeaver is a slightly older boy with curly, light colored hair. This boy is named Wally. Their clothing is outdated, and they can be easily distinguished by the fact that they have no coloration. Their



chance that any given team is the current league champion, in which case each team member has an extra +1 to hit with both bats and balls.

All teams have at least one kobold batboy, who will continually supply the team with new weapons. This kobold, however, will usually run away once any bats are swung in battle. Once a kobold batboy begins to show signs of wanting independence from his team, baseball bugbears will hold a large feast in his honor, usually with the kobold batboy as the main course. Baseball bugbears have been known to raid human, and even elven and dwarven, villages in search of new batboys when a fresh supply of kobolds is not readily available.

All baseball bugbears have proficiency in both bats and balls. They will always attack with baseballs from a distance, switching to bats when their opponents come within reach. The team will have at least 9 wooden bats ready to use at any given moment, and 10-60 balls. If the baseball bugbears are male, they will use hardballs. A female team will use softballs. However, one team in 20 will be found carrying some of both. All teams will have an ample supply of baseball mitts or gloves. These gloves may be used as an equivalent to a small, wooden shield, making the average baseball bugbear armor class 4 while the mitt is in use. Mitts may not be worn when bats are being employed.

For game purposes, baseball bug bears are treated as 3+1 hit dice monsters. In battle — regardless of how much or how little damage they have suffered — each team member will be killed automatically after being hit three times: Three strikes and they're out!

bodies and clothing are various shades of white, grey, and black. Also, it is possible that a certain identifiable theme music will be heard whenever the werebeaver is encountered.

Once the werebeaver is encountered, he will appear to get nervous, and Wally will tell the party, "Why don't you guys leave before I start to think you're a bunch of creeps or goons or something. You guys better watch out or I'll tell my dad and he'll clobber you." When he hears words of this sort, the werebeaver will respond by saying, "Gee, thanks, Wally. You're not such a bad brother after all."

If the werebeaver is still threatened after Wally has issued his warning, there is a 25% chance per round (cumulative) that the stress will overcome the little fellow, and he will transform into a werebeaver and attack with his powerful bite. If either he or Wally is attacked, he will transform into the werebeaver immediately, and will be extremely hard to get under control.

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Convention schedule

MUNCHCON II, April 16-17 — To be held in Corbly Hall on the campus of Marshall University in Huntington, W. Va. Guest speakers will include Richard and Wendy Pini, Jean Lorrach, and (tentatively) L. Sprague and Catherine de Camp. Seminars, D&D tournaments, films, and an art show are on the schedule—and admission is free! For details, send a SASE to Marshall University Science Fiction Society, Memorial Student Center, Marshall University, Huntington WV 25701.

TRI-STATE CON, April 16-18 — Role-playing games, board games, miniatures, painting competition, seminars. For more information, write to Tri-State Con, P.O. Box 40455, Cincinnati OH 45240, or call (513)671-3791.

CONTEITEMPS, April 23-25 — A science-fiction convention to be held in Omaha, Neb. Further information is available by writing to: Ship to Shore, P.O. Box 12373, Omaha NE 68112.

30-May 2 — The University Hilton Inn, 3110 Olentangy River Road, Columbus, Ohio, will be the site of this convention, which features guest of honor Hal Clement. Admission prices are \$12.50 through April 1, \$15 at the door. For more information, write to Marcon XVII, P.O. Box 2583, Columbus OH 43216.

May 7-9

miniature events, a painting contest, film presentation, and a computer show are on the agenda for this convention, to be held at Brock University in St. Catharines, Ontario, Canada. Preregistration is \$5 for the weekend or \$3 for one day. For details, write to Keith Siren, P.O. Box 457, St. Catharines, Ontario, Canada L2R 6V9 (phone 1-416-682-1438).

UNICON, May 8-9 — An Indiana Jones Lookalike Contest is one of the many attractions scheduled for this gaming and science-fiction convention. The site is The Inn, located at Executive Park, 1601 N. Universal, Kansas City, Mo. Weekend membership is \$15; admission to the dealer area only is \$2 per day. For more information, send SASE to Unicon I, 5425 N. Indiana, Kansas City MO 64119.

WARGAMERS WEEKEND, May 21-23 — This fourth annual event will be held in the DAV Hall in Newburyport, Mass. Sponsors are the Newburyport Wargamers Association and the Toy Soldier hobby shop. Admission is \$3 per day (\$1 for Friday evening) in advance, or \$4 per day (\$2 for Friday) at the door. Tournaments are scheduled in role-playing games, historical games, miniatures, and board games. Overnight accommodations and refreshments will be available at the hall. For more details, contact The Toy Soldier, 20 Unicorn Street, Newburyport MA 01950, phone (617)462-8241.

CWA-CON, May 21-23 — One of the big gatherings sponsored by the Chicago Wargamers Association. The new location this year is the DuPage County Fairgrounds in Wheaton, Ill. More than 100 events are scheduled. Attendees can preregister for events at the GEN CON® XV Convention in August and get immediate confirmation. For information, contact CWA-Con '82, P.O. Box 10937, Chicago IL 60610.

CONQUEST III, May 28-30 — SF author Norman Spinrad will be the guest of honor at this gaming event, to be held at the Continental Hotel, Kansas City, Mo. Tournaments are scheduled for AR&D and TFT players, among others. Registration is \$9 until April 30, \$12 thereafter. Contact: CONQUEST III, P.O. Box 32055, Kansas City MO 64111.

GRIMCON IV, May 28-31 — A fantasy and SF gaming gathering to be held at the Oakland Hyatt House, Oakland, Calif. The schedule includes all the usual convention attractions: films, dealers, demonstrations, and lots of tournaments. Pre-registration cost is \$14 for all four days. At the door, a four-day ticket will cost \$17, and single-session admission at the door is \$7. More information is available by writing to GRIMCON, P.O. Box 4153, Berkeley CA 94704.

M.I.G.S. III, May 30 — The Military Interests and Games Society will stage this event at the Kitchener-Waterloo Regional Police Association Recreation Centre in Kitchener, Ontario, Canada. Seminars, painting contests, a flea market, board-game competitions, and miniatures tournaments are among the scheduled events. Contact: Les Scanlon, President of M.I.G.S., 473 Upper Wentworth St., Hamilton, Ontario, Canada L9A 4T6.

GENGHIS CON IV, June 4-6 — To be held at the Aurora Student Center of Metro State College in Denver, Colo. More than 40 scheduled events; overnight parking available on campus, with hotels and motels nearby. Convention registration is \$10 for the weekend, \$5.50 per day for Saturday and Sunday, and must be prepaid by May 1. Registration blanks and other information are available from the Denver Gamers Association, P.O. Box 2945, Littleton CO 80161.

MICHICON 11, June 11-13 — Cobo Hall in Detroit will be the site of this big conclave, staged by the Metro Detroit Gamers. More information is available by writing to that group at P.O. Box 787, Troy MI 48099.

GEN CON® EAST II Convention, June 17-20 — Widener College in Chester, Pa., is the site for this second annual TSR Hobbies-sponsored event. An extensive schedule of gaming competitions is offered, including a wide range of official AD&D™ tournaments created especially for the convention. Guests of honor will include AD&D creator E. Gary Gygax, peerless painter Duke Seifried, and fantasy artist Tim Hildebrandt. Preregistration fee is \$7, and admission is \$12 at the door. More information is available by writing to GEN CON East II, P.O. Box 756, Lake Geneva WI 53147.

RIVER FOREST MICROCON, June 18-20 — Sponsored by the Forest Gamers Club and the River Forest (Ill.) Community Center. All types of gaming will be represented. For details, contact the River Forest Community Center, 414 Jackson, River Forest IL 60305, phone (312)771-6159.

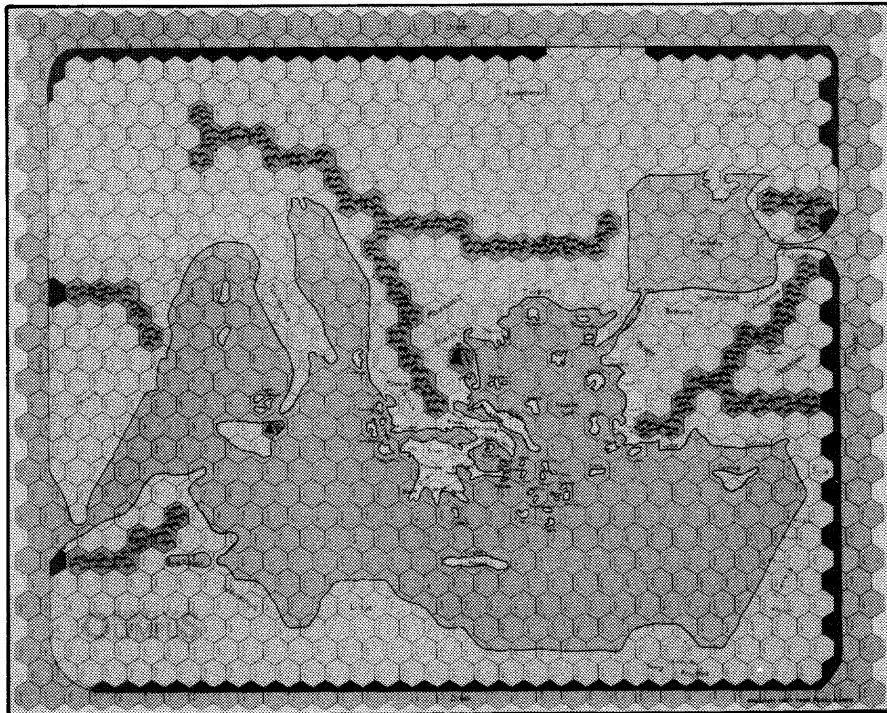
INCONJUNCTION 2, July 2-4 — A science fiction and fantasy convention featuring panel discussions, speeches, a film room, and an art show among the attractions. Guests of honor will include Frank Kelly Freas and Wendy & Richard Pini. Site: The Indianapolis International Airport Hilton Inn. Registration is \$9 until May 31, \$12 thereafter and at the door. Contact: InCon-Junction 2, P.O. Box 24403, Indianapolis IN 46224.

ORIGINS '82, July 23-25 — One of the longest-running and largest gaming conventions is located in Baltimore this year. For information, write to P.O. Box 15405, Baltimore MD 21220.

GEN CON® XV Convention, Aug. 19-22 — The granddaddy of all role-playing game conventions, sponsored by TSR Hobbies, will again be held at the University of Wisconsin-Parkside campus between Racine and Kenosha. Information for exhibitors, prospective tournament judges, and participants is available from GEN CON XV, P.O. Box 756, Lake Geneva WI 53147.

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- The Golden Fleece
- An Assortment of Monsters



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In order to market the TOP SECRET® game at a reasonable price, quite a bit of material had to be omitted. Because of this, the new agent feels as if he or she were a clone, stepping naked into the campaign with \$400 clenched in one fist. While the money is to buy basic equipment for the agent, no details of starting possessions are given, and some novices might even imagine that a basic wardrobe must come from this paltry sum. In a like vein, there is no background information offered to aid the new player in identifying and personifying his or her character. Here are the systems which I have developed to help. You might find them useful until something "official" is published in the way of rules to cover these areas.

Sex

Self-explanatory; character's sex selected by player.

Race

Allow the player to choose one of the following: Caucasian, Negro, Oriental, Polynesian, American Indian, Indian, Mixed (specify).

Nationality

Self-explanatory; country of origin or country of residence, but if the latter origin should also be indicated.

Stock

Major national stock if not basically one type; i.e., "American of Irish-German parentage."

Height

Per rules.

Weight

Use height table, but with a weight base of 175 lbs. for males and 110 lbs. for females. Add or subtract weight at 5 lbs. per inch, for height above or below norm and as the result of a variant die roll. Example: Agent Sylvia Small is 5'7" tall, so her base weight is 120 lbs. (110 lbs. + 5

lbs. per each 1" over 5'5", or 10 lbs.) A roll on the table yields a 6, so Sylvia weighs 125 lbs., as a 6 indicates the addition of 1" to height, which converts to 5 lbs. of weight.

Hair

Player chooses from one of the following colors: ash blond, blond, dark blond, red-blond, red, red-brown, light brown, brown, dark brown, black, blue-black, gray, white (note graying if applicable). At the same time the characteristics of the hair must be noted — straight, wavy, curly, kinky — and amount and length noted — full, balding, fringe, bald; very long, long, shoulder-length, short, close-cropped.

Eyes

Select eye color: light gray, gray, pale blue, blue, dark blue, light green, green, hazel, light brown, brown, dark brown, black. Indicate whether contact lenses or glasses are worn to correct vision.

Complexion

Select both coloration and texture: pale, fair, ruddy, tan, brown, olive, dark, yellow, ivory, black; smooth, average, coarse, pocked.

Somatype

Select from the basic types, remembering any underweight or overweight condition determined: ectomorph (slender, thin, angular), endomorph (thick, stocky, rounded, plump), mezzomorph (square, muscular, athletic).

Right or left handed

Player's choice.

Distinguishing marks & mannerisms

Player notes marks such as moles, birthmarks, freckles, scars, tattooing, etc. Also note speech accent, distinctive gesture or walk, affectation, or apparel or accessory. Example: Sylvia Small has the following special marks and mannerisms: mole on right shoulder; smallpox vaccination scar on inner left thigh; slight freckling over bridge of nose; English pronunciation of *a*, *au*, and *ee*; smokes black cigarettes; wears rubies in rings, earrings, and other jewelry.

Home locale

Have player select area: New England, Mid-Atlantic, Southeast, Midwest, South Central, Great Plains, Southwest, West Coast, Eastern Canada, Quebec, Western Canada, Alaska, Hawaii, Puerto Rico, Virgin Islands, Mexico, Caribbean, Central America. Race and language skills can be affected by home locale, so the player must select carefully. If the campaign is broad enough, any other home locale can be selected, such as Argentina, Brazil, Chile, *et al*, Northern England, Southern England, Northern Ireland, Southern Ireland, Wales, Scotland, Belgium, Luxembourg, the Netherlands, *et al*, and so on throughout the world.

Birthplace

The player must select a city or town, typically one within his or her home locale or otherwise appropriate to family background.

Birthdate

Add month and year to age.

Age

Discard the age generation system used in the rules, as the curve is improper because it relies on treating d10 as such. Replace it with a bell curve generated with percentile dice as shown below, with starting age varying from 21 to 36. (5d4 + 16 may be used optionally to generate the same number range.)

Dice roll	Age
01-02	21
03-04	22
05-07	23
08-11	24
12-19	25
20-28	26
21-30	27
31-47	28
48-62	29
63-72	30
73-81	31
82-89	32
90-93	33
94-96	34
97-98	35
99-00	36

Education

Have the player select an appropriate college or university. Note degrees received — typically a B.A. or B.S. and probably an M.A. or M.S. If knowledge score is very high, additional degrees will be held in most cases.

Marital status

Select single, married, separated, divorced, widowed.

Children

Based on marital status, select any number from zero to six or more. Typically, agents will be unmarried or otherwise single.

Hobbies and interests

Here the player should list typical hobby, game, sports, and musical interests. Example: Sylvia Small collects colored gems and antique jewelry. She is an excellent chess player (shogi as well) but only fair at go. She also paints in oils, knows fine art, and has some knowledge of architecture of the medieval period. She reads avidly, science fiction and historical novels in particular. She enjoys classical music and is a connoisseur of fine wine and food. Sylvia is an excellent swimmer, takes ballet lessons regularly, plays golf and tennis, and skis (cross

country in the main).

Family background

Roll for socio-economic status:

- 1: middle lower class (MLC)
- 2: upper lower class (ULC)
- 3-4: lower middle class (LMC)
- 5-6: middle middle class (MMC)
- 7-8: upper middle class (UMC)
- 9: lower upper class (LUC)
- 0: middle upper class (MUC)

Socio-economic class will affect personal starting possessions. Additional notes regarding parents and siblings can be recorded — whether living or dead, occupation, political leanings, etc. No questionable family activity is possible if the agent works for a government.

PERSONAL POSSESSIONS

This builds up a reasonable dossier. Then the personal possessions of the agent character can be determined.

Standard starting equipment

Belt	1
Casual outfit	1
Gloves	1 pair
Hat or cap	1
Jacket	1
Shirt/blouse, dress	1
Shirt/blouse, sport	1
Shoes	2 pair

Socks	7 pair
Sweatshirt	1
Sweater	1
T-shirts	2
Underwear	7 sets
Work clothes	1 suit
Suitcase	1

Personal gear

Aftershave/perfume	1
Clippers, nail	1
Comb	1
Deodorant	1
Ditty bag/shoulder bag	1
Passport	1
Penknife/scissors	1
Razor/makeup	1/6
Razor blades/lipstick	6/1
Toothbrush	1
Wallet/purse	1
Wristwatch, ordinary	1
Windproof lighter	1

Additional money

Additional money can be used only for purchases to augment clothing of a *General Outfitting* nature or for a standard (transportation) vehicle. To determine additional funds, use the following:

Age: For each year of age above 20, add \$10.

Socio-economic background: MLC, \$0; ULC, \$50; LMC, \$100; MMC, \$250; UMC, \$900; LUC, \$5,000; MUC, \$15,000.

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StarSector Atlas 1: The Terran Sector. 66 planets in detail with a history of the sector. \$6.50.

The OutWorlds: 12 planets mapped with scenario ideas and a history of the sector. \$6.50.

ADVENTURES:

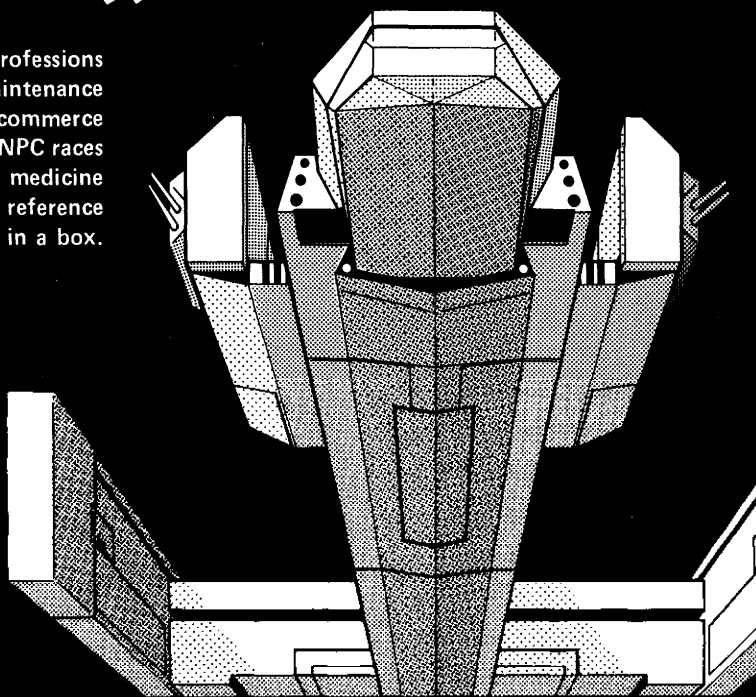
Martigan Belt: An adventure in the Asteroids. \$5.00.

Probe NCG 8436: A Contact Service adventure. \$5.00.

Alien Base: A first contact adventure. \$5.00.

STARSHIP DATA:

Seldon's Compendium of StarCraft 1: Merchant shipping and patrol craft. Detailed deck plans of 21 ships. \$6.00.



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Additional personal items

Item	wt.	cost
Attache case, fine leather	4#	\$300
Boots, insulated or thermal	2#	\$50
Corduroy trousers	2#	\$20
Denim trousers	1#	\$15
Galoshes	½#	\$15
Handkerchief, cotton	—	\$1
Handkerchief, silk	—	\$8
Jewelry, any type	—	\$10+
Lighter, gold	—	\$2,000+
Luggage, 5-pc. nylon	5#	\$90
Luggage, 3-pc. leather	15#	\$900

This list is obviously not exhaustive, but it will help to stimulate participants

If you are not overly ambitious, I suggest you fake it by compiling a good set of catalogs! (At last, the mail-order retailer is really providing invaluable service to adventure game hobbyists....) Gambling and liquor, and what goes with them, always seemed to occupy much of James Bond's time and funds, so perhaps you might deal with them in your campaign too. Whatever course you follow, fledgling agents as well as old hands should now be better personified, and more of the role of the individual can be played in your espionage role-playing games.

AGENTS NAME _____	SOMATYPE _____
BUREAU _____	HOME LOCALE _____
CODE NAME/ID # _____	BIRTHPLACE _____
SEX: • MALE • FEMALE	BIRTHDATE _____ AGE _____
HEIGHT _____ WEIGHT _____	EDUCATION: SCHOOL _____ DEGREE _____
NATIONALITY _____	SCHOOL _____ DEGREE _____
RACE _____ STOCK _____	SCHOOL _____ DEGREE _____
HAIR: COLOR _____ TYPE _____	MARITAL STATUS: <input type="checkbox"/> SINGLE <input type="checkbox"/> MARRIED
COMPLEXION: C O L O R TEXTURE _____	<input type="checkbox"/> WIDOWED <input type="checkbox"/> DIVORCED
EYES _____ GLASSES? - C O N T A C T S ?	CHILDREN _____
RIGHT • or • LEFTHANDED	HOBBIES/INTERESTS _____
DISTINGUISHING MARKS/MANNERISMS _____	FAMILY BACKGROUND _____

[illegible]

TROJAN WAR



by Glenn Rahman

In my design of *The Trojan War* (published in 1981 by Metagaming), I worked in a compact format, with rule and counter limitations. Consequently, I elected to make the game a simulation of the last two years of the Trojan War only. Besides mere physical limitations, there were other good reasons to take this tack: All the ancient source books which might have described the battles of the first eight years of the war were lost in antiquity. All we have left is a summary of the first battle of that 10-year conflict (conventionally dated to about 1185 B.C.), and the bald assertion that the plain of Troy was assaulted a number of times in this early period — in perhaps as few as three battles.

The myths summarize the first years of the war this way: After the Greeks discovered they could neither take the fortress-city of Troy by storm, nor isolate and starve it into submission, they kept only a part of the army on watch at Troy; the remainder was sent to raid neighboring coasts. These raids (usually led by Achilles or Ajax) were intended to provide supplies for the besieging army, while destroying Troy's allies in coastal Asia. The forays brought back considerable booty and made the Greek chieftains very wealthy (though in fact the

wealth was shared out unfairly, and this caused discontent among the lesser chieftains, especially Achilles).

By the ninth year of the war, this policy had been carried as far as it could go. Long overseas service had reduced the Greeks' morale, while the raids had already devastated everything in reach. Worse, Greek piracy had shown the peoples of western Asia what was in store for them if the gentle leadership of Troy was replaced by the rapacious domination of Greece. The Trojans gathered foreign allies —Phrygians, Mysians, Thracians and many others — until the Greeks could no longer afford to divide their army. The stage was set for the big battles in front of Troy which are told in detail by the poets Homer, Quintus Smyrnaeus, and others.

For the sake of this variant we shall assume (as does classical scholar Robert Graves) that only a few battles were fought at Troy throughout the first eight years. We shall use the best knowledge preserved of the ancient myths to depict them as scenarios for *The Trojan War*.

VARIANT SCENARIO #1

"The Foremost Greek"

When the Greek ships approached Troy, the Trojans were on the beaches to meet them. The Greeks were disadvantaged in establishing a beachhead, be-

cause a prophecy warned that the first Greek to debark would be slain after a brief but glorious fight. It was the duty and the privilege of the greatest Greek chieftains to lead the host ashore, but even the bravest of them hesitated at leaping to certain death. At last a bold Greek prince, Protesilaus of Thessaly, rushed ashore and was shortly thereafter killed by a Trojan (most sources credit Hector). After Protesilaus' charge, the other Greeks no longer feared to land. Eventually, although the Trojans were assisted by Cycnus, one of Asia's greatest heroes, they were driven from the beach and the long siege of Troy was begun.

Trojan Army: At this early point in the war, the Trojans have not yet mustered a large allied army. Therefore their army consists of Hector, Agenor, Aeneas, Paris, Polydamas and all Trojan Class I heroes. The Trojan player may also draw six more Trojan heroes at random from the remaining force pool. Additionally, he deploys two new heroes (these counters must be made for the scenario): Troilus (7-7-6, Class II) and Cycnus (9-9-6, Class III) and six Replacement Heroes. The Trojans have eight Chariots.

Greek Army: The Greek force consists of all non-*, non-Replacement Heroes plus Achilles. Additionally, the Greek may add to his force two new heroes

(these counters must be made for the scenario): Protesilaus (7-7-6, Class III) and Palamedes (7-7-6, Class II). The Greeks have no Chariots.

Gods Intervention Chits: six for each player.

Set-up: The Greeks set up first (see Special Rule A below). The Trojans set up on, or in any non-ship hex in front of, the Greek Sea Wall.

First Move: Trojans

Game Length: eight Game-Turns.

Victory: The Trojans win if they destroy at least three Greek ships, or if they earn more victory points than the Greeks. The Greeks win if they prevent the burning of three ships, and earn more victory points than the Trojans. Any other result is a draw.

Special rules

A: Initially, the Greek player deploys one Greek hero per Greek ship hex.

B: At the beginning of each Greek player turn the player may, at his option, deploy additional heroes from his off-the-board supply up to, but not surpassing, one hero per each non-destroyed, non-enemy-occupied ship hex. The normal stacking rules are in effect. Replacements enter normally.

C: No Greek hero may move out of a ship hex into a Trojan primary zone of control. Any Greek hero may advance after combat into a Trojan primary zone of control.

D: There is no Greek Sea Wall in this scenario. Trojan Replacements enter the map on the row of hexes which demarcates the Greek Sea Wall, and all wounded, slain and other (see E below) heroes are evacuated through this area. The hexes beyond the Greek Sea Wall are not playable in this scenario. Greek units are evacuated on any non-destroyed ship hex.

E: In this scenario, non-killed and non-wounded heroes may be evacuated to protect them from further harm. Such evacuated heroes may be replaced, but they may not re-enter the map after evacuation. Additionally, if a player evacu-

ates a non-killed or non-wounded hero, his opponent receives victory points equal to the attack strength (unmodified by hero class) of the evacuated hero.

F: No Greek unit may, for any reason, leave a Greek ship hex until a Greek Class III hero does so first. No Greek Class III hero may leave a hex unless he makes a special "courage roll" with one die. The "courage roll" result must be equal to or greater than the given number for each of these heroes: Odysseus 6, Agamemnon 5, Idomeneus 5, Ajax 4, Ajax the Lesser 4, Diomedes 4, Achilles 4, Protesilaus 3.

In the Greek movement phase, up to two normal Class III heroes may attempt to leave their ship hex by first making their "courage roll." For a Greek Class III hero to leave a ship hex via advance after combat, he must first make his "courage roll." Immediately after any Greek Class III hero has left his ship hex by movement or advance after combat, all other Greek heroes may exit ship hexes freely.

G: The first Greek hero (this will be a Class III hero) to move or advance from his ship hex has his defense strength reduced to half (rounded down) for the remainder of the scenario. This hero may not be evacuated before he is slain, nor may he be assisted in any way by God Intervention.

VARIANT SCENARIO #2

"The Walls of Troy"

After securing the beach, the Greek army attempts to take the city of Troy by storm.

Trojan Army: The same as Variant Scenario #1, except Cycnus is absent.

Greek Army: The same as Variant Scenario #1, except Protesilaus is absent.

Gods Intervention Chits: Six for each player.

Set-up: Trojans on or behind the Trojan Wall. The Greeks deploy within six hexes of the Trojan Wall.

First Move: Greeks.

Game Length: six Game-Turns.

Victory: The Greeks win if they have six normal Greek heroes behind the Tro-

jan Wall at the beginning of any Greek movement phase. The Trojans win by earning more victory points than the Greeks.

Special rule

A: There is no Greek Sea Wall.

VARIANT SCENARIO #3

"Troilus Must Die"

After a period of stalemate, the Greeks receive a prophecy that Troy is not destined to fall should the Trojan prince Troilus live to reach the age of twenty. The Greeks lure the Trojan army out to fight and make every effort to slay Troilus. The Trojan hero Aeneas, meanwhile, is absent, having quarreled with King Priam of Troy (over a prophecy that Priam's family will be destroyed and Aeneas will be king of the Trojans).

Trojan Army: Hector, Agenor, Paris, Polydamas and Troilus (7-7-6, Class II). All Class I heroes. Six replacements. Additionally draw ten more Trojan heroes at random from the off-the-board Class II and III heroes. Ten Chariots.

Greek Army: Deploy all non-*, non-Replacement heroes, except for ten which are drawn at random (to represent Greeks away on raids). Also deploy Achilles and Palamedes (6-7-6, Class II). Ten Chariots.

Gods Intervention Chits: six for each player.

Set-up: Trojans on or behind the Trojan Wall. Greeks on or behind the Greek Sea Wall.

First Move: Trojans.

Game Length: eight Game-Turns.

Victory: The Greeks win by slaying Troilus or earning twice as many victory points as the Trojans. The Trojans win by maintaining Troilus outside the Trojan Wall for six consecutive turns and by avoiding the Greek victory conditions. The Aggressiveness rule (14.3) is used.

Special rules

A: There is no Greek Sea Wall.

B: No God Intervention chits may be used to assist Troilus.

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VARIANT SCENARIO #4

"The Rising Tide"

The Trojan alliance grows stronger, until the Greek policy of dividing their army for raiding farther and farther abroad places those Greeks at Troy in even greater danger. Moreover, Achilles has lately launched an attack upon the neutral hero, Aeneas, inciting him to re-enter the war against the Greeks. The Trojans decide that with part of the Greek army away on a piratical raid, they are strong enough to defeat those who remain behind, and destroy the ships at anchor.

Trojan Army: Hector, Aeneas, Agenor, Paris, Polydamas, plus all non-*, non-Replacement heroes, excepting seven which are drawn out at random and not used in this scenario. Fifteen Chariots.

Greek Army: Palamedes (6-7-6, Class II), all non-* Class III heroes. All non-*, non-Replacement Class I and II heroes, excepting fifteen drawn out at random. Achilles is present, unless he is leading the foreign raid (see Special Rule A below).

God Intervention Chits: six for each player.

Set-up: Trojans on or behind the line of hexes from T to T'. Greeks on or behind the Greek Sea Wall.

First Move: Trojans.

Game Length: eight Game-Turns.

Victory: The player with the most victory points wins.

Special rules

A: At various times different leaders commanded the overseas raids. To determine which leader is absent in this scenario, roll a die. On a result of 1-3, Achilles is absent; 4-5, Ajax is absent; 6, Odysseus is absent.

B: There is no Greek Sea Wall.

THE CAMPAIGN GAME

These variant scenarios may be incorporated into the campaign game of *The Trojan War*. The standard campaign game rules (16.0) are in effect, as are these additional special rules:

1) If Troilus is killed in Variant Scenario #2, the special rules affecting Troilus in Variant Scenario #3 are suspended. If Troilus survives Scenario #3, he dies of natural causes (since if we let him live there is no reason to continue the campaign game; Troy cannot fall).

2) The Greek prince Palamedes was falsely accused of treason by his rival, Odysseus, and put to death. Hence, unless Odysseus is slain before the end of Scenario #4, Palamedes dies.

3) Because a longer campaign game will mean more heroes are eliminated due to battle casualties, it is fair to have good substitutes on hand. When a non-*,

non-Replacement hero is slain, one of the following new heroes (for which new counters should be made) takes his place in the *next* scenario of the campaign. A new hero may only substitute for a slain hero of the same class.

Trojans: Archilochus (6-6-6, Class II); Asius (6-6-6, Class II); Hippothous (6-6-6, Class II); Odius (5-5-6, Class II); Peirous (5-5-6, Class II); Pyraechemes (7-6-6, Class II); Acamas (6-6-6, Class II); Phorcys (6-6-6, Class II).

Greeks: Amphimachus (6-6-6, Class II); Arcesilaus (6-6-6, Class II); Ascalaphus (6-5-6, Class II); Diore (5-5-6, Class I); Elephenor (5-5-6, Class I); Machaon (5-4-6, Class I); Medon (6-5-6, Class II); Prothoenor (5-5-6, Class II); Schedius (6-6-6, Class II); Tlepolemus (7-7-6, Class II).

4) The later battles of the war have much to do with Achilles. If it happens that Achilles is slain in any of the four early scenarios of this variant, obviously some other Greek leader must feud with Agamemnon (and at whose behest Zeus punishes the Greeks). Moreover, if Achilles is dead, scenario 15.4 is not used.

The leader who feuds with Agamemnon in place of Achilles is the Class III hero Patroclus. If Patroclus is used in this manner and survives through scenario 15.3, he may appear in subsequent scenarios until eliminated by combat.

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POOKA

*Time stands still
for this critter
from Celtic myth*

*by
Michael Fountain*

FREQUENCY: *Very rare*
NO. APPEARING: 1
ARMOR CLASS: -3
MOVE: *9" when corporeal, 36" when not*
HIT DICE: *100+ (estimate)*
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NUMBER OF ATTACKS: 0
DAMAGE/ATTACK: *Nil*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *See below*
INTELLIGENCE: *Supra-genius, though
not known to apply themselves*
ALIGNMENT: *Chaotic good*
SIZE: *S, M, or L, according to whim
(Medium size predominates)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*

The pooka is an invisible Celtic spirit of a dipsomaniac nature who appears, when it wishes to appear before mortal eyes, in the form of a white rabbit at least six feet tall and dressed in impeccably tailored human clothes.

Although this rabbit-shape is the apparition of choice, pookas have also been reported in the form of shaggy and disreputable-looking Shetland ponies (with or without burrs in their coats); as drunken Irish elk; and as derby-hatted and cigar-smoking mice and/or guinea pigs. It was a somewhat theatrical pooka of the Jazz Age who gave rise to drunken stories about "pink elephants." Another pooka was the source of the old "We

don't get many kangaroos in here!" "And at these prices you won't get any more!" joke.

Because the pooka shows itself to only one person at a time (*never* to a group), and then only to one of good alignment with charisma of 16 or higher—and then only when the person is at least three drinks drunk — the pooka's existence is often discounted as an hallucination, diagnosed as some wild variety of delirium tremens.

An offended pooka will vanish away if met with the caution and (deserved) paranoia most adventurers greet new experiences with. When met with an open air of unsurprised acceptance — a gen-

tlemanly introduction, a "How do you do?" and a handshake, an invitation to have a drink—the pooka can become a drinking buddy and helpmate with no small amount of power.

Pookas have the ability to stop time. Putting it more precisely, the pooka can step outside of our time sequence, go wherever it wants for as long as it wants, and then return to where it started from without one minute of "real" time elapsing. As put by Mr. Elwood P. Dowd, whose adventures with a six-foot, one-and-a-half-inch invisible rabbit form the basis of Mary Coyle Chase's Pulitzer Prize-winning play, *Harvey*: "...Einstein has overcome time and space. Harvey (*the pooka*) has overcome not only time and space — but any objections."

Half of all pookas encountered are able to take a friend along on these time-stopping jaunts. This is not the game-wrecking power it might at first seem to be. No pooka, for instance, will walk an adventurer through a dungeon "ahead of time" in unfair safety; the pooka would feel its friendship was being taken advantage of and vanish away, leaving the opportunist stranded in the middle of some horrible danger.

Pookas offer little or no help in treasure seeking or dungeon exploration. They seldom show themselves to fighters, and they can be even more frustrating to magic-users and clerics, for they seem impervious to magic spells and magic weapons, and shed attempts to control them like water off a duck's back.

It is supposed that the pooka uses its time-stopping ability to free itself from our time limitations before a spell or a blow even has time to hang itself in the air, thus "dodging" or "outrunning" any attack.

None of this is to imply that a pooka is of little use to any mortal except as a drinking companion. The pooka considers itself a lover, not a fighter, and this outlook puts its caprices at the service of good-willed, fun-seeking adventurers.

Pookas, full of song and poetry when in their cups, love to assist mortals in the conduct of a love affair (or affairs). They will "stop the clock" so that a friend might slip away from a boring time for a quick romp (or a quick drink) and then slip back again without being suspected. They are useful when slipping into a bedchamber without being detected by father, wife or husband; they are invaluable when rescuing a harem.

A certain renowned beauty, being of a nature both generous and lusty, had three different suitors living in three different towns. With the aid of her friendly pooka, this lady married all three men and to this day keeps them all content while she, having her cake and eating it too, remains youthful and ecstatic, if a bit tucked.

Some pookas are as prone to play

tricks as to help. Barber and Riches' *Dictionary of Fabulous Beasts* describes "a wild and shaggy colt hung with chains which haunted wild places, and misled benighted travelers." That book also reports variations on the name, among them *phooka*, and in Wales, *pwca*.

Pookas have not vanished from the modern world; they still show up from time to time, in cheerful defiance of logic. A woman in my own practice, a Ms. N— (who has given permission for her story to be told here), was once visited by a pooka in the form of a small (11 inches high, or 1 foot, 2 inches with hat) bipedal guinea pig. Ms. N—was then a resident in a lonely hotel in a strange town, and had returned to her room one night after work and dinner to have an evening whiskey. As she sat "with a slight bun on" there was a brisk knock on the door. In came the aforementioned guinea pig, carrying two small but bulging suitcases, wearing a derby hat and sporting an Alhambra Manila Blunt cigar. "Hiya, kid," it said, and ensconced itself on the bed for a period of two weeks. Its nights were spent regaling Ms. N— with stories of ribald adventure, while its days were spent organizing a running crap game, conducting liaisons with at least three chambermaids, and running down to the lobby for more quarters to put in the "Magic Fingers"

box. This is the most recent incident of pooka visitation this author has come across.

It is believed that Shakespeare knew the pooka that used to hang out in the Mermaid Tavern, and combined some of the habits of this "merry wanderer of the night" — such as lover's pranks and time warping ("I'll put a girdle round about the earth/In forty minutes") — with those of the English household spirit, Robing Goodfellow, for his *Midsummer Night's Dream*. This confusion may have arisen from the fact that the small European household dragons who brought treasure to their landlords were also called *püks*. Or maybe Shakespeare was already in his cups when he was first introduced and never quite caught the name.

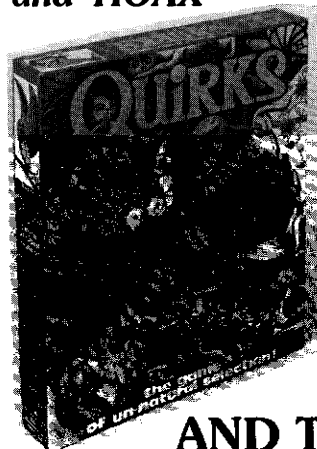
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Chase, Mary Coyle, *Harvey*, contained in the anthology *Comedy Tonight!* edited by Mary Sherwin, Doubleday and Co., 1977, copyright 1972 by Mary Chase, acting rights through author's agent, Harold Freedman, Brandt & Brandt Dramatic Dept.; amateur rights controlled by Dramatist's Play Service, New York.

Shakespeare, William, *A Midsummer Night's Dream*.

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RAL PARTHA

Golden dragon

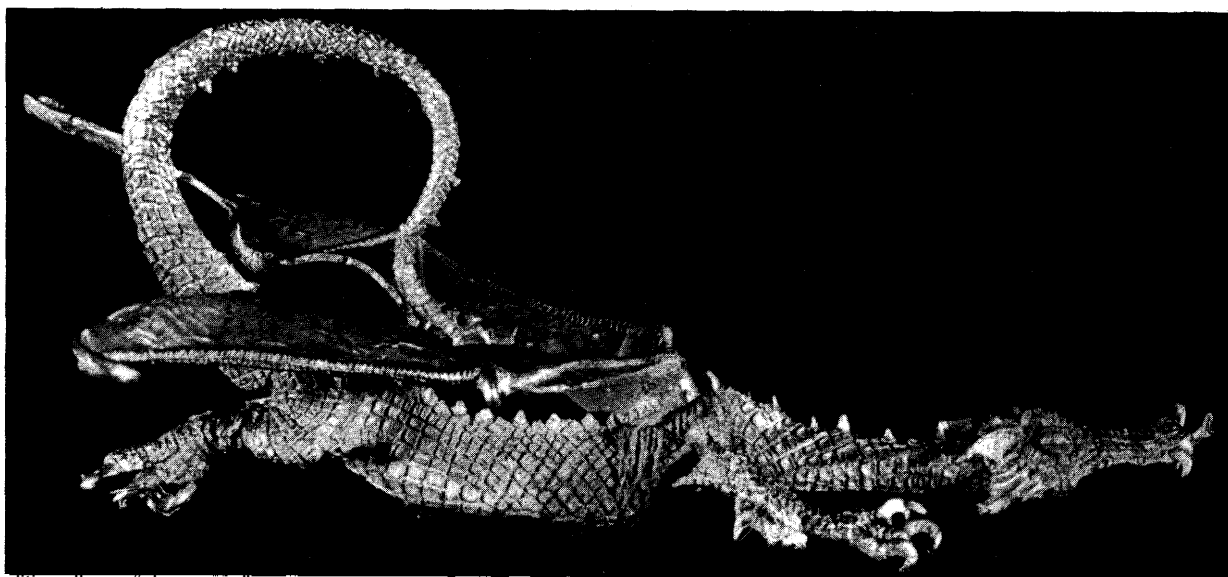
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Det: 7

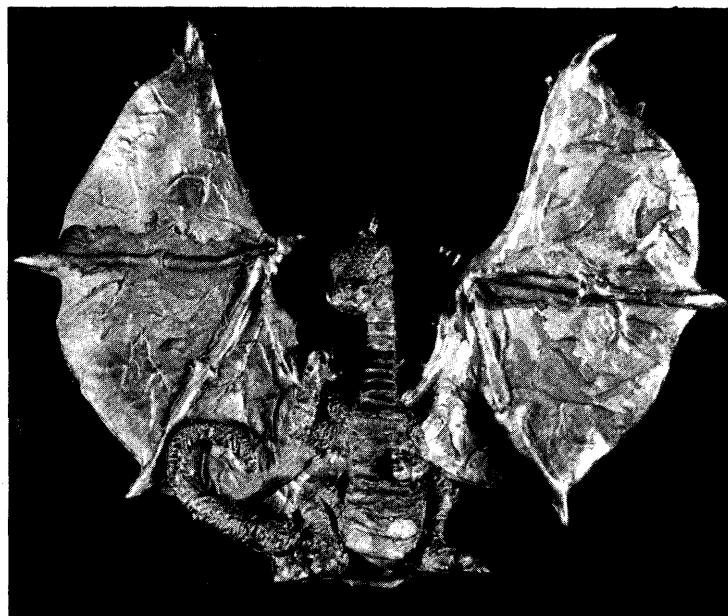
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Tech: 7

Dragons are traditionally a "showcase" item for miniatures companies, and this one rates highly among the dozens of dragons sculpted and cast each year. It offers a strong illusion of movement and a great amount of detail.



CASTLE CREATIONS



Red dragon

Prop: 7

Det: 6

Anim: 6

Tech: 5

GRENADIER MODELS



Lizard Men

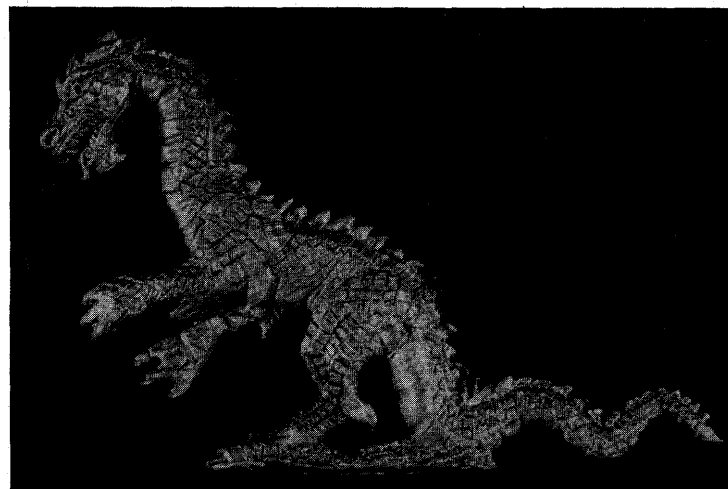
Prop: 6

Det: 6

Anim: 6

Tech: 6

This is one of a pair of lizard-man figures offered in one package as part of Grenadier's line of official AD&D™ monster sculptures. Like all products in this line, they conform very closely to the description of the creature in the Monster Manual.



Dragon

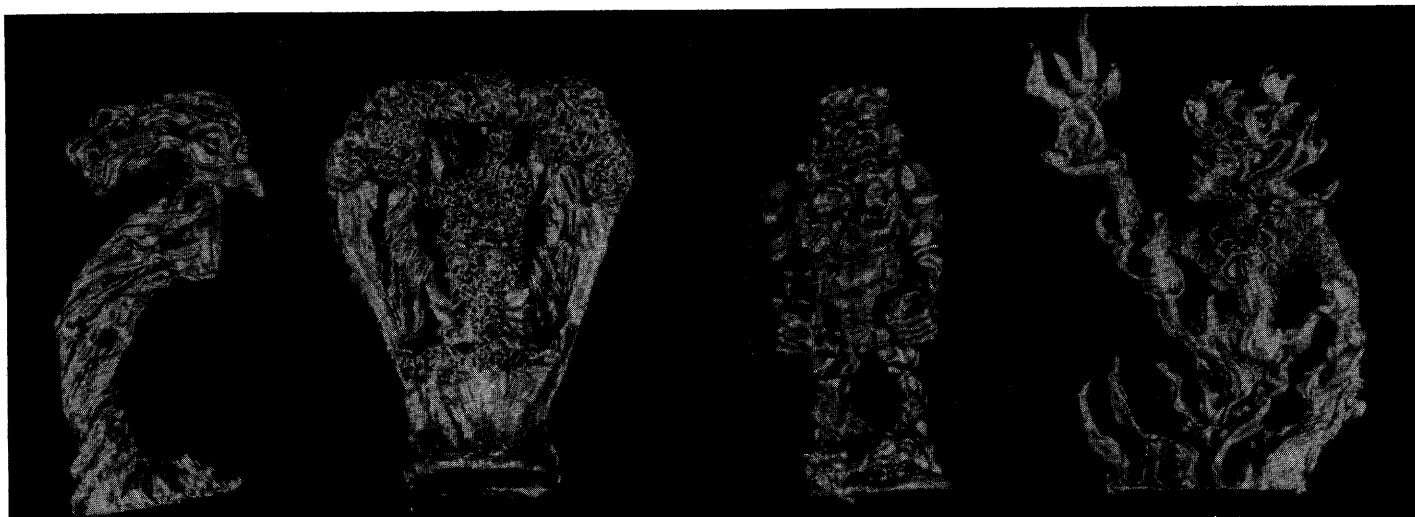
Prop: 5

Det: 5

Anim: 7

Tech: 5

With and without wings, these figures would be good additions to a collection. The face and scales of each dragon are well detailed.



HERITAGE Elementals

Prop: 6

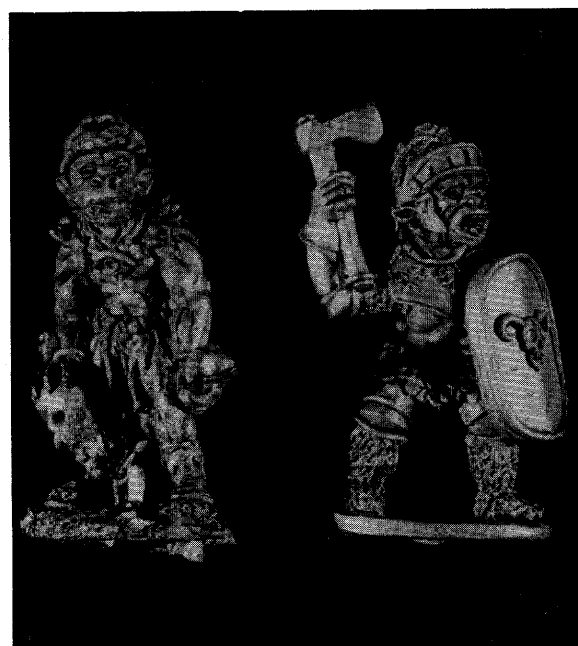
Det: 6-7

Anim: 7

Tech: 7

This quartet of figures is one of the better treatments of elementals currently available. Especially impressive are the water (second from left) and fire (far right) creatures, because of the excellent sculpting of their basic elements. As might be expected, these figures paint up beautifully.

GRENADIER MODELS



Orcs

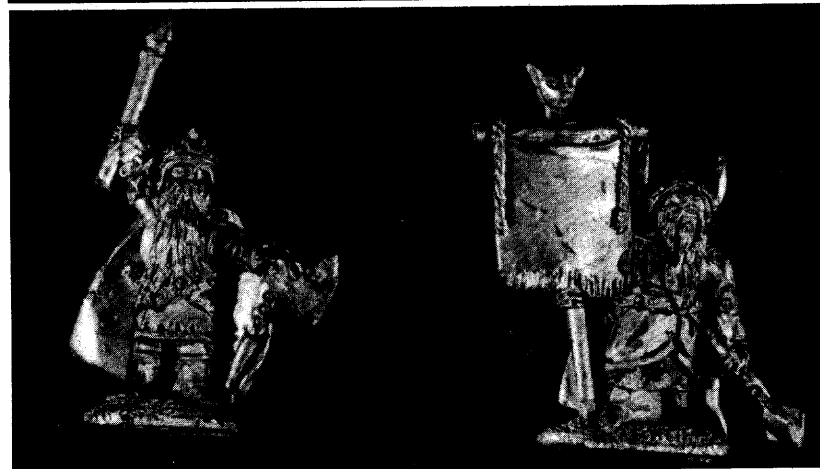
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Dwarf King

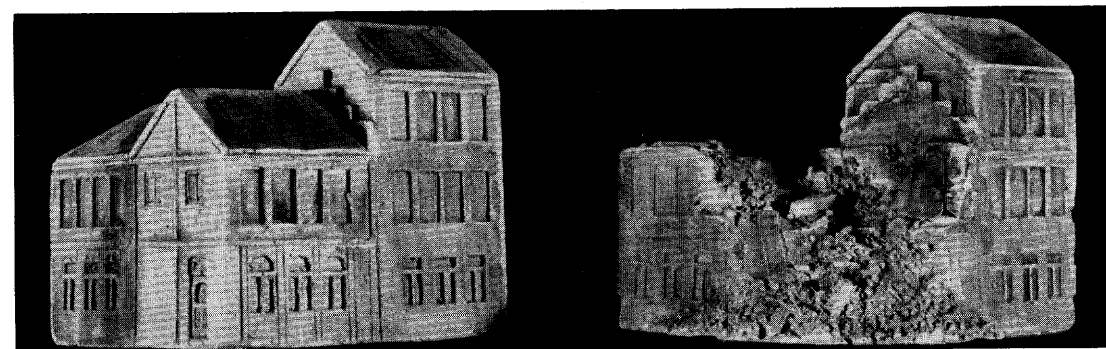
Prop: 7

Det: 7

Anim: 7

Tech: 7

This set of dwarven royalty from Heritage includes a beardless queen (top right) and a standard bearer (bottom right). All figures in the set are posed well for use in battle situations.



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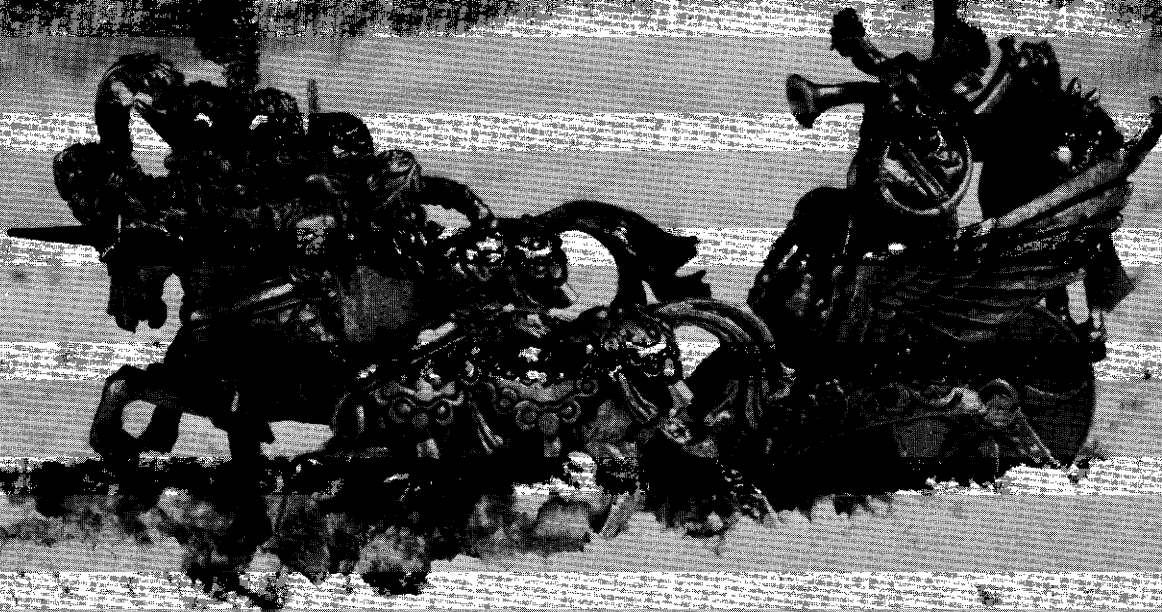
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1&2: To find how far an object will fall in a given period of time, use the formula $d = 16t^2$, where d = distance in feet and t = time in seconds. In the AD&D™ rules, a *fly* spell takes 3 segments, or 18 seconds, to complete. So, Malrob would fall 5,184 feet before his spell takes effect, and he doesn't have that much room to spare. No more Malrob, right? Well, yes, but . . . because of air resistance Malrob will not accelerate constantly and continually. Terminal velocity for a falling body is about 125 miles per hour, or 180 feet per second. It takes a distance of 500 feet and a time of 5.6 seconds to reach this velocity. Therefore, after falling 500 feet Malrob will drop at 180 feet per second for 12.4 more seconds. Malrob will fall a total of 2,732 feet: the first 500 feet plus (12.4×180) , or 2,232, more.

This leaves 268 feet to spare of the original 2,500-foot height, and it appears that Malrob is saved — but there is one other fact to consider. Malrob is still moving downward at 180 ft/sec and resembles a plane pulling out of a steep dive. A character using a *fly* spell has a movement rate of 12", which should be halved if the flier is ascending (or attempting to). If the DM gives Malrob the benefit of every doubt, by not halving his movement rate and by interpreting it as a rate of 120 yards (outdoor scale) per round, the maximum acceleration out of his dive is 360ft/turn, which works out to .6 ft/sec². With this pitiful acceleration, there is no way Malrob is going to pull out of his dive. He will strike the ground less than two seconds after he starts to yell, "Fly!"

3: There may be several things wrong with the players' plan depending on other circumstances, but the most glaring mistake, and one almost always overlooked, is the fact that a fire in an enclosed area is very dangerous. In addition to the danger of their characters being burned by their own fire, the players have forgotten two other things. The first is that a fire will rapidly deplete the oxygen in the cavern or dungeon, making breathing difficult. The second is that any fire produces carbon monoxide (CO), a highly poisonous gas. On the surface, in the open air, CO is unimportant; underground, CO will almost certainly kill every orc there, as well as all of the characters. Carbon monoxide is odorless, colorless and tasteless.

4: The players should run, not walk, to the nearest exit, for they are entering an area containing methane, an explosive gas. Methane is odorless, colorless and tasteless. The only way to detect it is by its blue flame, such as in a gas stove.

5: In this case, a little knowledge may be a dangerous thing. Canaries have been used in the past to detect carbon

Quiz Answers

monoxide, which is not an explosive gas. Birds are much more susceptible to CO than people, so an old miner would know enough to beat a hasty retreat when his canary keeled over. That works for CO and other "tame" gases, but not for gases such as methane. A canary will know there's too much methane in the air when the players do: when it explodes.

6: The DM is half right. Water pressure increases with depth. Water weighs about 60 pounds per cubic foot, so at 1,000 feet of depth the pressure is 60,000 pounds per square foot. A normal-sized (3' x 6') door will have over 1,000,000 pounds of pressure on it, which means the fighters don't have a chance. The magic-user might survive, though, if he can avoid being crushed by the rush of water. The Guinness Book of World Records says that divers have worked as deep as 1,400 feet ("free swimming for short intervals"). Whether a water breathing spell will provide protection from "the bends" is a matter of rules interpretation.

7: An average rock weighs about 150 pounds per cubic foot. A round rock 2 feet across has a volume of a little more than 4 cubic feet ($V = 4/3 \pi r^3$). This rock weighs over 600 pounds, and Ragnor will soon be wearing a girdle.

8 & 9: A manila rope ½" in diameter and 50' long weighs less than 4 pounds and will hold more than 2,500 pounds before breaking.

10: A roof that has caved in is actually safer than one that has not, in many cases. This is because loose rock has already fallen away, and also because the roof tends to form a natural arch when it caves in.

11: The dwarf is probably an old miner; as are most dwarves. Rock that is loose and ready to fall will sound hollow when struck sharply and will also vibrate slightly. This is not easy to detect, so only give this ability to a character who has had experience in mines.

12: Once again, the dwarf is correct. Wooden posts will not fail without a

Questions begin on page 33

great deal of popping and cracking. This will almost always give enough warning to beat a hasty retreat.

13: According to the Guinness Book of World Records, the official distance record for a long jump by a horse and rider is just over 27 feet, so the horse would have to be pretty great to even have a shot at it. A paladin's mount would have the best chance, but those steeds are generally intelligent and probably would not try such a stupid stunt. Be sure to take into account extra weight, such as plate armor or gold, that is being carried.

14: A 12" x 6" x 6" chest contains 432 cubic inches. Stacked coins fill about 75% of this space, or 324 cubic inches. Gold weighs 1,200 pounds per cubic foot, so the coins alone weigh 225 pounds. The thief will have to leave some gold behind.

15: A man uses about 1 cubic yard, or 25 cubic feet, of air each hour under normal conditions. The room is 1,000 cubic feet in volume, containing enough air for 40 hours of normal breathing. After this much time, the oxygen is depleted to the point where the character is unconscious. The character would remain unconscious for as much as another 40 hours, depending on his constitution. Therefore, after 48 hours the character will be unconscious but definitely alive. Physical activity, even of a mild sort, can increase oxygen intake up to 12 times over the normal rate.

16: The world's record in the javelin is "only" 317 feet, 4 inches, so Olaf's spear will very likely fall short even if he has a strength of 18, because he can't take a running start like a javelin thrower.

17: The world's record for treading water is a little more than 72 hours; this is only a bit more than 12 rolls' worth of time, and what are the chances of a ship coming near enough for crew members to spot Olaf in the water? One in 20? One in 100? One in 1,000? Go ahead and give Olaf a "lucky" 13th roll anyway, and be sure to mention what a nice guy you are just before that last roll.

Alignment: Alignment:

*A new view
of the nine
philosophies
philosophies
of the nine
A NEW VIEW*

by John Lees

There is nothing confusing about the purpose of character alignment in the ADVANCED D&D® game: to motivate and guide the actions of a character. But problems occur when a player tries to actually use the alignment of a character to help determine the character's actions. "Hmmm. Zarko is of alignment x; so what the heck does that mean in this situation?" The terse paragraphs in the Players Handbook and the slightly longer explanations in the Dungeon Masters Guide describe nine distinctly different alignments in broad terms, but overall offer few details which players and their characters can apply directly in situations where alignment should, or could, determine a character's course of action.

Axiology, the study of moral and ethical philosophy, is a complicated and confusing pursuit even in the real world. Moral philosophy is particularly slippery, because the subject matter concerns beliefs, which don't "exist" in the same way that trees or chairs exist. If I say, "I believe that thing there is a chair," you can attempt to convince me that it is really only a packing crate by asking the opinions of other people, showing me a picture of a chair in a catalogue, and so forth. The chair is an object in the world of sensory perception, and can be objectively, straightforwardly discussed by many people.

On the other hand, if I say, "I believe God is a cruel and just god," you're up a creek if you don't agree with me. You can't even find a roomful of people (except possibly in a church) who all have the same definition of "god." You can't show me a picture of a god in a catalogue. Even if you show me the DEITIES & DEMIGODS™ book and I point to a god description and say, "There. I believe in that one," you cannot be certain that what I think in my mind about that god is what you think in your mind about that god. And discussing what a third person "really believes" is pure folly. A belief is not an object in the world of sensory perception. (Beliefs include ideas, feelings, and emotions; all those fun things that make bull sessions tend to be full of bull.)

A belief system is difficult to formalize. Even more difficult is the task of convincing someone else of the truth and validity of your belief system. A belief system *cannot* be objectively challenged. If I firmly believe that the world is carried on the back of a giant snail and is being slowly buried in metaphysical slime, there really isn't anything you can do to change my mind, short of running me through with a sword. (Note: Philosophers frown on such crass forms of discourse.)

Any time you deal with systems of belief, you are treading on treacherous ground. But treacherous ground can be

fun, so let's have a go at defining a framework for belief systems in the AD&D™ game. Our major goal is twofold: Make character alignment clearer and more usable, and don't make any substantial changes in the AD&D system.

First off, let's define a few terms (otherwise, you won't believe this is a philosophical discussion). Three of the slipperiest terms around are *morality*, *ethics*, and *laws*, followed closely on the slipperiness scale by *good* and *evil*.

An *ethic* is a set of general-purpose guidelines intended to help you decide how to act in a wide range of situations. Some familiar ethics are the physician's Hippocratic Oath, the Golden Rule, and the Ten Commandments. Ethics are usually very short on particular details and require some interpretation on the part of the person trying to follow the ethic. Hence the need for priests, clerics, judges and the like, to smooth the way for people who don't have time to dwell overlong on such problems.

An ethic is a guide to right action, but it is not an explanation of why those actions are right. The Golden Rule, "Do unto others as you would have them do unto you," is a prescription for how to act, but says nothing about *why* you should act in such a way. Philosophers have devoted thousands of pages of argument to attempting to prove that a prescription as simple as the Golden Rule is the best guide to right action.

A *morality* is a belief system that leads to the formation of a particular ethic, or tries to justify an existing ethic. To a large extent, the Bible is an attempt to explain the belief system that gives rise to Christian ethics such as the Ten Commandments. Much of the past three thousand years of philosophy has been devoted, without success, to attempting to find or create some form of universal morality that is obviously implied by the physical structure of the universe, or at least one a reasonable person could be convinced of the existence of, purely through intellectual argument.

A *law* is not a moral statement, because a law does not provide reason or justification for itself. A law is not necessarily an ethical statement, because there may be no formal reason or justification for the law. Often, laws are an attempt to spell out an ethic to a ridiculous, bureaucratic extreme. As such, laws often maintain only a tenuous connection with the inspiring moral system (especially since the lawmakers may not all agree with that moral system), and laws have little of the flexibility that allow more generally stated ethics to remain viable for centuries.

Laws derived from no obvious morality and not part of a consistent ethic are often perceived to be senseless and stupid, and are rather difficult to enforce. Often the situation degenerates to "might makes right"; the state versus the individual. Experiments through the centuries with various legal systems have shown that laws are a royal pain to everyone except lawyers and judges.

The terms *ethics*, *morality* and *law* are neutral in connotation. Our culture tends to link all three terms with "good," but there is no basis for this. A high priest who rips out the hearts of animals and offers them as tributes to his deity is just as moral, ethical, and lawful as a Southern Baptist minister leading a revival. A morality cannot be inherently "good" or "evil," since it is the morality itself that defines good and evil. Only from the viewpoint of some other morality can a

particular morality be good or evil. A "moral person" is not a "good person" in any universally absolute sense. You can have a room full of people such that each person believes him or herself to be good and everyone else to be evil.

So what does all this have to do with character alignment? Quite a lot. The good-neutral-evil continuum is essentially a moral one, and determines what kind of ethic will guide a character's actions. You can think of this as motivation, if you wish.

There is a very general overriding moral structure to the AD&D universe. As stated in the Dungeon Masters Guide, a character of good alignment will generally uphold another character's right to life, liberty, and the pursuit of happiness; an evil character doesn't believe that other characters have rights; and a character of neutral alignment (with respect to good and evil) doesn't become involved with such considerations. Once your group has decided in what kind of world it is adventuring, the DM should decide on the prevailing moralities or religions. Keep firmly in mind that good-neutral-evil alignment will mean slightly different things, depending on which beliefs or gods a character follows. The DEITIES & DEMIGODS Cyclopedia can be of considerable help here.

The lawful-neutral-chaotic continuum is slightly more complicated. A character's place on this continuum determines how he or she interacts with other characters, how readily he or she forms alliances, joins groups, obeys laws, and respects order — in contrast to the good-neutral-evil continuum determining a character's motivations and reasons for acting. A character's lawful-neutral-chaotic alignment comes close to what is commonly meant by personality.

The rules of the AD&D game concerning character alignment are an attempt to formalize something that has defied formalization through centuries of studies in moral philosophy. This is a good place to reiterate that the AD&D game is a *game*, and its rules are quite insuffi-

cient for real life. This article is trying to give you a better feel for how to play the game, not how to live your life!

A character of lawful alignment puts great importance on order and rules, and is usually a member in good standing of some group. (This group may not be very large: a band of adventurers or a thieves' guild.) To the lawful character, the group is more important than the individual and the decisions of the group take precedence over individual desires. A lawful character will actively advocate law and order and will attempt to convince other characters to follow the tenets of the group. A lawful character is a good follower.

The character aligned neutrally with respect to law and chaos might be more properly called "independent" rather than "neutral." The independent, or "inner directed," character may observe laws when necessary, but will certainly not be an advocate of the desires of any particular group. (This is not to say that the independent character cannot be an advocate of the teachings of a particular morality; but if so, it is because the character believes strongly in the morality, not because the morality has the support of some group.) Although the independent character will join a group in order to achieve a particular end, he or she will always attempt to avoid situations which place constraints on her freedom of action. The independent character does not make a very reliable follower.

The chaotic character does not pay attention to laws and does not desire order. A chaotic character will not join a group (agree to abide by the rules of the group), but may possibly be found in a group if the group just happens to be going in the same direction, or if a group is necessary to achieving some very limited end. Example: If a chaotic character needs to travel through a dangerous forest, and a group of armed adventurers also needs to travel through the forest, the chaotic character will likely go along with the group (if the group will tolerate him or her), but that does not mean the



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chaotic character has "joined" the group in the same sense that a lawful fighter joins the group. In such a group, the chaotic character will be an obvious misfit. The chaotic character makes a lousy follower.

Once again it must be stressed that law and order have no direct correlation with good and evil. A thoroughly rotten, nasty, evil character can still be a loyal, obedient member of a group. A champion of creature rights and all that is good may not get along with anyone and may actively avoid group membership.

Now let's go through the nine alignment combinations and show how this approach at defining them makes them clearer:

Lawful good: Respects law and order and is willing to suffer limitations on individual freedom for the benefit of the group. Puts moral principles before material considerations. The lawful good character will be a very faithful member of the group, but if the laws of the group clash with the ethics dictated by his or her moral alignment, the character will probably leave that group and look for a group more closely aligned with his or her ethics. The lawful good character is an active advocate of his or her beliefs.

Lawful neutral: Respects the laws and customs of the group, but does not necessarily consider creature rights to be the highest good. Because the lawful neutral character is not too concerned with questions of morality, he or she will be a more faithful group member and a more loyal follower of his or her alignment than any differently aligned character. The lawful neutral character is an advocate of law and order.

Lawful evil: Respects the laws of the group, as long as those laws do not clash with his or her evil moral alignment. This is not quite as much of a problem as it is for the lawful good character, since "evil" is not as well defined as "good." The lawful evil character is an active "advocate" of evil, although not in quite the same sense that a lawful good character is an advocate of good. In the AD&D structure, "evil" is most easily defined as "anti-good," so a lawful evil character's advocacy of evil takes the form of opposing good at every opportunity.

Neutral (independent) good: Often goes along with the laws and desires of the group as being the easiest course of action, but ethical considerations clearly have top priority. May pursue quite abstract goals. Often aloof and difficult to understand.

Neutral (independent) neutral (true neutral): Not actively for or against anything. Uses whatever means are necessary to maintain a situation to his or her benefit. Has his or her own reasons for doing everything. Usually difficult to understand.

Neutral (independent) evil: Puts self-

interest before all else. Will only cooperate when material rewards are high. Untrustworthy; has contempt or fear for all others.

Chaotic good: Unwilling to be governed by the laws and desires of any group. Interacts with other characters on a one-to-one basis and, within such bounds, follows the good ethic of upholding creature rights. The stereotypical chaotic good character is the white knight who refuses to join any group and goes about on his own, doing good.

Chaotic neutral: The almost totally unpredictable non-conformist loner. Will stand by and watch the white knight battle the black knight without feeling compelled to take sides.

Chaotic evil: Actively opposes law, order, good, and all other sissy constraints on doing whatever he or she feels like doing. The stereotypical chaotic evil character is the black knight, roaming around on his own, looking for something nasty to do.

Of course, there are gradations between alignments. Few characters are likely to be pure: A character of predominantly neutral moral alignment may lean toward good, for instance. Also, character alignment is not an absolute prescription for the actions of a character, any more than "being a good Christian" completely describes the actions of a

real person. There will be lapses in behavior that might be more proper of a different alignment, ill-considered actions in the heat of emotion, actions influenced by some very charismatic character of a different alignment, etc. But if there occur many and frequent deviations from actions appropriate to a character's stated alignment, the DM will probably (and properly) declare the character's alignment to have changed.

It is an unstated assumption that most characters act in their own self-interest to some degree; i.e., are not suicidal. A lawful good character may sacrifice oneself for the greater good, but will not do so lightly. A chaotic character will cooperate enough to aid that individual's goals and protect his or her own hide.

The Character Alignment Graph in the Players Handbook continues to make sense with these clarified definitions. It is even easier to understand how a lawful evil character tends toward the diabolic, a chaotic evil character toward the demonic, a lawful good character toward the saintly, and a chaotic good character toward the beatific. Also, the outer planes continue to bear a meaningful relation to character alignment. This slightly different approach to alignments clarifies the distinctions between them while not significantly changing the way in which the AD&D game is played.

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Don't take *Spawn of Fashan* seriously

Reviewed by Lawrence Schick

When the editor of this magazine asked me to review *The Spawn of Fashan*, my first impression was of one more mediocre rewrite of the D&D® rules. Boy, was I wrong. *Spawn* is much more than that—and much less.

As I read the 96-page rulebook (list price \$8.95), my initial boredom was gradually replaced by confusion, amazement, and finally delight. At first glance, the rules seem badly organized and poorly written. The opening sections are deluged with pages of ill-defined jargon and numerous confusing references to tables apparently placed elsewhere. By the time I reached the rules quagmire entitled "Combat," I could only wonder in amazement that any set of rules could be this bad.

Then the light started to dawn. Plowing through the monstrous Tables and Charts section, I began to grin, and by the end of the book, I was laughing loudly.

The Spawn of Fashan is a great parody of role-playing rules! The publisher (The Games of Fashan, of Norman, Okla.) doesn't miss a trick. All the classic role-playing errors are included in this booklet. First, *Spawn* uses the time-hallowed method of organizing the rules so nothing can be found without five minutes of page-flipping. Table of Contents? Index? Who needs 'em? The text of *Spawn* is written with the disdain for grammar and spelling we've come to know and love from other rules and scenarios, (Samples: "revoltion" is the state of being revolted; "radiated" takes the place of "radioactive.") Even the typeface used is hard to read.

The rules themselves are just plain amazing: a nearly impenetrable jungle of modifiers, special cases, tertiary statistics, and references to references. But don't despair; hidden deep in this jungle is a treasure of fun for the whole family!

Let's start with character generation. The basic statistics are much like those found in the D&D rules, with a few extras thrown in for good measure. Unfortunately, these are just the basis for several dozen other numbers. In the introduction, we are informed that characters in most role-playing systems are uniform and suffer from a lack of individuality. To counter this, the *Spawn* rules invest your character with a wealth of amusing detail. Nobody wants to know this much about your character, not even you. Just look at the character sheet: over 50 statistics that *must* be filled in! *The Spawn of Fashan* character generation is a game in itself, and would even boggle the minds of veteran Universe and *After-*



math! players.

Women should note the introduction, which states that *The Spawn of Fashan* is *not* sexist. But inside we find that strength, constitution and hit point rolls are always halved for the fairer sex, while charisma is always 150% of normal.

After rolling basic statistics comes the really fun part of character generation: the Body Roll Charts. To give your character that extra individuality lacking in other games, you must roll on the eyesight, smell, hearing, taste and body form tables, and maybe even a few more if you fail some saving rolls. These tables can give your character some abilities that are rather unusual, especially considering this game claims "realism" among its assets. Wouldn't you like to have some of these traits from the sense tables?

"*Periscoping vision.* Character can see around corners..." Using eyestalks, maybe?

"*Microscopic vision.*" From the eyesight table. You can also get *microscopic smell* and *microscopic taste*.

"*Independent eye movement.*" I wouldn't have a character without it.

"*High sound good hearing.*" No, it's not what you think. This ability enables you to hear flying things more clearly.

"*Tell what has visited the water.*" From the sense of taste table. A neat trick.

"*No taste.*" Ahem.

Then there's the body form table, where you have a full 3% chance of being a *club* foot. You could also be a *weathered individual* (?), *attuned to insects*, *bald*, a *hunchback*, or *have acne*, among other things. Don't even ask me about *enlarged part of the body*. Just be glad

you probably don't have to roll on the mental illness table, the phobia table, or the compulsion table.

Using these tables, I rolled up a near-sighted, allergic eunuch who can hear spirits and tell good food from spoiled, but who has an extreme compulsion to dig whenever there's a chance. This section alone is worth \$8.95 as a party game!

Let's not bother with figuring our character's *serious injury tolerance levels*, *senses in the mountains*, and 23 other character traits and go right on to combat, the meat of every role-playing rules system. Once again *The Spawn* comes through brilliantly, providing a classic case of rules overkill. In a perfect parody of many role-playing rules, *Spawn* has an extremely detailed, "realistic" combat system—written with absolutely no regard for playability.

Combat is broken down into individual swings of weapons, each swipe of which may take a player as many as 14 different actions to complete. Detail piles upon detail as the 'players roll dice, check charts and compare, add and subtract numbers *ad infinitum*, while rattling off such marvelous phrases as "reflex hit modifier," "attack number," "skin/damage ratio," "basic combat number" and "cling-to-life roll." Sound like fun? Don't ask me; I couldn't even figure out the armor class system!

Most games give you a ready-made fantasy world to play in, and *Spawn of Fashan* is naturally no exception. Here we have the land of Boosboodle in the world of Fashan, a land plagued by the dreaded Dumb Name Syndrome. Where else can you sail up The River Mazoo, visit the towns of Jugble and Crumbudz, and go "North, where Melvin is Standing Now." Hey, that's on the map, honest! Would I lie?

The monsters are also a million laughs,

especially their names. Another party game: try to read the monster list aloud and keep a straight face. Ready? Bartaln, Filcornect, Larnex, Bull Maki, Cronak, Transgrusan, Bactrolo, Rolmtrokl, Lorsefelo, Purtorfalm, Arl-Grats — wait, I'm just getting started! There are over two dozen monsters listed in the rules, but only seven of them are explained and described. Maybe that's for the best...

Like all proper role-playing games, *Spawn* includes an example of play to help the referee and players figure out how a game is supposed to go. If the author of *Spawn* runs his games like the referee in the example, it certainly ex-

plains a lot about how these rules came to be the way they are. Most games have a totally bogus description of a thrilling adventure filled with action and split-second decisions as the excited players combat the forces of evil. Refreshingly, *Spawn* doesn't bother to pretend that anybody actually has fun while playing it. They dare to reveal role-playing for the dreadful chore it can become. The watchword here is boredom, as Bundy the thief goes to a general store and tries to buy various items that are out of stock. Frustrated, he finally purchases a metal chest and proceeds to beat the shopkeeper to death with it. The narration

makes it obvious that both the sarcastic referee and the stupid player are just basically annoyed by the whole episode. (For those of you still interested in party games, a dramatic reading of this section had 'em *rolling on the floor*.)

The Spawn of Fashan is a gold mine of humor for the discerning gaming fan, and should be required reading for all prospective role-playing game designers. I anxiously await the upcoming 1982 Games of Fashan releases announced in the back of the book, including such games as *Deadlock*, *City Council*, and *Bunga! Bunga! Bunga!*

Would I lie?



(From page 4)

you that despite its flaws the AD&D game is the best role-playing game ever.

Harvey Fox
Montreal, Quebec

The biggest reason for the "duplication" of

Circe and the poltergeist is the oft-repeated (by us) fact that *DRAGON*™ Magazine is not a "hand" of the TSR "body." We are part of the same company as the people who create and produce the official AD&D supplements (like the *FIEND FOLIO*™ Tome) and accessories (like the *DEITIES & DEMIGODS*™ Cyclopaedia), but the preparation and production of *DRAGON* Magazine is independent of the rest of the company's operations. To make all the AD&D™ articles in the magazine conform to what is already set down in the rules would defeat its purpose: We publish a lot of variants, some of which represent drastic deviations from the official rules.

Think of "Circe No. 2" and the "type B" poltergeist as variants, if that makes them more palatable. Our version of *Circe* (written by Katharine Kerr) obviously isn't supposed to be interchangeable with the *Circe* of the

DDG book, but she would certainly make an interesting NPC encounter all by herself in a campaign that wasn't using the entire Greek mythos. By the authors' admission, many of the entries in the DDG book are interpretations culled from a number of sources which don't necessarily agree with one another. Evidently, Katharine's sources differed from those used by Messrs. Ward and Kuntz. That doesn't make her *Circe* any less authentic.

The poltergeist is sort of a special case. We accepted Craig Stenseth's article more than a year ago, many months before our first look at the *FIEND FOLIO* book. The fact that the book contained a poltergeist didn't mean that Craig's monster suddenly became unusable. If the name confuses you, simply change it. But if you can accept the existence of two kinds of poltergeists (and why not?), you shouldn't have any problems at all. —KM.

BUSHIDO

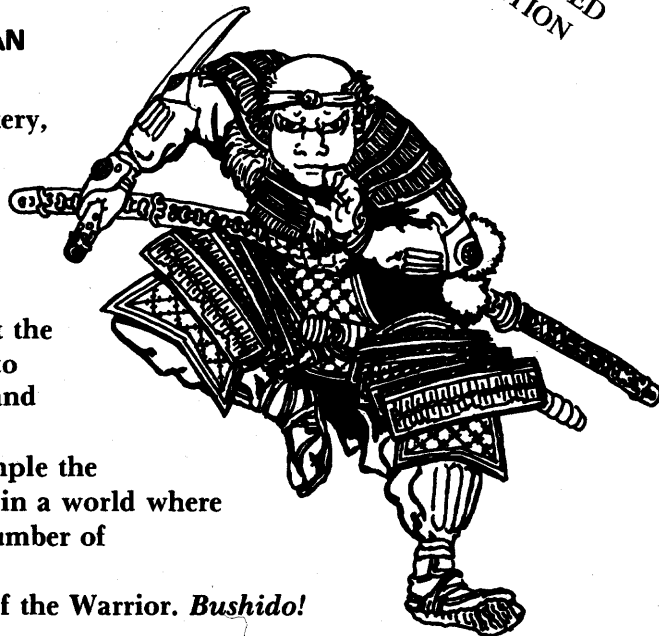
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P.O. BOX 182
ROSLYN, N.Y. 11576



WHAT'S NEW?

— WITH PHIL AND DIXIE!

HI-HO, FOLKS! THIS MONTH WE'RE TALKING ABOUT **MINIGAMES!**



MINIGAMES, PER-SE, ARE A FAIRLY RECENT DEVELOPMENT—AND FOR A LONG TIME THOT TO BE IMPOSSIBLE!

I'VE DONE IT!

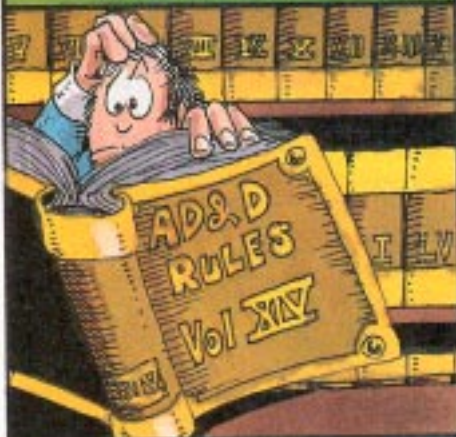
TSR LABS

A ROLE PLAYING GAME THAT CAN BE PLAYED IN ONLY 20 MINUTES!

CARSTAIRS—YOU'RE MAD!!



ESSENTIALLY, MINIGAMES ARE SIMPLIFIED ROLE PLAYING GAMES REQUIRING LESS TIME, AND FAR FEWER RULES THEN THEIR PROGENITORS



MINIGAMES WERE PRIMITIVE WHEN THEY FIRST APPEARED...

...HEADS!

WOW! THAT MEANS WE FOUND THE TREASURE!

WANT ANOTHER GAME?

SURE! THAT'S 15,073 SUCCESSFUL GAMES WE'VE HAD IN THE LAST HOUR!



IN TRYING TO COMPENSATE FOR THEIR EARLY REPUTATIONS—SOME OF THE NEWER GAMES HAVE GOTTEN VERY AMBITIOUS! THIS ONE IS CALLED "FIGHTING FOUNDATION". YOU HAVE TO UNITE A BARBAROUS GALAXY, FIGHT OFF AN INVASION FROM ANDROMEDA, STAVE OFF THE ENTROPY DEATH OF THE UNIVERSE, AND THEN ESTABLISH AN ENLIGHTENED GOVERNMENT OF TRUTH AND BEAUTY!

GOOD LORD! HOW LONG DOES THAT TAKE TO PLAY?

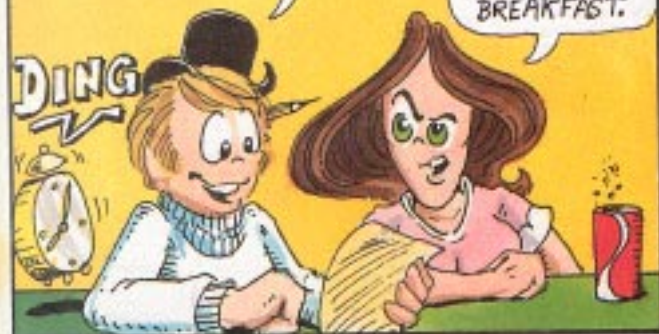
15-20 MINUTES.



SOME REFUSE TO SACRIFICE ANY OF THE REALISM OF MORE COMPLICATED GAMES, AND MERELY IMPOSE AN ARBITRARY TIME LIMIT TO END PLAY.

TIME'S UP! WELL, I'VE MANAGED TO PACK MY HORSE, SELECT MY COMPANIONS AND GET 10 FEET DOWN INTO THE TUNNEL!

HMPH. THAT'S 2 FEET MORE THAN I GOT, BUT THEN, YOU SKIPPED BREAKFAST.



ANOTHER TYPE OF GAME IS ONE WITH A STRICTLY LIMITED AND CLEARLY DEFINED OBJECTIVE. HERE'S OUR FAVORITE—"ESCAPE FROM C'THULU". THE TITLE SAYS IT ALL. LIKE OTHER MINIGAMES OF THIS TYPE, IT'S VERY EASY TO PLAY, YOU JUST OPEN THE BOX, READ ALOUD THE ENCLOSED INCANTATION...





2nd ADVANCED DUNGEONS & DRAGONS™ PAINTING COMPETITION

At GEN CON® XV Gaming Convention Grenadier Models will conduct the Second ADVANCED DUNGEONS & DRAGONS™ Painting Competition. Trophies & prizes will abound in the following categories:

BEST INDIVIDUAL FIGURE - Monster or humanoid

(Miniature Open Categories B1 or C1)

1st PRIZE

2nd PRIZE

Junior PRIZE

BEST DIORAMA

(Miniature Open Category B2)

1st PRIZE

2nd PRIZE

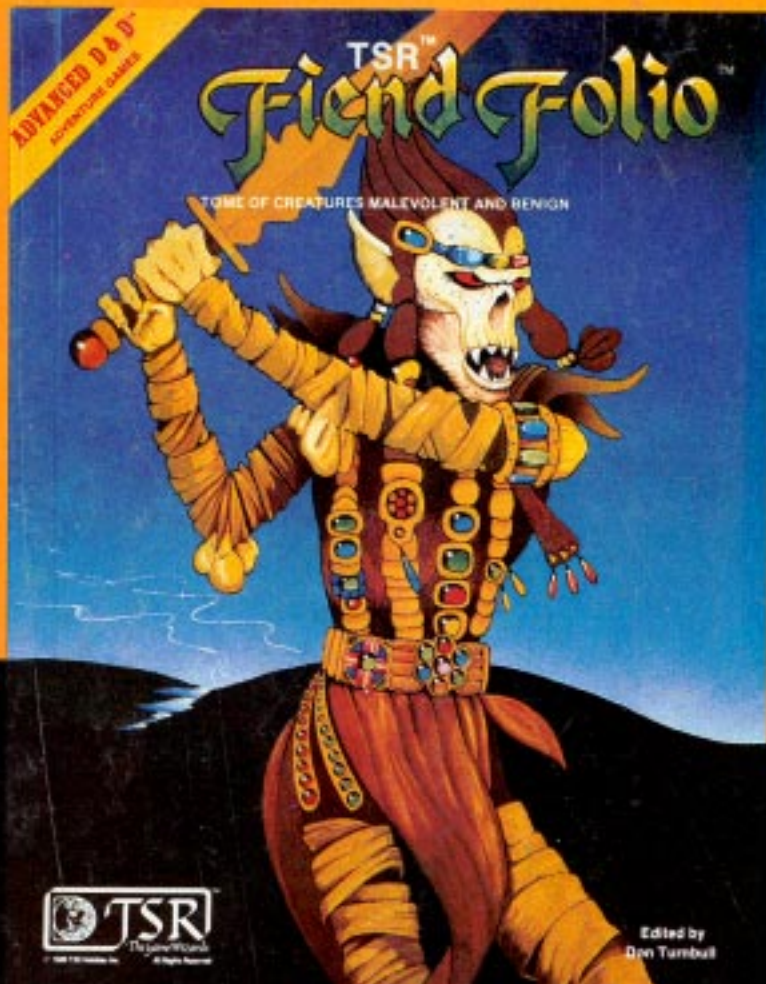
Junior PRIZE

MASTER DIVISION (for winners of past painting contests)

This competition is an Exhibitors Award and is part of the overall GEN CON® XV Miniature Open. All entries **must** submit an intent to compete form. This can either be filled out at the convention or can be mailed in with your entry, but only if all figures used in entry are official ADVANCED DUNGEONS & DRAGONS™ Figures by Grenadier. For further instructions and a list of the rules and regulations write:

KIM EASTLAND
c/o GRENADIER MODELS
Price & Pine Streets.
Holmes Industrial Center
Holmes PA 19043





**TSR
HOBBIES,
INC.
PRESENTS**

MONSTERS FROM ENGLAND

THE Fiend Folio™ TOME

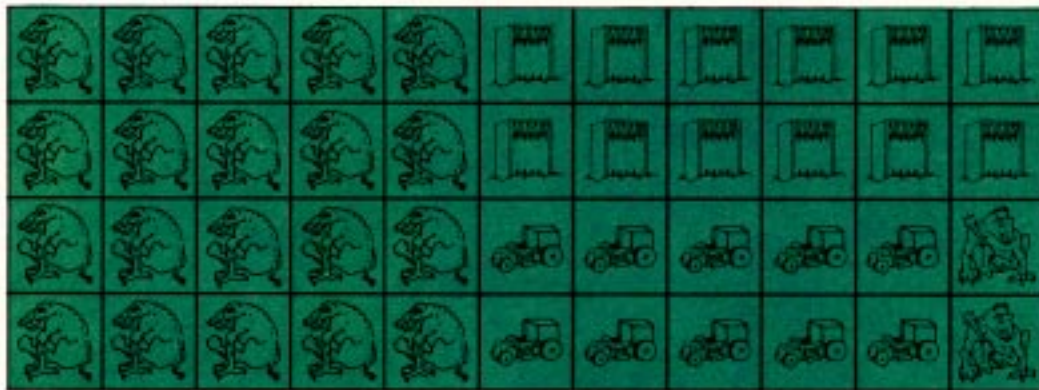
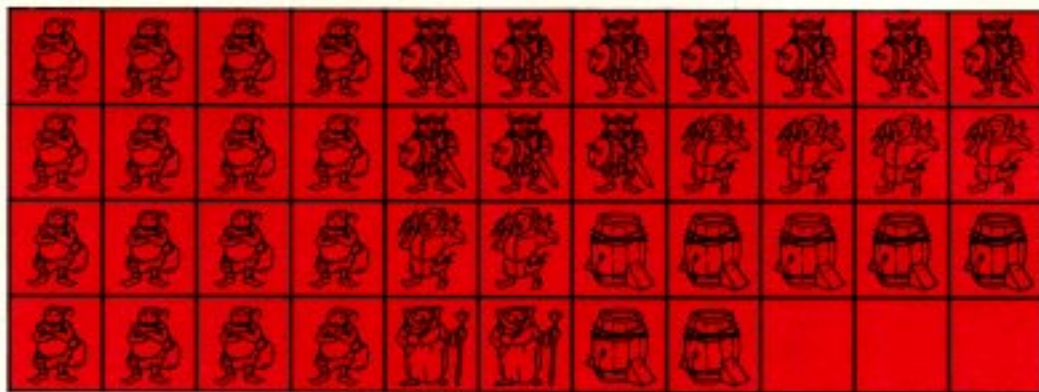
Created by hobbyists for hobbyists, the FIEND FOLIO™ Tome is a collection of new and fearsome monsters to add to the ADVANCED DUNGEONS & DRAGONS® gaming system. Over 120 pages, fully illustrated, the FIEND FOLIO is an excellent companion to the AD&D™ Monster Manual.

For free color catalog
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The Game Wizards
POB 756 Dept. 170-82D3
Lake Geneva, WI 53147



In the U.K. write to:
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Order of play
 Assign sides
 Roll for Booodle starting valley
 Select forces
 Grumjug player deploys force

Booodle turn
 Move Booodle pieces
 Booodle fighters attack
 Boodelwizes cast spells

Grumjug turn
 Grumjug reinforcements arrive
 Move Grumjug pieces
 Grumjugs attack

Counter summary

Type	Cost	Hits on	Victory points
Booodle	1	—	1
Booodle fighter	4	1-3	1
Boodelwiz	6	1-3 (spell)	1
Boodle Queen	0	—	4
Boodleblaster	4	—	0
Grumjug	3	1-3 (fighters) 1-5 (others)	—
Grumking	0	—	—
Grumbuggy	3	—	—
Grumbomb	3	—	—

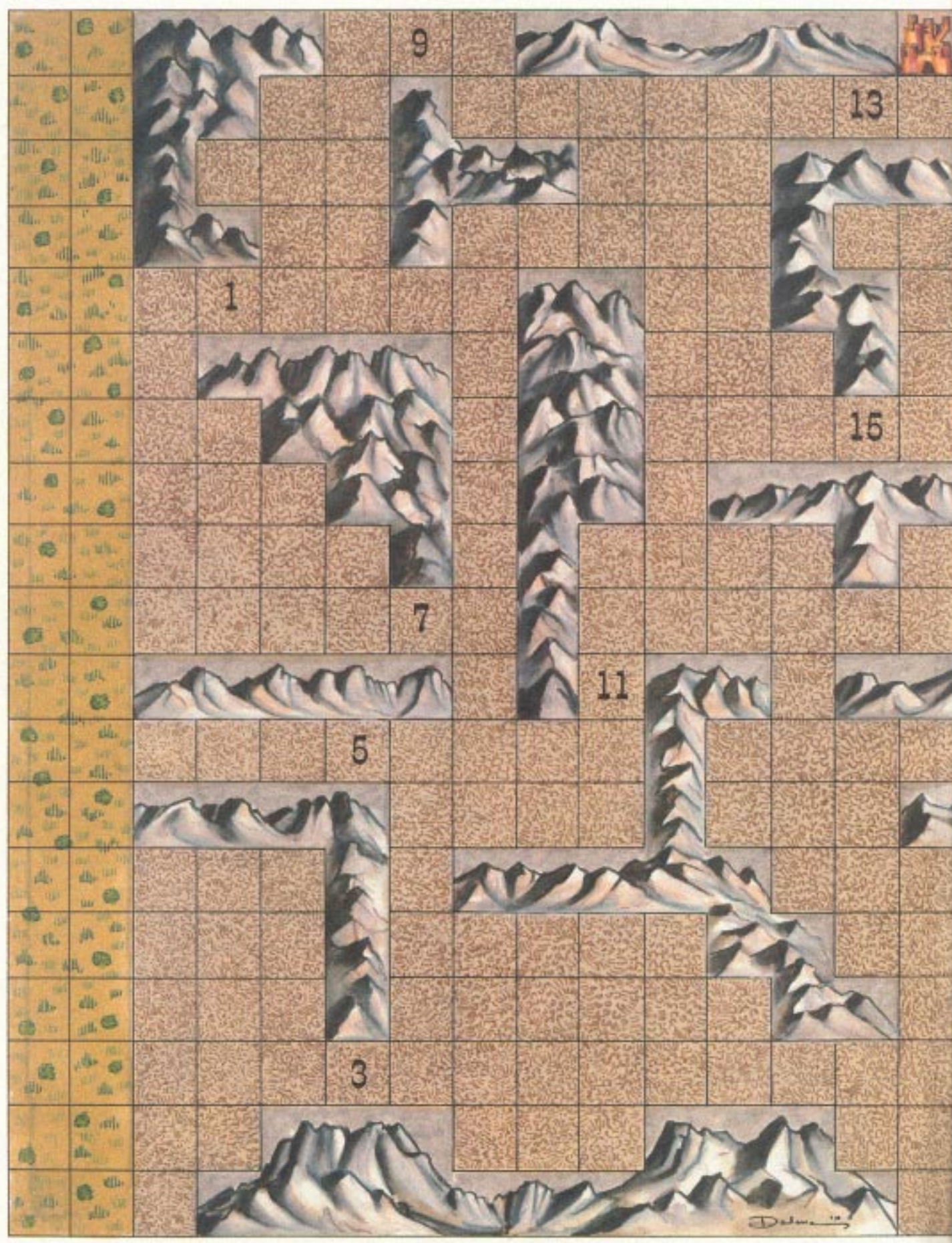
Scenario cost limits

Scenario number	Booodle limit	Grumjug limit
1	35	36
2	47	48
3	59	60
4	71	72

Translation Table

DRAGON™ version	Original version
Booodle	Booodle
Booodle fighter	Boodlino
Boodleblaster	Bombastaboodle
Boodle Queen	Boodlettah
Grumjug	Grumjug
Grumbuggy	Grumjig
Grumbomb	Grumwomp
Grumking	Hah-Grumjug

FLIGHT OF THE BOODIES





FLIGHT OF THE BOODLES