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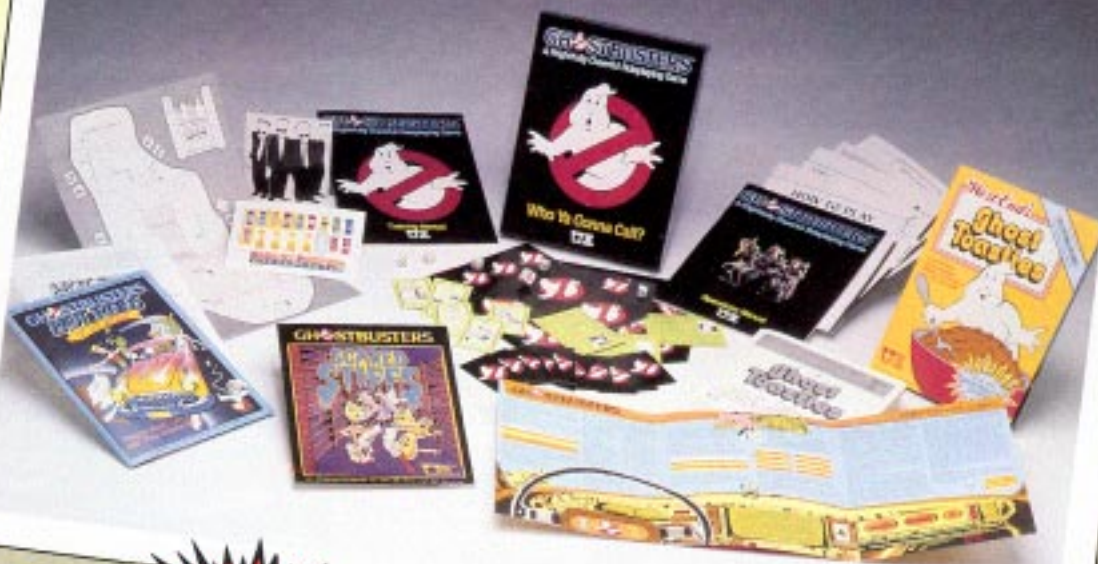
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Magazine

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COVER

Jim Holloway's sixth cover was one he particularly enjoyed doing. Samurai clash, wu jen hurl spells, and the earth trembles beneath the ferocity of the battle, bringing the essence of warfare in Kara-Tur to life. Looking down over the chaos, a general solemnly weighs the outcome, as his fate — and that of his fortress — hang in the balance.

LETTERS

Getting started: I

Dear Dragon:

I find myself in a dilemma. I have been playing AD&D games for some time now. I moved to California and started off seven new people to the world of role-playing. We have been playing now for two years.

My first dilemma is encouraging players to be DMs. I love playing as much as refereeing but find it difficult to do so as of the last two years; none of the players feel qualified to be DMs, I guess. Please publish an article on DMing if you haven't already. Maybe they will read it and be further encouraged.

My second dilemma is that I am trying to get the gamers involved in the GAMMA WORLD® game, but their excuse is that there simply isn't enough info on it to play in depth. If you have any such information, please let me know.

My third dilemma is that I just recently started trying to complete my collection of DRAGON Magazines. I have seen issues where I can order back issues, but they are currently outdated. Please send or print a list of issues I may acquire.

Mark Tarrance
Riverside CA

We'll check our files and see what we have on how to become a DM. However, you might simply encourage one of the players to run his own game, keeping in mind that a novice referee always makes lots of mistakes — don't rub it in when they do. When I first ran a D&D game, I rolled for monster encounters once per hour of game time, flooding the terrified characters with dragons and such. The players forgave me but carefully pointed out that the game was a little slower paced than that. With their encouragement, I became almost tolerable as a game master.

We're a little confused on what your players think is missing from the GAMMA WORLD game in terms of "in depth" play material. You might talk to them and get some specifics on what they're looking for, if they are really interested in playing the game. Much of the work in detailing the futuristic world of that game rests with the game master — i.e., you. You can make the future into any form you wish, leaving as much or as little of the Ancients' cultural debris lying around as you like.

The back-issue advertisements for DRAGON® Magazine are run frequently, but may be a little irregular now and then.

Getting started: II

Dear Dragon:

I am a beginning DM who has never played in or seen an established campaign. Because none of my players have ever played before, I am not sure how a few aspects of a game should be

run. For instance, when PCs travel through the wilderness, do you just say, "Okay, you just traveled 72 miles through some mountains without any encounters," or would you go into more detail?

A second question I have is about marching order. How closely should it be followed? I know it determines which characters can attack, but what if a party is searching a room for details and a monster shows up? Should I use the marching order to determine who gets to attack?

Finally, when characters wish to recover hit points in a town, do you just roll for wandering monsters each day until they are healed, or should something else be happening at this time?

I think that an article for beginning DMs would be greatly appreciated.

Scott Sonsalla
Independence WI

Well, now we will hunt for some articles that help get new DMs started. Such articles would certainly have helped me (as noted above).

You are free to give as much or as little description about the events of passing through the wilderness as you like. If you are primarily concerned with getting the PCs to the dungeon or castle they want to raid, it's generally best to skip over the details and just let them arrive. However, it's a nice idea to throw in an encounter or two on occasion to keep the players on their toes. At the other end of the scale, you could roll for encounters as given in the DMG, pages 47 and 182-189, or you could devise a random-encounter table of your own, adding only the monsters you want the PCs to meet.

When a monster is scheduled to show up in a dungeon, first ask the players to tell where their characters are and to describe what the PCs are doing. After you've chosen the direction from which the monster is coming, it should be easy to tell who will be attacked first.

When characters are resting in town, you can decide to roll for random encounters or not, as you desire, as per the earlier question on wilderness encounters. Usually, it's nice to let the PCs rest without encounters, but sometimes it's fun to toss in an attack by assassins or dopplegangers, too.

By the way, we will pass all future letters about how one should operate role-playing games to our Sage Advice columnist for his expert advice.

More columns?

Dear Dragon:

I am impressed with the new format and style for DRAGON Magazine. I thought that when the modules left, the magazine would die for sure. However, you've managed to keep the quality of this magazine high.

Unfortunately, something is still missing. The

(continued on page 85)

Something new

One of the improvements we've made in DRAGON® Magazine in recent months is to add new features to it, to better the reader feedback we get (thank you for your cards and letters, by the way; we've read them all). This issue is no exception.

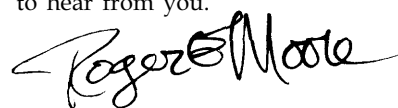
For example, we have **Oriental Adventures** articles for AD&D® game players who love ninjas and black lotus dust, as well as other articles on Oriental castles and a complete, 3-D, Oriental fortress that is decidedly NOT a toy. We have a brand new DRAGONLANCE® fiction story, and we also present articles on diverse topics like instant super powers, astronaut spies in space, and the future of the AD&D game (the infamous "Who Dies: Part II"). But new articles are not the end of the line. There is more we want to do.

On page 4, you'll find our announcement for the Overseas Military Gamers Guide. We've wanted DRAGON Magazine to perform more gamer-related services to better the hobby as a whole, and (having been stationed in West Germany for three years) this aspect of gaming is rather dear to my heart.

Additionally, we are considering other gamer services we could run. We've discussed a classified ads column, for example. Our concerns right now are whether we actually have the space in which to run it, and how much to charge for entries.

Some readers want to know what's become of the WORLD OF GREYHAWK™ Fantasy Setting. We have some plans for that, too — plans that tie in nicely with more DRAGONLANCE information and more on the FORGOTTEN REALMS™ Setting. In a sense, this counts as a reader service, too — many campaigns are based on Oerth and Krynn, and more information is needed on those places.

Our primary goal is to entertain you, but we also hope to keep the hobby strong. Our Convention Calendar, the World and Overseas Military Gamers Guides, the Game Wizards and Forum columns, Sage Advice, and the TSR Previews columns are meant to inform and promote, to keep gaming alive and well. If we can do more, let us know. We're waiting to hear from you.



The Overseas Military Gamers Guide

If you are a member of the American Armed Forces serving overseas, and if you enjoy role-playing games, you can be listed in the Overseas Military Gamers Guide.

(We're taking suggestions for a shorter and better column title, too.) Just send us your name and full address, plus your gaming preferences (just as is done in the World Gamers Guide). Write to: Overseas Military Gamers Guide, DRAGON® Magazine, P.O. Box 110, Lake Geneva WI 53147. The OMGG will appear every other month in alternation with the World Gamers Guide. Be sure to include other information necessary to insure delivery of your mail.

We will accept addresses using APO or FPO listings. All bases and ships outside of the continental United States and Canada, including Alaska and Hawaii, are eligible. If possible, groups of servicemen should list themselves as a group, formal or informal in nature, rather than as individual listings. Off-post addresses outside the United States and Canada are also acceptable. Listing your city and country may

help others in your area locate you more easily.

We will print each listing at least once in the OMGG. Please do NOT send in a listing for the OMGG if you have six months or less until you change your station or address; wait until you have reached your new post before sending in your listing.

When listing gaming preferences, write out the complete title of the games you most enjoy. For the purposes of this column, the abbreviations listed below will be used (more will be added as necessary).

AD: AD&D® game
BS: BATTLESYSTEM™ Supplement
BT: BATTLETECH® game
CC: CALL OF CTHULHU® game
CH: CHAMPIONS™ game
CW: CAR WARS® game
DC: DCT™ HEROES game
DD: D&D® game
DW: Doctor Who game
EPT: Empire of the Petal Throne game
G: GURPS® game

GHO: Ghostbusters game
EQ: ELFQUEST® game
GW: GAMMA WORLD® game
JB: James Bond 007 game
JD: Judge Dredd game
MERP: MIDDLE EARTH ROLE PLAYING™ game
MSH: MARVEL SUPER HEROES™ game
OA: AD&D *Oriental Adventures* system
P: PARANOIA™ game
PEN: Pendragon game
RC: RECON® game
RQ: RUNEQUEST® game
SF: STAR FRONTIERS® game
SFB: Star Fleet Battles game
SM: SPACE MASTER™ game
ST: STAR TREK®: The RPG
T: TRAVELLER® game
TMNT: TEENAGE MUTANT NINJA TURTLES® game
TS: TOP SECRET game
T2000: TWILIGHT: 2000™ game
T2300: TRAVELLER: 2300™ game
VV: VILLAINS & VIGILANTES™ game

The following are from the World Gamers Guide.

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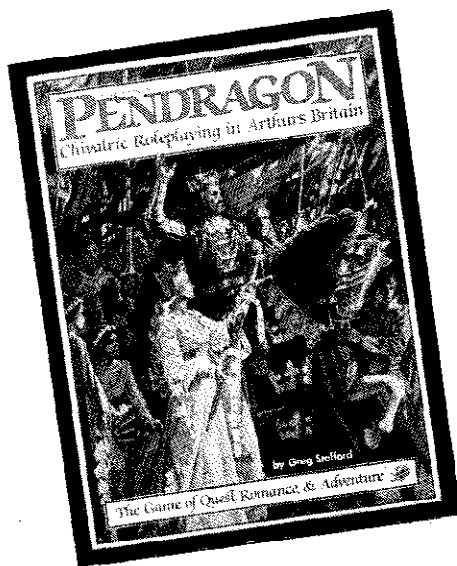
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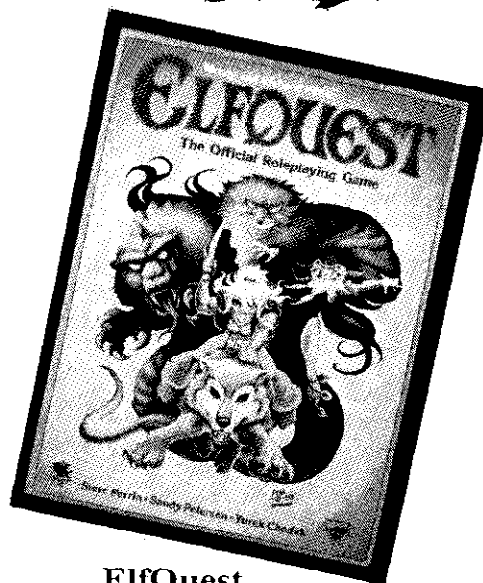
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FORUM

Between the covers of DRAGON® issue #115, in the article "Songs of Beauty," it was stated by Barbara E. Curtis on page 51 that male harpies "... look like females; the only difference between them are the actual biological functions of reproduction." This didn't sound quite realistic to me, so I checked with an old friend of mine, Samanthus the Mage. When I mentioned the subject to him, he just snorted.

"You mean to tell me that you came up here and interrupted important research on the intelligence of the gray ooze just to ask me about male harpies?!" he yelled. "Everyone knows that they reproduce the same way that the Amazons do, by parthenogenesis. In this process, the female ovum is produced diploid instead of haploid, and doesn't need to be fertilized. The resulting creature is always genetically identical to the parent harpy — a clone. Therefore, they are all female.

"Oh — there is, however, one way that a male harpy can be hatched," old Sam corrected. "By use of her magical song, the harpy can cause the ovum to become haploid and fertile. She may then mate with an extremely strong hero that she has charmed in order to attempt to improve the gene pool of the race. A male offspring of this type would be killed and eaten at hatching. However, any female hatched of this unholy union will have the characteristics of a normal harpy but might be stronger than average or better at fighting. Occasionally, she will even have the spells of a witch doctor, up to the ability of an Evoker/Curate. Any such cross-breed would be extremely rare, since the harpy would usually eat the hero first. Even rarer would be a cross with a bard. Such a harpy would truly sing a fearsome song!

"By the way, that sage D'driand must have been charmed by the harpy Thanata he was helping. Otherwise, he would not have said things that were obviously wrong. Now, if you will allow me, I must get back to my research!" And off he went, muttering about stupid questions.

Brian S. Chase
Beavercreek OH

In response to "Sharper Than a Serpent's Tooth," in DRAGON issue #115: While I found the article quite useful in some respects, I feel that it is necessary to correct two major problems: information presented which is factually wrong, either as fantasy or reality, and several areas in which fantasy and reality are not adequately distinguished.

There is no other way to say it: Some of the material presented in the article is simply *wrong*. This is, of course, fantasy, and creatures can be changed around at will by gamemasters. However, such changes should be identified as such when dealing with areas unfamiliar to the reader.

One example is in the matter of fangs for constrictors. If the authors have designed constrictors with fangs for their worlds, fine. However, this should be identified as a fantasy

change, not treated as though it were a characteristic of real-world snakes. I suspect that the authors simply made a mistake here. Fangs are a specialization for venom use and are found only in venomous snakes. I can tell you from personal experience that constrictors have no fangs! Teeth, yes — in some cases, big nasty teeth — but no fangs. When a young 3' Burmese python I once owned mistook my hand for the mouse I was feeding him, he grabbed me and ripped my skin up to the extent that my kitten does when she gets a bit too rough — lots of little scratches. The mistake the authors made was the common one of automatically associating snakes with fangs and not checking any of the references cited in their bibliography, looking in a snake's mouth, or just thinking about it for a minute.

A related error is that of the curvature of fangs or teeth, and the extreme difficulty of removing them from the flesh. Yes, all of those little teeth curve backwards. Unlike the description in the article, you have to dislodge yourself not from a single fang, but in the typical finger, a dozen or so small teeth. Fortunately, snake jaws can open almost 180°. Snakes can voluntarily release what they have bitten, but it can be hard to convince them to do so. When my python was young and foolish, he missed a mouse and bit his own midsection. I had to stick him in the sink and run cold water over him to force him to stop trying to swallow himself!

Yet another error occurs in the authors' descriptions of the way snakes move. Giant snakes, such as described in the article, can and do move by rectilinear motion. However, a snake must be quite heavy for this to work. Most smaller or slimmer snakes, such as the garter snake in the incident above, move by sinusoidal motion: the familiar S-shape of the crawling snake. This is the most complex of snake movement patterns, and the mechanics are still not fully understood. Contrary to the authors' statement, sidewinding locomotion has nothing to do with belly scales. Rectilinear movement can, at times, use the belly scales as cleats. Sidewinding, however, could be performed quite nicely by an animated garden hose. And leave the telescopic movement to the worms! Snakes can do many odd things, but extending and contracting their backbones is not one of them!

There is dispute about the heat-sensing ability of the snake's tongue. Those snakes which hunt primarily warm prey have specialized heat-sensing organs. In the case of the pit vipers, such as rattlesnakes, these are the pits which give the group its name. Most of the big constrictors have similar organs, generally along the upper lip, although not always marked by visible pits. Snakes can also see farther than the meter or so mentioned in the article, at least well enough to detect motion.

There are also errors in the description of death by constriction. While broken ribs and internal damage are possible, they are a side effect rather than the primary means of killing.

A constrictor grabs its prey and wraps it in a few coils, then keeps up a steady pressure. When the victim eventually exhales, the snake tightens down and keeps it from inhaling again. By this mechanism, it can quickly asphyxiate anything small enough to wrap. After the prey has stopped squirming, the snake drops it, noses the body for a while, then picks an end and starts to swallow it. All snakes, not merely constrictors, can unhinge their jaws.

Then there is the matter of the properties of the venom of the venomous snakes listed. While the commonly used categories of "hemotoxin" and "neurotoxin" are not precise, they serve as broad descriptions of the effects of most sorts of snake venom. The vipers utilize primarily hemotoxin, which contains powerful enzymes that cause massive tissue damage and internal bleeding. This toxin produces the burning pain and various symptoms of shock as described. The elapids, such as cobras and coral snakes, generally use neurotoxin. While there is said to be little pain beyond that of the bite, neurotoxins produce central nervous system depression, including paralysis of the breathing muscles, weakness, and sleepiness. Shock can also occur.

Rattlesnake venom is primarily a hemotoxin! While it can, untreated, cause death, permanent damage is much more likely to occur due to severe tissue destruction at the site of the bite. Incidentally, in the real world, the rattlesnake is neither the smallest nor least dangerous of venomous snakes.

Now we come to the areas in which the authors have made significant changes in their reptile descriptions, but not noted that they are creating fantasy material. While they state at the beginning of the article that the poisonous snakes are described much the way you would find them in nature, there are some glaring errors. Also, as the authors said, they have used much license with the constrictors, but have not indicated many of the changes.

Some of the changes are obvious. The ram python does not exist, nor does the ringed snake or saw-edged scaled snake. I got quite a chuckle out of the description of the latter — it is obviously a gigantic version of the common ring-necked snake, an innocuous little creature, 1' or so long, that spends its life hiding under rotten logs and hunting the wily and ferocious earthworm! As for swimming ability — due to their anatomy, virtually all snakes are good swimmers, and some (like the water and garter snakes) spend much of their lives in or near water.

However, some material is fantasy but not indicated as such. For example, the size of the anaconda is exaggerated to quite an extreme. While there are undocumented reports of specimens over 30', there is no reasonable proof of any much over 20'. Both the reticulated python and the rock python average much longer, possibly slightly over 30', although neither can match the bulk of a big anaconda. Due to their slimness, snakes look much longer than they are. The difficulty in measuring them adds to this. A 6' python I had appeared to be 8' or so. Getting him to crawl along the base of a wall, so he would straighten out, and using a measuring tape convinced me that my eyes were lying. Many people exhibiting or describing snakes deliberately exaggerate their size.

I have only dealt with captive boa constrictors, so I do not know if wild ones are irritable due to ticks. They are among the most docile snakes in captivity, one of the reasons for their great popularity as pets. The newborn young are somewhat smaller than the authors stated. I assume that the ticks described are a fantasy

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addition. While most wild snakes do harbor ticks, they do not have the effects of the giant tick bite for several reasons. First, ticks are surprisingly specialized beasts. Those which parasitize snakes and other reptiles are specific to cold-blooded creatures and tend to ignore mammals. Second, there are few if any diseases, deadly or otherwise, transmissible between snakes and humans. The *staphylococcus bacterium*, a common source of infection in humans, can be transmitted to snakes, causing skin and internal infections, and generally leading to a rapid death. A small, innocuous fungus which lives unseen on human skin can cause a fatal condition called mouth rot in snakes. In neither of these cases is the vector ticks, nor would the bite of a snake with ticks have any more effect than the bite of one without. Presumably, staph bacteria could be transmitted in the bite of a sick snake, but, as they are so common in the general environment, it would be hard to tell whether the snake was the source of the infection.

The Gaboon viper's description includes another element which should be clearly distinguished as fantasy: the length of the snake's fangs. While Gaboon vipers have fairly impressive ones, about 2" long, the 6-9" listed would not even fit in the snake's mouth! The head of a 7' specimen is only 4-5" long! While this sort of thing is quite possible in a fantasy world that also has *bags of holding* and *portable holes*, it should be so noted.

Neither king cobras nor sea snakes are quite as aggressive as listed. In general, any snake will prefer to retreat if possible, but those two will continue an attack rather than bugging out at the earliest opportunity. The sea snakes have small mouths and have a hard time biting large portions of a body. They use a highly potent neurotoxin; for effects I would use that listed for the spitting snake bite.

Jeanne McGuire
State College PA

The recent letters on the handling of illusionist magic in the AD&D® game world prompted me to write this letter for your readers' consideration. I have handled illusionist magic both as a player and as a DM, and feel that of all the character classes, the illusionist is the most poorly played and refereed. Before I begin, let me offer that, in my experience, the tendency has always been to undercut the power of the illusionist, making him function at approximately two to three levels below the equivalent magic-user. I have only rarely seen an illusionist played for the simple reason that most DMs seem to take special glee in declawing the illusionist's power. The thought seems to be that it's fun watching a 6-HD *fireball* go off among a band of orcs, but having the roof cave in afterward from an illusionist's spell is no fun at all. I offer these thoughts to both players and DMs.

Consider the game balance when you approach illusionist magic. Some DMs I have played with have given every entity a hidden saving throw vs. spells, and in every circumstance declare "It saved!" Very soon, the illusionist learns that his spells simply don't work in this DM's milieu, and he retires the character. Look at the spells granted magic-users and try to make sure that the illusionist's powers square up opposite them. Otherwise, a party will never forsake the trusty (but predictable) magic-user in favor of an illusionist of equivalent level. For example, magic-users get *haste*, *fireball*, *lightning bolt*, *hold person*, etc., as third-level spells; what equivalent, incapacitating spells does the illusionist get if you take away the power of the

phantasm? As fourth-level spells, magic-users get *fire shield*, *fumble*, *ice storm*, *minor globe of invulnerability*, *wall of ice/fire*, etc. Again, what equality does the illusionist have if you take away *phantasmal killer*? These questions are rhetorical in that the answer is obviously that the originators of the system already considered the balance of power between the illusionist and the magic-user and put spells at levels such that the two types of magic-users are basically equivalent.

Secondly, consider the descriptions of the spells as written. If the spell says that something happens, then it happens. To do differently makes for a very frustrated player and DM alike. Also note that the spell descriptions make it very clear what the limitations of the spells are in terms of area of effect, heat, light, sound, etc. The way I expect these to be made use of in game terms is like this: If an illusionist casts a first-level *phantasmal force* of a mirror, then it will be believed. If he casts a *phantasmal force* of a man in plate mail, it might not be believed; if not, then the victim gets a bonus of +4 on the saving throw because part of the necessary effect (sound) is missing. Note that I said might not, because the victim might assume the fighter had silence cast on him. However, an *improved phantasm* of the same fighter should not allow the victim to get a saving throw at all, unless the fighter phantasm does something funky like pull off his plate mail and eat it. A *phantasmal force* of a *fireball* would probably warrant a save at +4, an *improved phantasmal force* a save at +2, and *spectral force* at no bonus at all.

Note well that if the conjured illusion has no requirement for smell, thermal, or aural components, there is no reason to penalize the spell. Thus, *spectral force*, with its full complement of sight, sound, smell, and heat effects, is the first chance that the illusionist really gets to create a powerful illusion that can duplicate without a saving-throw penalty the magic-user's *fireball*, *lightning bolts*, *magic missile*, *ice storm*, etc.

Now, for the big question of when to allow a save. For the game to be played with any degree of consistency, there must be some system for when a character or monster can disbelieve an illusion. For me, the decision rule is a simple question: Why do you disbelieve?

If the player or monster has a valid reason for disbelieving, then allow the save with the appropriate bonuses. Otherwise, let the player spend a round concentrating on disbelief and don't allow him a save unless he rolls a natural 20. What you will find is that if you don't do this, but instead always allow a save to be made on all illusions, the saving throws become so good at the higher levels as to render the illusions useless, and you will have effectively banished them from the campaign!

With these guidelines in place, I believe that the illusionist can take his rightful place in the AD&D game world. Anything more or less than this will unbalance the world and yield a world where either everyone is an illusionist, or no one is. And certainly, a world without illusions is not D&D, but rather D&B (dull and boring).

Jim Vierling
Beaumont TX

In response to Patrick Goodman's letter in issue #117 concerning the "cleaning up" of the various AD&D game books, I have the following to say. If Mr. Goodman is upset with the current state of the game, perhaps he (and anyone else who feels the same way) should switch over to the D&D® game system. Although the two games are very similar and could be described

as semicompatible, there are two major differences: complexity and flexibility, the latter of which has made the D&D game my personal favorite.

In AD&D games, we are bombarded by literally thousands of rules, half of which are ignored by most DMs anyway. This may be fine for those perfectionists out there who strive for the perfectly realistic game, but it sacrifices an important part of the game: flexibility.

This brings us to the D&D game. If you don't like a D&D game rule, you change it without having to worry too much about game balance. All of those specific rules are replaced by more broad and general ones, allowing more time for role-playing and using less time for die-rolling.

Before all of you diehard AD&D game players out there start thinking of me as an idiot who doesn't know what he is talking about, let me say this. I have played both systems extensively, and nine out of ten times it turns out that the AD&D DM is playing his own personal simplified version of the game, which is usually very unbalanced.

My basic point is this. If your wish is to play a game which requires the DM to do nine-tenths of the work, fine, stick with the AD&D game. However, if you want to have a balance of work between the DM and players (after all, they usually outnumber the DM four to one or more), try the D&D game.

Bob Hughes
Schenectady NY

Patrick Goodman (DRAGON issue #117) notwithstanding, realism is a vital part of a fantasy game. It is of secondary importance to having a good time, but that is about the only thing it is secondary to.

We do not use fantasy to "escape reality," but merely to travel from one reality to another. We want the rules of D&D games to be as binding on our characters as those rules under which we suffer bind us. There must be reality in any case. We merely specify the few rules we wish to suspend or change. All others remain in effect.

The presumption in favor of reality is powerful. Each rule we want to change adds that much more confusion into the situation, making it that much less believable (and usually less enjoyable).

We want to use any game as a learning experience. Any game is deemed better if we can use the knowledge gained in other fields. While we can hardly apply knowledge about how to conjure demons to our daily lives, the background information for a campaign can be used from time to time and should therefore be correct.

We want to bring in useful information from our daily lives. Every DM has heard players howl over how unrealistic a particular rule was — and quite correctly, too. This is one of the ways to start a fight. Everyone has had the experience of being told his character was unable to perform some action a hopeless wimp ought to be able to do with the greatest of ease. We realize the advantages of being more realistic then. But, in all cases, we want the advantage of knowing the rules, which are assumed to be the rules of reality.

In net, a fantasy world is a world where all the rules of reality are followed, except for the very few we change. We want that world to be realistic.

David Carl Argall
La Puente CA

(continued on page 44)

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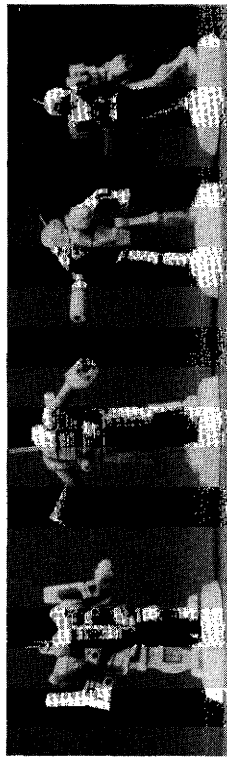
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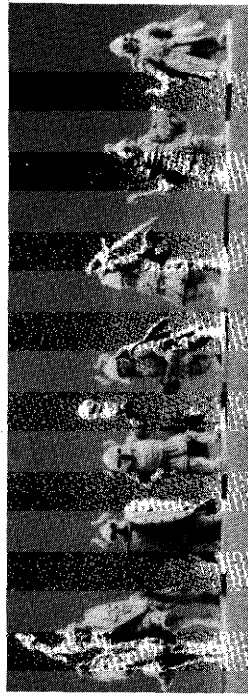
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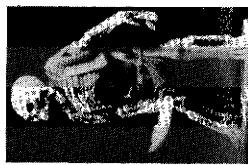
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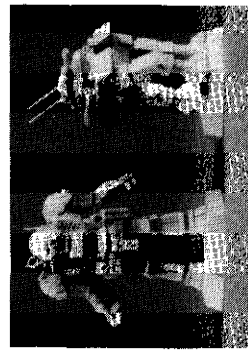
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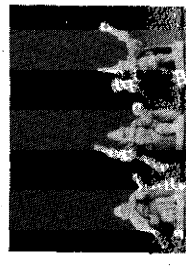
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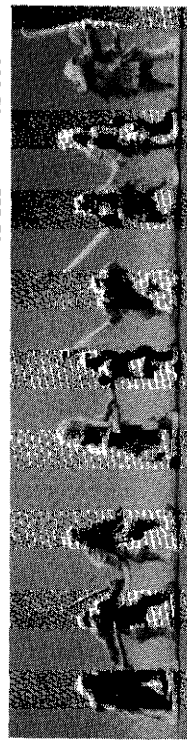
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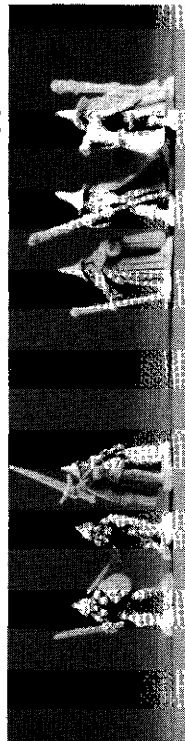
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The Game Wizards

Who Dies: Round II

by David “Zeb” Cook

Several months ago in this Game Wizards (yes, I wrote that intentionally) column, I had the perverse glee of asking the question: “Who dies?” Perhaps the only mistake I made was in asking for a response. Boy, did I get letters! To date, I’ve received several hundred replies, some short and some long, from throughout the U.S.A. and Canada, and as far afield as Spain and Japan. There has been no hesitation to tell me your opinions on the Second Edition AD&D® game, and your opinions are useful and appreciated. In fact, I’m going use this column to answer some questions and reactions.

As a second note, I advise a few of you out there to save your money on return postage. As interesting as it would be to write to many of you about Second Edition, I just can’t. Please do not expect us to write back; we are very busy. However, watch the Game Wizards column, where we will try to keep you up-to-date on what is happening with the Second Edition’s progress.

And now, the mail:

“Many of your statements, sounding biased and predisposed to follow your own inclinations, lead me to wonder if my thoughts in this matter will be considered or autocratically swept aside.” — Laura L. Heilman

First and foremost, my previous “Who Dies?” article was written with one main purpose — to get a reaction from you. To make sure I got letters, I used some intentionally loaded statements, ones almost guaranteed to stir you up. A lot of people picked up on this fact, while others treated the whole thing as absolute and final. Let me make it clear: I lied just a little, but it was a good way to see what your opinions were.

One thing is for sure. If I didn’t want your opinions, I wouldn’t ask for them. I’ve read every letter that was sent — good, bad, supportive, and critical. Some-

times, just reading the mail has taken the entire day! These letters have had an effect. I’m now re-examining decisions that I had accepted as closed. If anything, I am less certain of the final direction of character classes than I was when I started. The suggestions (and pleas) that you gave me were invaluable.

Shortly after the mail started rolling in, it was clear that some further explanation was needed on Second Edition. Many of you have followed the comments and hints in DRAGON® Magazine about the proposed Second Edition project. Well, now the project has become a reality, and its actual directions have gone beyond the talk stage. The first step was to figure out just what the Second Edition would be.

“One of the reasons for the AD&D game’s continuing excellence is how it is continually expanding into new areas, offering wide variety.” — Chuck Auburn

So one astute letter writer noted, and this is the basic problem of the Second Edition project. The reason the Second Edition is being done is because the game has expanded in the years since the AD&D game was first published. You have new ideas (that fill the pages of DRAGON Magazine) and TSR designers have ideas. Role-playing games encourage creativity. The AD&D game was not perfect or complete when it was first created, and so it grew. But, at that time, no one planned *how* the game would grow.

When the idea of Second Edition was first proposed, it was seen as little more than an editing task. Lump all the “official” rules that have appeared everywhere into a neat set of books and leave it at that. But, when you really look at the project, it’s not that simple.

“The best way to avoid edition three is to make allowance for changes.” — Kerry T. Brown

Really, I do want to avoid having to do a Third Edition — at least having to repeat what I’m going through on Second Edition! The only way to do this is to build a set of

core rules that can accommodate the inevitable changes and additions that will come. Just as the First Edition was not perfect, I know that new and better ideas will surface after Second Edition is done.

Our current plan is that we haven’t got a plan. We are still looking at a lot of different ideas. Currently, all of them revolve around building a core set of rules that can be used by all players. One thought is that there would be two hardbound rule books — *the Players Handbook* and the *Dungeon Masters Handbook* (note the title change). These would present the core rules for the game, what everyone needs to know. The *PH* would contain complete information you need as a player — how to create a character, races, classes, equipment, spells, combat rules, movement, etc. The *DMH* would do the same for the information you need as a Dungeon Master.

However, there are other ideas. Perhaps we should put these core rules into either a single volume, module-sized units, three-ring binders, or in another format. We need to know what format you think is the best size, number, and type of package for these rules. If you have an opinion about this, **write and let us know**. We still have a lot of time to argue about the “best” way to package the rules. In fact, there may be no “best” method.

“In some ways, the inherent fuzziness and contradictions in the game are what give it its charm. . . .” — Unknown

You bet! That fuzziness is what drew me into the AD&D game (I wound up being a designer) and makes it fun. The parts of the game that make you think and make decisions are the parts that get you involved. This does not mean we shouldn’t fix broken rules and obvious holes, but there must be room for you to develop things on your own.

TSR’s attitude about “official” rules has changed. You know and I know that people create variants and house rules for use with the AD&D game. Trying to demand that they play only the “official” rules is pointless. That’s why we’re planning on

marking rules in the core set as "Standard," "Tournament," and "Optional." Standard rules are the absolute minimum you need to play something that is passably identifiable as the AD&D game — the races, character classes, attack rolls, etc. Tournament rules add the rules that will be normally used in any TSR-sponsored tournament. After all, in a tournament, you should be reasonably certain that you will be playing the same game as your neighbor, a useful thing to ensure fairness at a convention! Best of all, for all you tinkers out there, the Optional rules allow you to make the game yours, filling your game with as much richness and detail as you want — weapon-based armor-class modifiers, create-your-own character classes, spell-casting times, proficiencies, casting components, and more. Optional rules are just that; if you don't like 'em, you don't use 'em.

"I propose that you write the new player's book in a 'bare bones' fashion." — Roman Gheesling

Indeed, this would be the best approach for a set of core rules. But what is bare bones and what is fat? From your letters, you have a lot of different opinions. For some, bare bones is the least amount of material, pretty much what made up the original set (and we're talking about the Collectors' Edition D&D Boxed Set!). For others, bare bones is everything that has been printed and nothing less. Then there are those who have an opinion somewhere between these two extremes!

Currently, our "bare bones" is somewhere in that middle ground. We have to create a rules set that satisfies you, our knowledgeable and experienced gamers, without terrifying those who want to learn the AD&D game. (Let them eat Basic, you say? It doesn't work that way.) These somewhat meaty bare bones would form the core rules.

After the core rules, there will be additional rule books (perhaps softcover books to allow us to keep the price down, or three-ring binders, or — again, the plan is not settled.) These are all optional books. If you have the core rules, you have the complete game. The optional books might include expansion books for the different character classes (for the fighter, cleric, and others I mentioned in the previous article); thus, the fighter would exist in the core rules, but a *Fighter Book* would introduce lots of details about fighting, strange weapons, subclasses, and other things that no one has even thought of yet. It might even include an incredibly detailed expansion of the combat rules. But it would all be intended for those players who particularly like fighters. If you didn't want an ultra-realistic combat system (I don't!), you wouldn't have to use this optional book.

"We have spent a lot of time and money on the game. . . . After buying the present books, I do not relish the thought of buy-

ing them all over again!" — Bill Aasvanger

As I have said before, TSR is well aware of the investment you have made in the AD&D game. We are trying to make sure the Second Edition will grow and expand without out-dating the core rules. No one is trying to arrange the AD&D game system so you must buy every rule book we print. If we do our job right, you and a lot of new players will want the core rules of the Second Edition because they are good. Anything that follows is optional, and optional means just that — you make the choice, not us. Certainly, we hope that you will buy these expansion rule books, based on the quality and usefulness of the product. We are not trying to rip you off.

"The first and most pressing comment I have to make is that revised game remain 100% compatible with the old." — John J. Strasser

This comment is almost identical to one of our design standards for Second Edition, design standards being the guidelines game designers live by (or try to live by). One of the big issues of the Second Edition is compatibility. It's not my intention to force you to throw away your old rule books and rush out to buy the Second Edition. You want to be able to pick up the Second Edition rules and use them in your campaign without having to make extensive changes first. That is a perfectly fair demand on your part. For TSR, imagine the result if a novice gamer bought the Second Edition and a module like *Ravenloft II*. The rule book is Second Edition, but the module isn't. We can't expect a novice to instantly realize the difference. If the rule book and the module didn't agree, imagine his frustration! All TSR has done is lose a new player to the game, a service done to no one.

Now, 100% compatibility is just not possible. There are things that must be fixed. There are inevitable improvements and new ideas. These things are going to prevent Second Edition from being 100% compatible. Just what percent compatibility we wind up with, I can't say. Indeed, the need to keep things compatible results in us not making some changes that would only confuse the issue. Take the armor class numbering system. To many players, it does not make sense that the worst armor classes have higher numbers, and it would seem simple to change it. However, reversing the order of the armor class numbers would invalidate every AD&D game campaign and product in existence. For compatibility's sake, it is better to make no change, since this change is not worth the trouble it will cause.

"I will refuse to buy any second edition books if your plan is to change everything around so that it's based on proficiencies." — Guy Ellison

"I do not want to see the AD&D game become a clone of one of these systems that start from scratch building a charac-

ter with basically a building block set of proficiencies." — Allen Wessels

Many of you noticed the broad mention of a stronger proficiency system in the "Who Dies?" article. The majority of you viewed it favorably (except where it cut into your favorite character class), a few want to scrap character classes entirely, and a few reacted violently against it, as the comments above show.

Some of you seemed to think that proficiencies would do away with character classes, whether for good or ill. This will not be the case. Character classes will and must remain, since they are the core of the game. Character classes also provide a useful function, giving players a starting point for their characters, allowing DMs to simplify the running of NPCs, and making it possible to quickly create and design encounters. But there are always those who don't like character classes, and they, too, can be accommodated within the Second Edition AD&D game system.

There will be a proficiency system, and it will be presented as an optional rule. The proficiency system (similar to that of *Oriental Adventures* and the two survival-guide books) is there to give your game more range and scope. The proficiency system can be as important or unimportant as you want. The basic abilities of characters will still be defined by classes, but other talents will be available to the character. The AD&D game will be as playable with proficiencies as without them. It is yet another area where we are trying to build and increase your range of choices that you have in creating a campaign.

"You guys are overqualified. You've been with it too long. You're ready for 'improvements' that begin at a level most of your buyers will never even reach!" — Margot Aflague

Sorry, but this just isn't true. Anyone and everyone who wants to can reach the "level of improvements" that are made in the AD&D game. We don't sit around thinking up ways to make the game more complicated; if anything, I'd like to un-complicate it! The changes and advances we make come directly from your ideas and suggestions, so you, ultimately, are the ones making the improvements in the game.

A second design standard of the Second Edition is to increase the flexibility of the game. Done right, with Optional and Tournament rules, you can play the game according to your tastes and styles. The AD&D game can be as simple or as complex as you desire.

"How can you think of taking out one of the four main classes?" — Bill Aasvanger
Easy; it's my job. Honestly, I would be doing every AD&D game player out there a disservice if I didn't think about doing these things. The worst and most dangerous thing that I could do on the Second

Edition project would be to not consider every idea. To reject an idea because it is contrary to "official AD&D game dogma" results in a narrow-minded and inflexible game. Better that I should consider every possibility, no matter how radical or destructive, so that I can choose the very best ideas. Thinking about one idea often leads to others that are even better. By suggesting the destruction of the "big four" classes, I got a lot of mail and suggestions, much of it useful. In fact, the "death of the Big Four" concept has changed somewhat.

Currently, it seems that the Big Four will not die — quite. Perhaps they will become mega-classes, frameworks around which other character classes are built. This could result in an arrangement like the diagram below:

Fighter	Cleric
Warrior	Priest
Paladin	Druid
Etc.	Etc.
Magic-user	Thief
Sorcerer	Rogue
Illusionist	Bard
Etc.	Etc.

Under this arrangement, all characters of the Fighter mega-class would have certain abilities in common — hit dice,

level advancement, combat and saving-throw tables used, and ability score benefits. Each character class — warrior (the old fighter), paladin, and ranger — would have special powers available only to that character. The same would be done for each of the other classes. This system has advantages. It logically organizes the character classes. It cuts down the amount of confusion relating to various classes. Most of all (the part I really like) is that it gives you a tool and guideline for creating your own character classes. This could open up a lot of possibilities.

"Don't kill the [insert the name of your favorite character class]!" — Lots o' People

First, I repeat: Just because I speculated on killing a class doesn't mean I meant to do so. Second: What I say below are my current thoughts; they could change five minutes from now, tomorrow, or never. Here's the latest situation:

Fighter — These guys stay around in the core rules, although they may be called warriors and get one or two minor bits of new glitter.

Paladin — These stay (somewhere!) under the fighter mega-class, if that is used. They remain essentially the same, although there will be better explanations of their alignment restrictions.

Ranger — These stay but probably mutate. With proficiencies handling learned

abilities, rangers will get special combat related powers — perhaps an encouragement to rely more on dexterity and light armor as opposed to the walking-tank style of the current fighter. They may also gain advantages when dealing with animals (shouldn't a ranger do this, after all?).

Cleric — What say we rename him "priest" or "priest-militant" and keep him as an example of a general all-purpose type, for those campaigns that don't want to worry about specific gods and religions? A lot of you agreed that clerics are not being played properly. However, virtually all of you laid the blame on the player, the DM, and vague guidelines, not the character class itself. (Of course, my boss, Michael Dobson, keeps leaving notes to make changes here, but the majority will rule.)

Druid — Again, there was a strong outcry in favor of this class, although a few folks maintained it was worthless and unplayable. However, with a mega-class system, the druid can be worked up as an example of how to design a cleric to fit a specific religion or belief. His spell choices change somewhat, but the original thrust of the character is maintained.

Magic-user — How does sorcerer (or sorceress) sound? Again, the class would essentially be the same, but — with the addition of the illusionist spells — would have a broader spell list.

Illusionist — The illusionist becomes part of the magic-user mega-class, an example of a particular school of magic. From this example, you have the rules to create the other schools of magic. Pretty neat, huh?

Thief — Right now, the thief's skills are still his own. They have not been moved to the proficiency system nor are they likely to be. Doing so would destroy the class, rendering it no longer unique. However, more has been done to make the thief a viable class at low levels and give players more choice in their character's development. There is a possibility that the thief may become the rogue (or some other title, since I'm not wild about rogue), and the mega-class structure may apply to the thief.

Bard — OK, your cards and letters saved his neck. I still don't like the character as is. It is clear that he will go through some major revisions. My preferred choice is to slot him under the thief mega-class (if I really go with them). After all, they do have a lot in common with thieves. The charm-type abilities would be downplayed in favor of a character who has and uses his charisma to good ends. I'm also going to take a close look at the revision of the bard done in the Best of DRAGON® Magazine Anthology, Vol. III, since many of you referred to it.

Cavalier and Barbarian — I lump these two together, because the comments apply to both. I highly doubt that these will be in the core set. In the mail, many of you urged their death, while others demanded they stay. However, what is a cavalier or a barbarian? Just a fancy fighter with an

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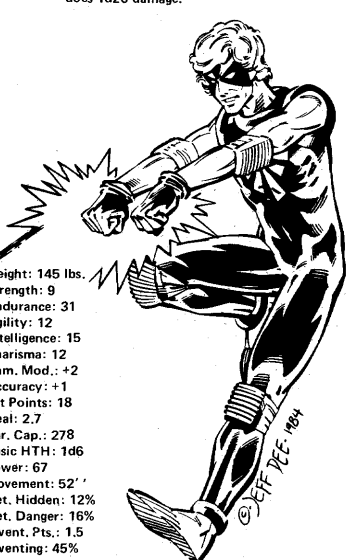
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Level: 1

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Strength: 9
Endurance: 31
Agility: 12
Intelligence: 15
Charisma: 12
Dam. Mod.: +2
Accuracy: +1
Hit Points: 18
Heal: 2.7
Car. Cap.: 278
Basic HTH: 1d6
Power: 67
Movement: 52' /
Det. Hidden: 12%
Det. Danger: 16%
Invent. Pts.: 1.5
Inventing: 45%



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attitude problem. You do not need rules to role-play a fighter with a dangerously foolish code of honor. You can make up your own. Likewise with the barbarian. If you want to play a wild and untamed warrior, it's a matter of taking the basic material of a fighter and playing it that way, isn't it? A fighter is a fighter in any culture, and coming from the frozen tundra doesn't make one really that different from the knight of other lands.

Assassin — Still dead. Again, this is more a matter of mindset than a separate occupation. The unique abilities don't work, in my opinion (the Assassination Table is a crock). The question of "image" that came up had nothing to do with any kind of religious pressure, as some of you mistakenly thought. Sorry, it's much more mundane — a lot of potential players have been turned off by bad experiences with uncontrolled assassins destroying parties, campaigns, and fun for everyone else. No fun at all.

Thief-Acrobat — These abilities will become available to thieves and perhaps bards. With that, there is no more need for this sub-class (which now requires special rules).

"In any case, no matter what you change in the AD&D game system, a good number of us will continue to play bards. . . . and whatever else gets axed or deleted." — Steve Null

Please do. I anticipate that many out there will mix parts of First and Second Editions together to get the game they want (along with a healthy dose of DRAGON Magazine articles and other ideas). Do this! Have fun and use your own creativity. At any rate, rest assured that as far as TSR is concerned, anything you liked in First Edition is legal in Second Edition. If you liked First Edition bards, they're legal. If you liked monks, they're legal. Ultimately, there will be people out there who will be playing Version 1.0, Version 1.5, Version 2.0, and probably even Version 2.3 of the AD&D game. Perhaps we should figure out some type of numbering system like that used on computer programs!

"A revision of this magnitude deserves some recognition; like, say, a new name: the Improved DUNGEONS & DRAGONS® game, ID&D for short." — Michael Thompson

Hey, I like this! I really hope that what I'm doing ultimately improves the game, but I can't do it in a void. I've shared with you some of my ideas and plans for creating characters — how the classes might work and more. I've heard a lot from you and have learned some things I didn't know or hadn't thought of. I've had some of my opinions confirmed and some shot down (I do these things by good old gut feeling, you see). Your letters help.

I'm ready to work on new sections — proficiencies, equipment, and combat in

particular. For proficiencies, I'm planning to use something similar to that found in the *Dungeoneer's Survival Guide* to keep the game consistent. As I've said, the system will be optional. But I've got a bunch of questions: Are proficiencies or secondary skills used all that much? I want a system that encourages rangers to take woodland skills and magic-users to learn arcane lore and ancient languages, things they would be expected to know because of what they do. At the same time, I don't want to restrict player choice. Why can't a thief learn wood-lore, or a magic-user learn the skills of a sailor? Just how I'm going to do this, I'm not sure. Furthermore, I have to be careful that the proficiencies do not cut into the roles of the different character classes.

On equipment, how much detail do people want? Should we spend several pages describing different pieces of equipment? Would you like to see a system for armor pieces like that used in *Oriental Adventures*? I plan to organize the equipment charts by time period, so you can choose to play a Bronze Age campaign if you want. I have, and it is a lot of fun. How many different weapons do you want? Does anyone really care about all those pole arms anyway?

Finally, there is combat. There are a lot of things I don't like. I don't like rules mechanics getting in the way of play and

would like to make combat as simple as possible. After all, who uses weapon speed factors or armor class adjustments any way? Why should we bother with restrictive rules about the size of weapons since rules that people don't like aren't used anyway? I also detest critical hits and hit locations. They slow everything down and they just don't have a place in the core AD&D game. However, these things could be held out for a special combat supplement, one that added a lot more detailed and optional combat rules.

What do you think?

"But, most of all, help put the fun back into the game. . . ." — Brian Herbst

I am trying my best to do just this. It's not easy, especially since everyone has a different definition of fun. Our goal is to create a set of AD&D game rules that you can take and use to find your own level and style of fun. We do this by increasing options and choices, and by showing you how to expand the game on your own. It's not done by giving rules for everything and everyone until the purpose of the game disappears under a stack of books and paper.

"How did you get stuck with this job? Surely you didn't volunteer!" — Jim McPherson

Yes, foolish me, I did.

Ω

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“Whaddya mean, Jack the Samurai?”



Japanese names for Oriental Adventures campaigns

by Barbara Curtis

The first *Oriental Adventures* campaign I ever played in actually *did* have a samurai character named Jack, along with Sushi the Bushi and a sohei whose name had come off the credits of a kung-fu movie. None of us really knew how to name our characters, so after some research, I compiled some tables of Japanese family names and given names.

It is important to know not only what the names are, but how to construct them according to tradition, family, race, occupation, etc. In times past, Japanese names

were often frightfully long, especially in the upper classes, listing everything from family and given names to ancestral and political affiliations! However, the family name and given name will suffice for a reasonably authentic and good-sounding Japanese name.

It is the family name, not the given name, which comes first (the reverse of Western tradition). This signifies the idea that it was the family, not the individual, which came first in Japanese society. Honor and prestige associated with one's family was taken far more seriously than honor attributed to just one member of that family, so the name was worn like a badge of honor. Honor for one was honor for the entire family.

Occasionally, especially among peasant families, there was no family name. To differentiate between two people with the same given name, a place name was often used instead. If this is the case, characters may use place names from their current campaign.

Name restrictions

Certain classes and races should observe some restrictions concerning the use of family names. These restrictions are listed below:

Samurai always use family names.

Bushi and kensai have family names, unless they are of lower-class origins or are hengeyokai.

Wu jen have family names or place names, depending upon the social status of the character. Outcasts have a 65% chance of using a family name, lower-class characters (peasants) have a 35% chance, lower middle-class characters have an 85% chance, and middle-class characters and above always use family names. This, of course, is modified by whatever race the wu jen is (see below).

Barbarians use their tribal name, which is a family name (25%) or a place name (75%). If it is a place name, it is that of the barbarian's traditional homeland.

Shukenja, sohei, and monks take on the name of the monastery or the family name of the founder of the monastery as their family name. Given names are sometimes changed upon entry into the monastery. It is up to the DM to decide what the policy of the particular monastery is, as all members thereof will follow this established pattern.

Ninjas and yakuza have secret family names which are known only by themselves, members of their own family, and perhaps a few others in the “business.” Family names of this type are kept a guarded secret. Both classes use various aliases, although a ninja should take special care to follow whatever naming rules apply to the class and race the ninja is disguised as. Unwise use of family names can bring trouble. As a result, the DM is encouraged to keep a list of names of influential or “wanted” families in case the player wishes to research what names to avoid (or if the player forgets to do so!).

Korobokuru and spirit-folk are very family-oriented and always have family names. Hengeyokai use place names primarily and only use family names as aliases.

Use of the tables

The tables are divided into three categories: random selection tables, family name tables, and given name tables. Remember that the family name *always* goes before the given name. Women's names are

marked with an asterisk (*). If a female name is rolled for a male character, choose the first male name following the rolled one (and vice versa). Given names for women in the tables end with the suffix -ko, which usually signifies a woman of courtly rank. (Such a name can still be used, however, even if the female character in question is not of courtly rank.) The woman takes on the family name of her father until she marries, at which time she takes on the family name of her husband.

There are 400 family names and 400 given names listed in eight groups of 100, for use with percentile dice. To decide which table to use for random selection, use Tables 1 and 2. The randomization of the tables is provided as a convenience for the DM in determining names of NPCs, although a player stuck for a name may also use this method. Otherwise, a player is urged to look over these tables and carefully choose a name that sounds appropriate for his or her character.

Key to pronunciation

1. **a** as in **father**.
2. **e** as in **let** (there are no silent e's).
3. **i** as in **fit** (rarely as the **i** in **mirror**).
4. **o** as in **horn**.
5. **u** as in **tune**.
6. **ts** in the middle of a name (as the **ts** in **Toshikatsu**) has both consonants pronounced. If **ts** appears at the beginning of a name (such as the **ts** in **Tsurunaga**), the **t** is silent and the **s** is pronounced.
7. Vowels are not usually combined: each is pronounced separately. Thus, **Furie** would not be **FOO-roo**, but **foo-ROO-eh**.
8. The next to the last syllable in a word is usually accented.

Table 1
Table for Family Names
(if applicable)

Die roll (d100)	Table
01-25	3
26-50	4
51-75	5
76-00	6

Table 2
Table for Given Names

Die roll (d100)	Table
01-25	7
26-50	8
51-75	9
76-00	10

Table 3
Family Names

Die roll	Name	Die roll	Name	Die roll	Name	Die roll	Name
01	Aburakoji	26	Bojo	51	Fukazawa	76	Hashimoto
02	Adachi	27	Chiba	52	Fukuchi	77	Hatakeyama
03	Akada	28	Chibanosuke	53	Funakoshi	78	Hattori
04	Akimoto	29	Chikusa	54	Furie	79	Hayashida
05	Akusawa	30	Cho	55	Furusaka	80	Hayuka
06	Akutagawa	31	Choichi	56	Fuse	81	Henmi
07	Anekoji	32	Chosogabo	57	Fuseya	82	Hida
08	Ankokuji	33	Daidoji	58	Fushiki	83	Higashirokujo
09	Ano	34	Daigo	59	Futamatsu	84	Higuchi
10	Aonuma	35	Dan	60	Futami	85	Hikita
11	Arima	36	Dei	61	Gama	86	Hino
12	Asahina	37	Demura	62	Gamo	87	Hinonishi
13	Asaka	38	Doi	63	Gojo	88	Hioki
14	Asako	39	Ebara	64	Gomi	89	Hirai
15	Asakura	40	Edo	65	Goto	90	Hirano
16	Asaoka	41	Emi	66	Hachisuga	91	Hirose
17	Asayama	42	Emori	67	Hagiwara	92	Hisamatsu
18	Ashiya	43	Endo	68	Hamuro	93	Hisatomo
19	Atarashi	44	Fuji	69	Hanagata	94	Hitotsuyanagi
20	Awataguchi	45	Fujibayashi	70	Hanazono	95	Hoho
21	Ayakoji	46	Fujimura	71	Hane	96	Hoki
22	Baba	47	Fujisawa	72	Hara	97	Hongo
23	Ban	48	Fukami	73	Harada	98	Honme
24	Bannen	49	Fukatsu	74	Hase	99	Hori
25	Bessho	50	Fukawa	75	Hasegawa	00	Horiuchi

Table 4
Family Names

Die roll	Name	Die roll	Name	Die roll	Name	Die roll	Name
01	Hoshino	26	Ito	51	Katano	76	Koo
02	Hosoi	27	Iwakura	52	Katsuragawa	77	Kosuge
03	Hotta	28	Iwano	53	Kawai	78	Kozukuri
04	Iba	29	Iwata	54	Kawanabe	79	Kubota
05	Ichihashi	30	Iyohara	55	Kaya	80	Kuge
06	Ichino	31	Izeki	56	Kazanin	81	Kuna
07	Ide	32	Jikoji	57	Ki	82	Kuni
08	Ido	33	Jimyoin	58	Kihara	83	Kuramitsu
09	Iimuro	34	Jinbo	59	Kikuchi	84	Kurifuda
10	Iizuka	35	Kabeyama	60	Kimotsuki	85	Kuroyanagi
11	Ijichi	36	Kadono	61	Kimuro	86	Kusakabe
12	Ikoma	37	Kainsho	62	Kira	87	Kushimoto
13	Imagawa	38	Kagawa	63	Kishiro	88	Kutsuki
14	Ina	39	Kaji	64	Kitabatake	89	Kuwayama
15	Ino	40	Kajino	65	Kiyooka	90	Kyogoko
16	Inoue	41	Takei	66	Kobayagawa	91	Machida
17	Iriye	42	Kamadai	67	Kochi	92	Maeda
18	Isawa	43	Kamimura	68	Koda	93	Magaribuchi
19	Ise	44	Kamonomiya	69	Koga	94	Maki
20	Ishida	45	Kanbayashi	70	Kohone	95	Mamiya
21	Ishigaya	46	Kaneko	71	Koizumi	96	Manabe
22	Ishimaki	47	Kano	72	Kojima	97	Maru
23	Isobe	48	Karasumaru	73	Komakine	98	Msaki
24	Itagaki	49	Kasai	74	Komparu	99	Masamori
25	Itazaki	50	Kashida	75	Konishi	00	Matsubayashi

Table 5
Family Names

Die roll	Name	Die roll	Name	Die roll	Name	Die roll	Name
01	Matsudaira	26	Nagai	51	Noisski	76	Ouchi
02	Matsukara	27	Nagaokita	52	Nonoyama	77	Ozaki
03	Matsumoto	28	Naito	53	Noro	78	Reizei
04	Matsuzaki	29	Nakamikado	54	Nose	79	Rokkaku
05	Menokoji	30	Nakane	55	Oba	80	Rokugo
06	Mibu	31	Nakao	56	Ochi	81	Rokujo
07	Miki	32	Nakayama	57	Oda	82	Ryojoji
08	Mimuroto	33	Nambu	58	Ogazawara	83	Ryozoji
09	Minase	34	Namekata	59	Oguri	84	Saai
10	Mishina	35	Narau	60	Ogushi	85	Saigusa
11	Mitsuhashi	36	Narushima	61	Ohara	86	Sakai
12	Miura	37	Nasu	62	Oi	87	Sakakiwara
13	Miruanosuke	38	Natsume	63	Okamura	88	Samukawa
14	Miyakawa	39	Negishi	64	Ok	89	Sanai
15	Mizunoya	40	Nie	65	Okudaira	90	Sanjonishi
16	Mochizuki	41	Nii	66	Omikado	91	Sasakawa
17	Monna	42	Niinomi	67	Ono	92	Sasase
18	Monobe	43	Niki	68	Onuki	93	Satomura
19	Mori	44	Ninomiya	69	Ooka	94	Sawai
20	Mukai	45	Nishidoin	70	Orui	95	Sekiguchi
21	Muramatsu	46	Nishikigori	71	Osaki	96	Senbon
22	Mushiakoji	47	Nishiropu	72	Oseki	97	Senke
23	Mutsu	48	Nitta	73	Oshikoji	98	Serizawa
24	Nabeshima	49	Niyakuoji	74	Otagaki	99	Shiba
25	Nabo	50	Noda	75	Otaku	00	Shibanokuji

Table 6
Family Names

Die roll	Name	Die roll	Name
01	Shibazani	26	Tajiha
02	Shibuya	27	Takachihara
03	Shijo	28	Takaki
04	Shimabayashi	29	Takahashi
05	Shimazu	30	Takano
06	Shimoeda	31	Takatsukasa
07	Shimura	32	Takeba
08	Shin	33	Takeda
09	Shinjo	34	Takemura
10	Shinoyama	35	Takenoya
11	Sho	36	Takikawa
12	So	37	Tamamatsu
13	Sofue	38	Tanabe
14	Somo	39	Tanba
15	Sono	40	Tanegahima
16	Soshi	41	Tani
17	Soyeshima	42	Tanji
18	Sue	43	Tarao
19	Suganuma	44	Tashiro
20	Sugimoto	45	Tazawa
21	Suhara	46	Tenno
22	Suwa	47	Terasaka
23	Tachibana	48	To
24	Tada	49	Togashi
25	Taguchi	50	Togi

Table 8
Given Names

Die roll	Name	Die roll	Name	Die roll	Name	Die roll	Name
01	Kamako*	26	Konyo	51	Mondo	76	Oguramaro
02	Kanamura	27	Korekado	52	Monzaemon	77	Oiwa
03	Kamoko*	28	Korenao	53	Morito	78	Okyo
04	Kanamichi	29	Korin	54	Moreo	79	Otomoro
05	Kauesue	30	Koshiro	55	Motomari	80	On-shi
06	Kaneyasu	31	Kumpei	56	Motomuchi	81	Otondo
07	Kauren	32	Kurajimaro	57	Munekiyo	82	Oyori
08	Katana	33	Kuromaro	58	Munesuke	83	Oyumi
09	Katsumi	34	Kusuriko*	59	Muneto	84	Razau
10	Katsushige	35	Kwaran	60	Muramune	85	Renshi
11	Katsuyori	36	Kyoso	61	Nagachika	86	Rikyu
12	Kazuko*	37	Makato	62	Nagate	87	Rinzo
13	Keiki	38	Manako*	63	Namako*	88	Rokuemon
14	Keisai	39	Masue	64	Naozumi	89	Ryoi
15	Kenko*	40	Masuko*	65	Nariako*	90	Ryokoi
16	Kenshin	41	Masutomo	66	Natsui	91	Ryoshun
17	Kimmochi	42	Matabei	67	Nobuhiro	92	Sadafuji
18	Kinsue	43	Matate	68	Nobunaga	93	Sadaie
19	Kinto	44	Me	69	Norikatsu	94	Sadakata
20	Kintsune	45	Michichika	70	Noriko*	95	Sadako*
21	Kiyogimi	46	Mifune	71	Norimoto	96	Sadamasa
22	Kiyomoro	47	Mitsuyako	72	Noriuji	97	Sadataka
23	Kiyotsura	48	Mochiko*	73	Noriyori	98	Sadato
24	Koetsu	49	Mochikune	74	Norizane	99	Sadauji
25	Kokan	50	Mochimoto	75	Ogami	00	Sadchiko*

Table 9
Given Names

Die roll	Name	Die roll	Name
01	Sakehisa	26	Soi
02	Samba	27	Soko*
03	Sanehima	28	Sorai
04	Saneyuki	29	Sorin
05	San-yo	30	Soun
06	Sanzo	31	Suefusa
07	Saru	32	Sukechika
08	Seikwa	33	Sukena
09	Seimei	34	Sukune
10	Seiri	35	Surimoto
11	Shigehide	36	Surugamaro
12	Shigekatsu	37	Tadaaki
13	Shigekore	38	Tadafusa
14	Shigenari	39	Tadahiro
15	Shigetane	40	Tadamako*
16	Shigeyoshi	41	Tadao
17	Shikei	42	Tadataka
18	Shikibu	43	Tadatomo
19	Shimpei	44	Tadatsuno
20	Shingen	45	Tadauji
21	Shirozaemon	46	Tadayoshi
22	Shoan	47	Taiga
23	Shonagon	48	Takaai
24	Shunsui	49	Takaie
25	Sodan	50	Takakage

51	Tokudaiji	76	Watada
52	Tomizawa	77	Watanabe
53	Torii	78	Yabe
54	Toshima	79	Yagyu
55	Tokooya	80	Yamadera
56	Tozawa	81	Yamaguchi
57	Tsubai	82	Yamakawa
58	Tsuchihashi	83	Yamana
59	Tsugane	84	Yamanouchi
60	Tsumori	85	Yanada
61	Tsueoka	86	Yano
62	Tsutsumi	87	Yasuki
63	Uchikawa	88	Yoda
64	Uehara	89	Yoga
65	Uemura	90	Yokose
66	Uesugi	91	Yoneno
67	Ukita	92	Yoneta
68	Unno	93	Yoshimatsu
69	Uramatsu	94	Yoshisato
70	Urya	95	Yuasa
71	Ushigome	96	Yuhi
72	Utsunomiya	97	Yui
73	Wada	98	Yura
74	Wakafuji	99	Yusa
75	Wakizaka	00	Zakoji

Table 7
Given Names

Die roll	Name	Die roll	Name	Die roll	Name	Die roll	Name
01	Agatamori	26	Dokwan	51	Hamaomi	76	Iemoto
02	Akae	27	Dosan	52	Hangwan	77	Ienobu
03	Akahito	28	Doshun	53	Haruhisa	78	Ietsugu
04	Akiie	29	Ekei	54	Harusue	79	Iezane
05	Akiko*	30	Ekiken	55	Harutomo	80	Ikku
06	Akinobu	31	Emishi	56	Haseo	81	Imakebito
07	Akira	32	Emon	57	Hayanari	82	Imoko*
08	Akiuji	33	Fuhito	58	Heihachiro	83	Iname
09	Akiyoshi	34	Fujifusa	59	Hideaki	84	Iruko*
10	Arimoro	35	Fujitsuna	60	Hidekane	85	Ishi
11	Atsutada	36	Fusaaki	61	Hidemasa	86	Issai
12	Azumamaro	37	Fusaie	62	Hidetsugu	87	Iwao
13	Baisetsu	38	Fusasaki	63	Hideyoshi	88	Izuko*
14	Bakin	39	Fuyuyoshi	64	Hikaru	89	Jikkyu
15	Bancho	40	Gekkei	65	Hiroie	90	Jingoro
16	Bantaro	41	Gennai	66	Hiroteru	91	Junan
17	Chikashira	42	Gidayu	67	Hirotsuna	92	Junkei
18	Chikatsada	43	Goemon	68	Hiroyo	93	Junzo
19	Chikauji	44	Gohei	69	Hisahide	94	Jusai
20	Chikayoshi	45	Gongoro	70	Hisemasa	95	Kachiko*
21	Choei	46	Gonsai	71	Hisoi	96	Kageki
22	Chokei	47	Gorodayu	72	Hoitsu	97	Kagekiyo
23	Chonei	48	Haketoko*	73	Hokiichi	98	Kagemoto
24	Chuemoko*	49	Hakuseiki	74	Hoshu	99	Kagetoki
25	Daini	50	Hamanari	75	Ieharu	00	Kahei

51	Takamori	76	Toju
52	Takanoba	77	Tokihiro
53	Takatomo	78	Tokimune
54	Takatora	79	Tokisada
55	Takaugi	80	Tokiyuki
56	Tamako*	81	Toko*
57	Tameaki	82	Tokubei
58	Tameie	83	Tokuko*
59	Tamekago	84	Tokusuke
60	Tameyori	85	Tokutako*
61	Tamikichi	86	Tomoie
62	Tampaku	87	Tomomitsu
63	Tamuramoro	88	Tomomune
64	Tanenara	89	Tomonori
65	Taro	90	Tomorui
66	Tarozayemon	91	Tomotoko*
67	Tatsutsaka	92	Toshifusa
68	Tensui	93	Toshiie
69	Teruoko*	94	Toshikatsu
70	Teruzumi	95	Toshinao
71	Toemon	96	Toshisue
72	Tofu	97	Toyoharu
73	Togai	98	Toyokuni
74	Togama	99	Tsuburu
75	Togan	00	Tsuginawa

Table 10
Given Names

Die roll	Name	Die roll	Name	Die roll	Name	Die roll	Name
01	Tsuko*	26	Yasuko*	51	Yoshiharu	76	Yoshitoshi
02	Tsunashige	27	Yasumoto	52	Yoshihide	77	Yoshitoyo
03	Tsunayoshi	28	Yasumura	53	Yoshikage	78	Yoshitsugu
04	Tsunetake	29	Yasushige	54	Yoshikane	79	Yoshitsune
05	Tsunetsugu	30	Yasutoki	55	Yoshikatsu	80	Yoshituge
06	Tsurunaga	31	Yasutoshi	56	Yoshikaru	81	Yoshiyaru
07	Tsuruyuki	32	Yasuyo	57	Yoshiko*	82	Yoshiyasu
08	Uchinaro	33	Yayu	58	Yoshima	83	Yoshiyori
09	Ujiaki	34	Yorto	59	Yoshimasa	84	Yoshizane
10	Ujichika	35	Yoriashi	60	Yoshimi	85	Yoshizumi
11	Ujiharu	36	Yorifusa	61	Yoshimitsu	86	Yujo
12	Ujikiko*	37	Yorikane	62	Yoshimoto	87	Yukiako*
13	Ujikiyo	38	Yorinari	63	Yoshimune	88	Yukihira
14	Ujimitsu	39	Yorinobu	64	Yoshinaga	89	Yukiie
15	Ujiyasu	40	Yorisada	65	Yoshinao	90	Yukimasa
16	Ujiyori	41	Yoritada	66	Yoshinobu	91	Yukimori
17	Ukon	42	Yorito	67	Yoshinori	92	Yukimura
18	Umakai	43	Yoritoko*	68	Yoshio	93	Yukinaga
19	Umako*	44	Yoriyasu	69	Yoshioki	94	Yukitsuna
20	Umbin	45	Yoriyuka	70	Yoshioko*	95	Yukiyasu
21	Umon	46	Yorozu	71	Yoshishoge	96	Yukiyori
22	Uona	47	Yosai	72	Yoshisuke	97	Zanako*
23	Yakamochi	48	Yoshiaki	73	Yoshitaka	98	Zenan
24	Yasuchika	49	Yoshiakira	74	Yoshiteru	99	Zeshin
25	Yasuhira	50	Yoshifura	75	Yoshito-hi	00	Zuiken



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by Skip Williams

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We are now able to make personal replies to game-related questions — however, you **MUST** enclose a self-addressed, stamped envelope with your question in order for it to be answered. All letters, whether answered by mail or not, have a chance to appear in this column.

This issue's column takes a look at the AD&D® game's *Oriental Adventures* tome. In the next few columns, we will continue to examine the many aspects of the D&D® Companion, Expert, and Basic Sets. We are open to further suggestions on gaming topics that this column may cover.

Characters and combat

How are height, weight, and starting age determined for Oriental characters?

Use the tables on pages 13-14 and 102 of the *Dungeon Masters Guide*. Korobokuru use the dwarf tables. Humans and Hengy-okai use the human tables. Spirit Folk use the elf tables.

Does a dual-classed character get all the proficiency slots for his new class?

Yes, the character gains all the initial proficiency slots for the new class.

Which Oriental classes are open to females?

All classes are open to women, although certain sects might forbid female shukenja

or sohei. Likewise, some sects might forbid male shukenja or sohei.

Can Oriental non-humans become multi-classed characters? Can Oriental humans become dual-classed characters?

There are no multi-classed Oriental characters, as page 28 of *Oriental Adventures* clearly states. Human characters can, however, become dual-classed characters. The rules for Oriental dual-classed humans are on page 28.

Do Oriental characters get experience for monetary treasure?

Oriental characters do get experience for monetary treasure, at the rate of 1 xp per 2 taels.

The DMG says that characters who attack at the "3/2" rate will attack twice each odd-numbered round, yet Oriental Adventures says that such characters attack twice each even-numbered round. Which is correct?

All characters get their "extra" attacks on even-numbered rounds. When attacking an opponent with only one attack (or attack routine), however, a character with two attacks strikes *first* and *last* just as described on page 63 of the *DMG*.

Does a crossbow specialist using a crossbow of distance or crossbow of accuracy get an extension of his point-blank range? Will an accuracy spell extend point-blank range?

No, on all counts. The point-blank range category is a function of the specialist's skill, not the missile nor the device that propels it. Each magical item or spell works normally in all other respects.

Can a gajin character learn martial arts or Oriental weapons?

Western characters can learn martial

arts if they can find an Oriental teacher and if they have a weapon proficiency slot available. Most martial arts masters will be unwilling to take on a gajin student, however. Gajins can learn to use Oriental weapons that are similar to weapons allowed to their classes. A mage, for example, could use a proficiency slot to learn to use shurikens, as these weapons are similar to darts.

Barbarians

What, exactly, is the forest barbarian's rhetoric ability? Isn't rhetoric a little highbrow for uncivilized barbarians? Wouldn't rhetoric be useful as a court proficiency?

According to David Cook, designer of *Oriental Adventures*, the forest barbarian's rhetoric proficiency is the art of long-winded argument. Essentially, the two opponents sit face-to-face, take deep breaths, and talk nonstop. The first one who pauses for breath loses. This proficiency has nothing to do with logic or the elegant use of words, in spite of its name. It is strictly a barbarian proficiency.

One of the forest barbarian's preferred weapons is the harpoon. This weapon isn't mentioned in the rules.

The harpoon is described in *Unearthed Arcana*, on pages 26, 27, and 77.

Bushi

When does a bushi character gain his first armor class bonus?

A bushi gains his first such bonus at 5th level, his second at 10th level, etc.

What is the bushi honor loss for proficiency with a ninja weapon? It's not listed on page 42 of Oriental Adventures.

The honor loss is -1, the same as for kensai.

Kensai

How does a kensai learn a martial arts style? Can a kensai select a martial arts style as his secondary weapon?

Kensai learn martial arts just like other characters do. A 1st-level kensai who selects a martial arts style gets the style without spending a slot, and could use his other weapon slot to learn a special maneuver. Yes, a martial arts style is an acceptable second weapon. Remember also that a kensai can add additional weapons or special maneuvers as he gains new slots. The one additional weapon restriction applies only to the three slots the kensai has at 1st level.

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Shouldn't a kensai character get the fast draw ability with his chosen weapon?

Kensai can learn iaijutsu, but if this ability is taken at 1st level, the kensai cannot take a second weapon.

The rules say that when two kensai are engaged in a psychic duel, only the levels of the kensai affect the outcome. Does this mean the higher-level kensai always wins? What about two kensai of equal level?

The higher-level kensai does not always win. Use the normal procedure, as neither kensai gains a bonus against the other.

Monks

Which attack table do monks use? The book says that they use the thief table, but I remember reading somewhere that they use the cleric table.

All monks attack as clerics.

Do monks get dexterity bonuses to armor class? How about strength bonuses to damage? Does a monk get the AC modifier for his martial arts style?

Dexterity never affects the AC of a monk. Monks never get strength bonuses of any sort when using weapons or martial arts. A monk gains either the armor class of his style (AC modifier applied to AC 10 or the AC of a common style), or the armor class of his monk level, whichever is best.

Do monks get dexterity bonuses to thief abilities?

Monks do get dexterity bonuses to their thieves' abilities; use table 23, page 19, *Oriental Adventures*.

Does the monk weapon damage bonus also apply to missile weapons or martial arts?

The monk damage bonus of 1 hp per two levels applies to both missile and melee weapons, provided that the monk is proficient with the weapon used. This bonus does not apply to martial arts. Use the Additional Martial Damage column of table 21 (*Oriental Adventures*, page 18) for martial arts damage bonuses.

Ninja

Can ninja become dual-classed characters?

No, ninja are already dual-classed characters and cannot become triple-classed. [However, see the article on the genin, a variant, single-classed ninja, in this issue.]

Do ninja have to pay any training costs to their clans?

All Oriental classes pay training costs (see the DMG, page 86). Ninja pay training costs to their clans.

Do high-level ninja attract followers or help to train lower level ninja? Does the ninja clan ever gather in one place?

The answers to these two questions depend on what the head of the ninja clan in your campaign wants. There can be periodic gatherings in order to train or to affirm loyalties. Likewise, the clan leader can direct PCs to teach skills to up-and-coming clan members. The DM must play the role of the clan leader and make these decisions.

What are the ninja's dexterity bonuses for falling, disguise, escape, and tightrope walking? Why don't ninja have the acrobat's evasion and attack abilities?

Ninja are not acrobats and cannot use acrobatic maneuvers. There are *no* dexterity adjustments for ninja falling, disguise, escape, or tightrope walking abilities; for ninja, these feats are purely a matter of conditioning and discipline, not dexterity.

Since ninja can get dexterity adjustments for picking pockets (*Oriental Adventures*, page 19, table 23), what are their base chances for doing so?

Ninja do not have the ability to pick pockets. The adjustments should apply to ninja-yakuza and yakuza only.

Since all ninja are also bushi, sohei, wu jen, or yakuza, can a character with one of these classes opt to become a ninja using the dual-classed rules?

The ninja is not an independent class. The decision to become a ninja must be made at the start of play. A character who started play as a non-ninja cannot become a ninja later.

Samurai

When a samurai is granted a fief, or when any character's family owns land, how do you determine what the property's resources are and how many peasants live on it?

All of these details are up to the DM. Common sense and what resources are available in your campaign should govern this decision. Pages 31-36 of *Oriental Adventures* give basic information that will help you make decisions about family resources. The population and productivity of an area have to be determined by

the DM. The *Dungeoneer's Survival Guide*, *Wilderness Survival Guide*, and *DMG* provide some information. Page 34 of *Oriental Adventures* also has some information, and the WORLD OF GREYHAWK™ Fantasy Setting should provide some useful examples.

Page 22 of *Oriental Adventures* seems to indicate that a samurai can specialize with a katana using only one slot. Does this special ability also apply to the daikyu?

Paragraph two, page 22, is misleading. The samurai uses two slots when specializing with the katana, and must use three when specializing with the daikyu.

Shukenja

The subdual rules indicate that it is preferable for shukenja to subdue their opponents rather than slay them. Does this mean that shukenja get full experience for creatures subdued?

Shukenja are not supposed to be aggressive, except toward evil spirits. They receive half experience for other opponents that they defeat by any means.

Sohei

The rules say that sohei can only use spells of up to fourth level, yet table 62 shows 5th, 6th, and 7th level spells usable by sohei. Which is correct?

Sohei can only use spells up to the 4th level. Ignore the asterisks on 5th-7th level spells; they're errors.

Wu jen

The rules say that a wu jen must have six hours of restful meditation and study with his scrolls in order to memorize a spell. Does this mean that it takes six hours to memorize each spell?

No. The wu jen needs only six hours total to memorize all of his spells, no matter how many spells are learned.

Does the wu jen's second ki power give the character an extra spell, or does it only apply to spells already memorized?

The wu jen must have a spell of the proper level memorized in order to use the second ki power.

Can the caster of a fire wings spell use verbal spells while the fire wings is in effect?

Yes, purely verbal spells may be cast

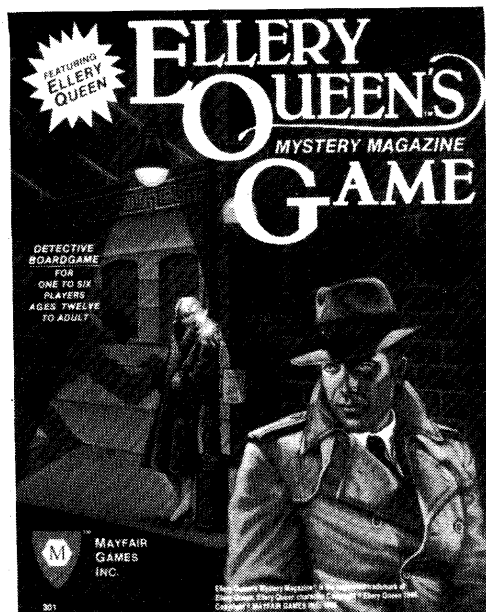
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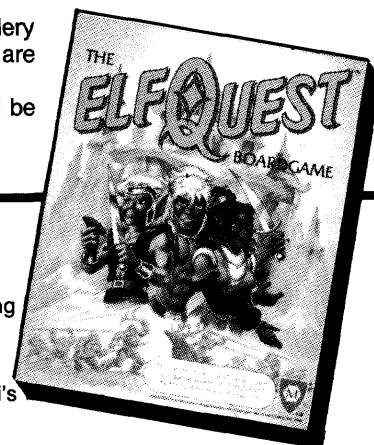
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when using *fire wings*, but only when the caster has landed or is gliding.

Is the area of effect of a scry spell a flat, circular area or a three-dimensional sphere?

The *scry* spell covers a flat circular radius, although common sense dictates that the area *will* extend into three dimensions (floor to ceiling in a room, for example). This is a judgment call for the DM.

Equipment

How are the various grenades used?

Use the grenade-like missiles charts from the *DMG*. Dust and pepper grenades affect only one target and require a direct hit. Flash powder and poison smoke grenades must be tossed into a fire to become effective. The effects of each of the grenades are described on page 50 of *Oriental Adventures*.

What are the encumbrance values for Oriental equipment?

Use the figures for the nearest western equivalent. Rope or clothing, for example,

weighs the same no matter where it's made. Grenades are about the size and weight of a vial of holy water.

Monsters

Several monsters are listed as having "standard" intelligence. What does this mean?

Standard intelligence equates to average intelligence (8-10).

Do kappa get a damage bonus as well as a "to hit" bonus for high strength?

The kappa's damage bonus is subsumed in the damage range listed. They do get the "to hit" bonus, just as the description states.

Martial arts

How does a character with a martial arts skill gain special maneuvers?

Each special maneuver learned requires one proficiency slot, no matter what style is used or what other maneuvers or weapons are known.

Table 69 (*Oriental Adventures*, page 102) seems to indicate that a created style has a maximum of two attacks per round. Is this correct? If so, why does karate allow three attacks per round? Is karate off-limits to PCs?

Yes, created styles have a maximum of two attacks. PCs can learn any of the styles listed on page 101. Karate does allow three attacks per round. The common martial styles listed on page 101 were not created using the rules on page 102. Each is unique and cannot be recreated or modified using the rules creating new styles.

How does a character learn a weapon-related martial arts style? Does he have to be proficient with the weapon first?

A weapon style is learned just like any other style; the weapon is part of the style and does not require an additional slot. Only martial arts weapons can be used with a weapon style. If a character wishes to be proficient in more than one martial arts weapon, he must learn a separate style for each weapon. Ω

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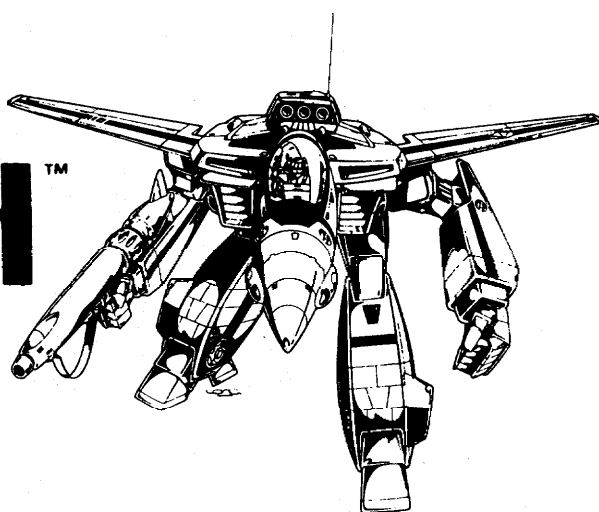
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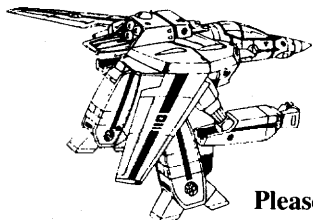
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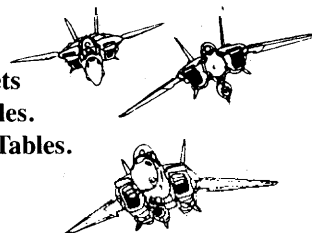
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The Deadliest Perfume



The properties of lotus blossoms and dust in Oriental Adventures

by John P. Brown

From the translated documents of the late Morito Hashimoto:

The enlightened sages and alchemists of today know only a fraction of the lore that was known in ancient times across Kara-Tur. One such field of lore involves the study of the lotus plant. In this time, when many seek to rediscover those forgotten lores, knowledge of the lotus is most eagerly sought after. In my position as a courtly scribe, I have recovered much of this lost knowledge. Due to my advanced years and the imminence of my death, I feel obliged to make this knowledge available to all who may find it of interest. Of this knowledge I now write.

Through extensive experiments and research, I have recovered much knowledge regarding the six major lotus flowers. Of the legendary blue lotus and the mysterious gray lotus, I have discovered nothing but vague rumors; this information makes up the appendix of this paper. The paper has been divided into two sections: the

first deals with the proper method of obtaining the flower and preparing the dust, and the second deals with the properties of the various lotus dusts.

Much of the information in the following sections have been collected from various tomes. Although these sources have been generally reliable, there has been no opportunity to fully test the methods described. It is unknown whether any of the six major forms of the lotus still exist in the lands of Kara-Tur. If they do, they will most likely be found in a hot, swampy place, such as tropical swamps, marshes, and coastal jungles.

The flower and its fragrance

The lotus grow in thick, leafy bushes which carry anywhere from a single blossom (the black lotus) to a dozen flowers (the green lotus). Each flower is borne on a single stalk which grows up to 3' in length. It should be noted that, even as a flower, the lotus can be most dangerous. The blossoms generate a fragrance which acts either as an aphrodisiac (the brown, red, and yellow lotus) or as a powerful sedative (the black, green, and purple

lotus).¹ The fragrance of the gray lotus is rumored to cause a state of catalepsy, whereas the fragrance of the blue lotus is believed to cause pleasant hallucinations.

The effects of the lotus's fragrance last as long as the victim remains within 10' of the plant. These effects wear off after the victim has left the area, dissipating within an hour's time.² A damp cloth held over the nose and mouth can provide sufficient protection against the flower's alluring fragrance.

As an aphrodisiac, the lotus affects any person inhaling its sweet aroma. Failure to cover one's nose or escape from the aroma causes the victim to become enamored with the first person of the opposite sex he or she sees. As a result, the target of this contrived affection becomes irresistible to the victim. This effect lasts as long as the victim is within olfactory range of the lotus.

In rare instances, the aphrodisiac effects of the lotus may continue for an exceptionally long period of time, giving the unfortunate victim an unwanted form of everlasting love. It is a small mercy of the Celestial Bureaucracy that this instance is quite rare.³ In either event, as a result of this continued affection, the victim will often perform any request the loved one makes — perhaps leading even to loss of honor.⁴

As a sedative, the lotus affects any creature inhaling its heavy fragrance. This aroma slows a victim's actions and causes a noticeable loss of motivation.⁵

Harvesting and preparation

Two days after being harvested, the lotus flower begins its inevitable degenerative process. Any attempt to prepare dust from a flower after this point is destined to fail. The lotus flower must be prepared within this two-day period. To prepare the dust to its full potency, one must adhere to the following procedure.

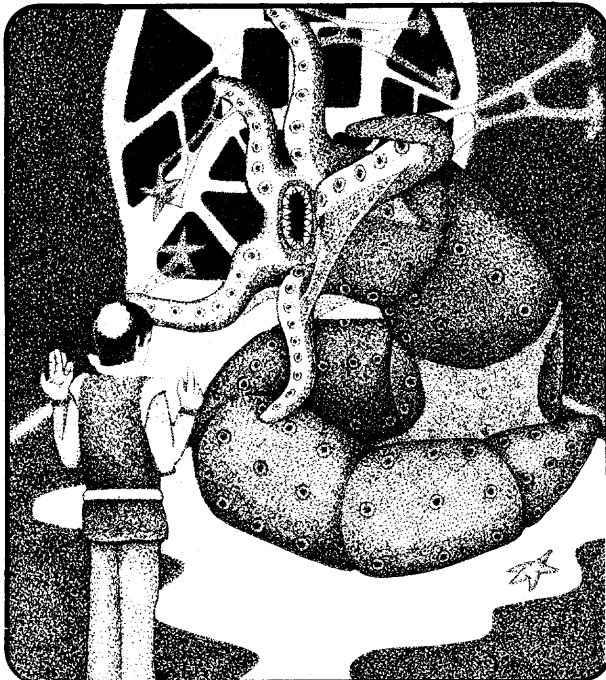
First, wash the flower in water from a hot spring; this starts a unique chemical reaction within the flower's substance. Place the washed flower in a bowl of pure silver (any other metal causes an adverse chemical reaction which destroys the potency of the dust, making it useless); store it uncovered in an area of total darkness. After one day has elapsed, the flower will have degenerated into an unwholesome pastelike matter.

At this point, one must spread the lotus paste around the inside of the bowl and place it in an oven of moderate heat (approximately 100°F) for two days. This produces a dust with a color similar to that of the petals of the original flower. The dust should be stored in an airtight glass vial until used. One flower produces one dose of dust.

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Even before the night had fallen, they came back; hordes of mutated creatures, demons and ghosts, armed with rifles and grenades by their master, the insane sorcerer Black Wolf. Teinquerion watched his friend ready another arrow and take aim at the closest mutant; for nearly two days now, they had fought back attack after attack on this lonely crag of rock, and the elf still did not show any signs of fatigue. Teinquerion, human by birth and fighter by trade, thought back on all the fiends he had vanquished in his life. He remembered the giants that had raided his homeland, smashing entire houses with their bare hands, the wars between the Free States, the soldiers who fought with steel and the merchants who fought with gold, the witch-king he had defeated in single combat, and so many others. He had fought all his life, against swords and against spells... and now against machines. An elf screamed to his left, flung off the crag by machine gun fire, dead before he hit the ground; hideous creatures threw themselves on him, swinging blood encrusted axes and maces. Teinquerion blocked the first one's blow, and riposted with his longsword, slashing deep in the mutated flesh; the creature howled, falling on his comrades who were still scaling up the crag. As the elves fought on and the mutants fell back, Teinquerion began to hope that he might live to see another day, in the grim world of **Fireland**...



The gigantic worm shaped creature drunkenly slithered forward, dripping toxic slime as it reared its tentacled head towards Father Vicente. A deep throbbing sound came from it, followed by the translator's metallic voice: "Explain to me again exactly what it is you mean by immaculate conception, priest-human." Father Vicente stepped back, trying to avoid the noxious ammonia vapours the thing was releasing; he had been given poor assignments by the New Vatican cardinals, but never quite so bad. Nevertheless, alliance with these creatures would give the Holy Empire enough power to defeat the imperial cities of earth, and free thousands of star systems. He somehow had to convince this alien monster that Pope Catherine represents God in the universe, and siding with her would mean glory not only in this world but in heaven; Father Vicente struggled to find the right words. "It's something like that, the Holy Spirit is..." Father Vicente never finished his sentence, as the salvo of nuclear missiles hit his ship vaporizing him and the Outworlder ambassador. Thousands of miles away, aboard a strike cruiser of the imperial city of Tucsan, an officer grinned as the sensors reported a direct hit. There would be no negotiations this time; New Vatican would have to fight alone against the might of **IMPERIAL EARTH**...

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The most common method of using the dust is to hurl it at an opponent. In some cases, a blowgun is used to provide the impetus for the vial. When the vial breaks, it produces a cloud of hemispherical shape, 10' in diameter. Because of its fine consistency, the dispersed dust remains suspended in the air for one to four minutes. Of course, this period of suspension is dependent upon prevailing wind conditions and upon spells which affect the flow of air. Note that this method of dispersion does not work with purple lotus dust, which must be administered in food or drink to be effective (see the notes below). In all cases, one full dose of dust must be used to produce the effects listed in this paper.

In all cases, lotus flowers are difficult to locate and harvest, as their fragrances are enjoyed by a variety of beasts which feed upon humankind in preference to all other creatures. Reptiles seem to be unaffected by the fragrances of these plants, though they are said to enjoy the odors; thus, snakes and biting lizards are a special hazard, and dragons are said to be equally immune to the effects of the lotus.

Properties of lotus dust

Black lotus. This is the most dangerous of the lotus types. Its orchidlike flower is dull black, while the center and pistils are of a similar, shinier color. Anyone who inhales black lotus dust falls unconscious at once and is at grave risk of dying within one to four minutes. Even if Heaven smiles upon the victim, he is unconscious for one to six hours. No known antidote, not even sorcerous and holy means, can help a doomed victim." The wisdom of Heaven has seen that the black lotus is of the rarest sort, seldom seen even by the beasts of the wilderness.

Brown lotus. This lotus is nearly as dangerous as the black lotus. The flower of the brown lotus has light brown petals, a dark brown center, and gray pistils. When its dust is inhaled, the victim is afflicted with a long-lasting mental lethargy unless fortune and swift action save him. If the Lords of Heaven are indifferent, the dust reduces the victim's mental capacity and judgment to childlike levels. Even if the victim's reason survives, mental capacity is affected for a short period afterward. This loss is recoverable over a period of a few weeks, and the shukenja's power to neutralize poisons and venoms will speed the process. Normal healing is only possible if the victim rests in quiet and peace during this time. Failure to do so delays the healing process by one week per day of strenuous mental activity.⁷ This lotus is quite rare, too.

Green lotus. This is the most common of the lotus types. The flower has deep green

petals, a light green center, and bright yellow pistils. The dust of the green lotus affects its victim through inhalation. It produces a temporary paralysis which usually lasts for seven to twelve hours. If fortune smiles upon the victim, the paralysis lasts four hours or less⁸.

Purple lotus. Unlike other lotus dusts, the purple lotus dust must be ingested in order for it to be effective. Within one to twelve hours of ingestion, the victim becomes afflicted with a debilitating sickness which lasts for one to four days. If the victim's fate is unfortunate, the recipient will die from the toxins built up in the system. The flower of the purple lotus has red-violet petals, a deep purple-black center, and bright yellow pistils.

Red lotus. This flower closely resembles the purple lotus, save that its fragrant petals have a reddish-orange hue. When the dust from this lotus is inhaled, it causes the victim to experience intense hallucinations for five to eight hours. These hallucinations overpower the victim and may cause permanent insanity if the victim has been incautious or is unlucky.¹⁰

Yellow lotus. This flower has wide, yellow petals, yellow pistils, and a glossy brown center. If its dust is inhaled, the victim usually suffers a lethargy similar to that caused by the brown lotus. The difference is that the victim is afflicted with a physical lethargy which weakens the character and impairs his motor coordination. Even if the victim is fortunate, he will lose a degree of strength and coordination for an hour's time. Seriously affected persons return to normality in a period of several weeks if they are given rest and freedom from the need for movement. Failure to do so delays the healing process by one week per day of strenuous activity."

The effects of the fragrances of the lotus blossoms and potent dusts may be removed in a number of ways. Any curative potions, spells, or magic items that restore health from poisoning will negate all effects, save for those of the black lotus. Spells such as *neutralize poison* protect a character from the effects of both the fragrance and dust of the lotus, as will a *scroll of protection from poison* and similar magic items, potions, and spells. Characters heal at a normal rate and recover from the effects of these toxins as normal unless stated otherwise.

Appendix

Gray lotus. It is doubtful that this type of lotus ever truly existed (very likely, it is merely the result of overworked imaginations). In any event, all references to the gray lotus are affiliated with the necromantic arts and, more specifically, the plane of negative matter. The fra-

grance of the gray lotus is believed to cause a state of catalepsy. This state lasts for as long as the victim is near enough to the blossom to sense its odor. Once the victim is removed from the area, the effects wear off within one to four hours. Permanent effects from this lotus are undocumented, although prolonged effects lasting for up to four weeks have been mentioned in various tomes.¹²

According to various sources, gray lotus dust is used by honorless necromancers to create mindless servants. When the dust is inhaled, the victim becomes a zombie, acting upon the commands of the first person who gives them and no one thereafter. References state that these effects last for up to nine days. It is assumed that the dust is made in the same manner as prescribed for the other types of lotus flowers, though some unknown substance is added to the flower as a reactant.

Blue lotus. This is undoubtedly the most powerful of the lotus types. It is an orchidlike flower with sky-blue petals, a dark purple center, and deep blue-black pistils. As a flower, the blue lotus produces an odor which causes mildly pleasant hallucinations. According to legends, inhalation of the dust increases one's sensory perceptions (producing abilities similar to the magical properties of *clairvoyance* and *clairaudience*, it is said). It is further believed that blue lotus dust has the ability to double the range or duration of a spell (these effects last for no longer than one day). There are, however, unfortunate side effects to the prolonged use of this dust. If a person uses blue lotus dust more than once in the same week, a chance exists that the victim will perish with each subsequent use, as if he had inhaled the dust of the black lotus.¹³

Gaming footnotes

The DM should place these plants wherever desired within the Oriental campaign world, keeping in mind that their profound effects should make them extremely rare. Clans of ninjas, sages, and the like may have knowledge of where the lotus may be found — but the knowledge itself is of great price and may not even be for sale (much less meant for anyone else to know).

1. These effects occur unless a saving throw vs. poison is made at + 1.

2. The effects last 10-60 turns.

3. These effects are identical to those of a *philter of love* if a saving throw vs. poison (+ 1) is made, save that *neutralize poison*, rather than *dispel magic*, cures the affliction. There is a 10% chance that the effects last 2-5 weeks.

4. Any *reasonable* request, that is. The victim is allowed a 1d20 saving throw against the beloved's charisma to see if the

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action is performed. An enamored victim will *never* perform an action which endangers himself. If the loved one's life is endangered, though, the enamored character may attempt to render all possible aid. Note that it is possible for two characters of the opposite sex to be affected simultaneously; this does not mean, however, that their affections will be toward each other (although the chance does exist). Actions which cause a loss of honor immediately produce a second saving throw vs. poison at +4 on the roll.

5. To avoid this sedative effect, a character must roll a saving throw vs. poison at +1. Failure results in the temporary reduction of both a victim's speed and dexterity by half. This reduction remains in effect as long as the victim is within smelling range of the lotus. Once away from the area, the effects fade as described earlier. In some instances, however, the sedative effects of the lotus may continue long after initial exposure (occurring 5% of the time, as rolled on 1d10). These effects are not permanent (as the effects listed above may be), but can last for a prolonged period of anywhere from 1-4 weeks.

6. A saving throw vs. poison at -2 on the die roll is required to survive. Even if one survives, a trancelike lethargy affects the victim upon awakening from the drugged sleep, giving the victim a -2 to all attack and saving-throw rolls for 2-12 hours more. A *neutralize poison* spell has a 5% chance per level of the caster of being successful in aiding any character.

7. A saving throw vs. poison must be made, or the victim receives the equivalent of a *feeblemind* spell for 2-5 weeks. A successful save reduces the victim's intelligence score by 1-4 points, each point being recovered after one hour's rest. A *neutralize poison* spell removes the effects at once.

8. If a saving throw vs. poison at -1 is failed, the former effects occur. The latter effects result from a successful save.

9. A saving throw vs. poison at -2 is required at the end of the 1-4 day period. Failure indicates death. During the time of the illness, the victim's hit points are reduced by 90% (round fractions up) and cannot be recovered save by magical cures such as a *neutralize poison* spell.

10. A saving throw vs. poison is required to escape these effects. The hallucinations

are invariably bizarre, are accompanied by auditory and other sensory input, and are extremely unpleasant and frightening; the DM must administrate the effects of this flower as desired. Permanent insanity can be acquired if a second saving throw vs. poison at +2 (made only if the first saving throw fails) is failed; this save is made at the end of the 5-8 hour period of hallucinations. The nature of the insanity inflicted is randomly determined.

11. The victim's strength and dexterity are reduced by half (round fractions up) for 3-6 weeks by this lotus, if a save vs. poison is failed. If the save is made, the loss lasts for only 2-8 turns, and only one point from each score is lost.

12. A save vs. poison at -2 is required to escape the gray lotus's effects. The trancelike state that results from a failed saving throw has a 5% chance of lasting 5-30 days instead of merely 1-4 hours, and (as usual) results in the victim being paralyzed and mentally fogged (as if stunned). The unusual use of the gray lotus as a means for producing "zombie" servants (noted in the following paragraph) has a more profound effect, resembling a *charm person* in nature but being more profound and deep-seated. The DM should arbitrate the details on the creation and effects of this drug, supposing that such is allowed within the campaign being run. It is suggested that the bones of undead beings be used in the preparation of this substance, and that it have a duration of 2-9 days (if a save vs. poison is failed by the victim). Self-destructive actions, if commanded, are not obeyed (as per a *charm person* spell).

13. A save vs. poison is made upon breathing the fumes of this lotus (if such is allowed within the campaign). If the save is made, nothing happens. If failed (and failure can be automatically allowed if a person is actually trying to breathe the aroma), the victim feels as if his spirit is leaving his body, and he may travel about for a short time and peer into nearby areas as a spirit-being. This has all the effects of a combination of the psionic disciplines *clairaudience* and *clairvoyance*, lasting for 2-20 rounds. The victim's body remains motionless and limp during this time. Afterward, the user's "spirit" returns to his body, and he may act normally, though he will feel sleepy and tired for a short time. However, if used more often than once every five days, the user must make a system-shock saving roll based on his constitution, or else he will die 1-4 rounds after inhaling the dust.

If mixed with at least 5,000 gp worth of diamond dust, the blue lotus can extend the range and duration of any divination-type spell by twice the listed amounts. No other spells are so altered.

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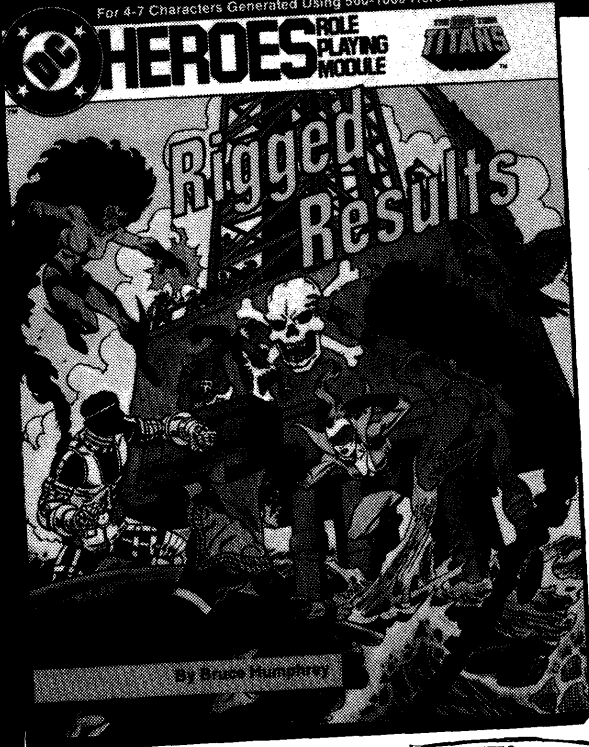
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The Life and Death of a Castle

The story of a Japanese hirayamajiro

by David “Zeb” Cook

The location is Japan, sometime in the 1580s. You are a great and powerful samurai in the service of Toyotomi Hideyoshi, the man who will someday unify Japan. But no one knows this yet. For now, you sit in your shoin (audience hall). The messenger has brought word of a great honor — that you are allowed to build a great castle within your domain. Hideyoshi has entrusted you with the protection of the western frontier. Your province controls the routes from east to west, so controlling your province is the key in this protection.

So ordered, you set about the task. The first things you must do are choose a site and prepare a plan. For centuries, armies have fought for control of your province, and many times forts have been built and destroyed. Dotted throughout the province are the remains of these simple fortifications. These fall into three groups — yamajiro, hirajiro, and hirayamajiro. Of these, the yamajiro, a castle built on a mountain, is the oldest. Raised as places of



final retreat, the earliest of these castles were little more than watchtowers built on the hard-to-reach (or attack) mountainsides. Here, a samurai and his retainers could hold off an army of attackers, even when all else had been lost. But the yamajiro is not a good site for your castle. The mountainsides are far away from the people, so no town can grow around your castle. You will not be able to control the main roads from the mountain. No, you need a place closer to the highway and to your city.

The hirajiro, or a castle on the plain, is another choice. These castles (of which there are a few in your province) are built on flat ground, near the highway and the main port. Hirajiro allow you to stay close to events and watch over your people. They are, however, hard to defend. Hirajiro rely on natural defenses, such as rivers, swamps, or elaborate moats. Rivers can be dammed upstream, swamps are unpleasant and unhealthy, and moats are costly to build. There must be some better place to build than on the plain.

Fortunately for you, the province does have one other good location — the hirayamajiro, or castle on a hill in the plain. Rising up just behind the small port city that provides most of your trade is a rugged hill. In fact, this site has already been used for a simple fortification for almost a century. It offers the best of both the hirajiro and the yamajiro. The steep slopes of the hill raise the castle above the surrounding land, giving it a commanding view and making it harder to attack. The closeness of the hill to the port and the highway allow you to keep close control over the common people and the trade of the province, both vital to your survival. The hill is not so high that you cannot dig a well inside the castle (a serious problem with mountainside castles) nor so low that you need worry about the poisonous air of swampland. It is a good site from which to rule. However, although you have a good location, you must still consider three other things before you build: feng shui, kengosandan, and nawabari.

There is no doubt Lord Toyotomi has assigned you to build one of the most important castles in his domain. Thus, you decide to take no chances and consult a feng shui master visiting from the mainland. Feng shui is the magical art of placement. The fortunes of a family depend not only on their own actions and those of the gods, but the placement of a house or castle can also bring good or bad luck. Using his mystic arts, a feng shui master reads the power lines hidden in the earth and learns the best arrangement for a building to avert evil influences. After careful study of the hill you intend to build on, the feng shui wizard pronounces

the site good. He cautions you, however, against building any gate that faces to the north, while gates to the south will improve your fortunes.

At the same time, as ruler of the province, you must consider kengosandan or “three-part security.” Kengosandan helps you think about your defenses and your safety. First, build your castle at the political heart of your province. This is not the same as the center of your province; rather, it is the best place where you can be close to your friends and watch over your enemies. The port town at the base of your hill certainly satisfies this part of kengosandan. Next, you must locate your castle in the best position around the town. You could build it on the shore, where it could watch over the docks, but this is far from the highway. You could build along the highway, but the enemy would have the advantage of the high hill behind you. Clearly, by the second principle of kengosandan, the hirayamajiro is best.

The third principle of kengosandan is to make your defenses as strong as possible. For this, you must know the arts of nawabari, the skill of building defenses of a castle to complement the “three-part security.” A tower of wood and plaster, which are the materials with which the tower will be built, cannot withstand a powerful attack. Instead, it must be hard for your enemies to reach the castle proper. Therefore, your castle’s strength is not in its massive walls and strong towers, but in how well your moats, earthworks, walls, and towers keep the enemy away. If the enemy crosses one moat or breaks through one wall, there must be another to stop him. If your defenses are numerous and strong enough, your enemy will exhaust his attacks before your castle falls. With these things in mind, you and your architect draw up the plans for the castle.

The initial constructions

With your planning finished, you are ready to begin the actual work. The first task is to assemble the workers and their materials. Lord Toyotomi wants the job done quickly, so you will need a huge number of men. Osaka Castle kept 30,000 men working for three years; Fushimi Castle took 30,000 men two years; Nagoya was finished in less than a year, but needed 200,000 men to complete the task! Deciding to finish quickly, you need 100,000 to perhaps 200,000 laborers. You order your retainers to supply you with men: 30 men for every 1,000 koku of property or stipend. Still, with your own resources, you are far short. To aid you, Lord Toyotomi orders other lords, particularly those who might become powerful enemies, to supply labor. This also suits his



purposes, since it drains their resources, weakening their power. The men, working around the clock (and without supernatural aid), should be able to finish the job in a year or two. One group works by daylight, while another continues the efforts by torchlight.

As they arrive, the first thing the workers do is build their own homes and organize themselves into labor brigades. Arrangements are made to see that they are fed and their needs are met. As the workers arrive, so also come merchants, tradesmen, and others who will eventually form a town.

Before actual construction begins, the slopes of the hill need to be cleared. The top, where the main courtyards and towers will stand, must have the older fort torn down and the ground leveled. At the same time, work will begin in the three moats that will ring the castle. The dirt from all these excavations will be used to build the outermost ring of earthworks and to fill in the marshy ground near the harbor. About 20,000 men work at each task, shoveling and hauling the baskets of dirt. The outermost moat is 20' deep and 60' wide. The second moat is 20' X 100' and the third, innermost moat is 24' X 200'. The first moat is kenkubori (bowl-shaped), while the other two are hakobori (box-shaped) and faced with stone. The doi (earthworks) that stands just inside the outer moat is 20' high and 30' wide, made from the excavated dirt carefully tamped into place.

Other laborers work at gathering stone from quarries in the province and lumber from the forests. Great trees are shipped



from the north to be used for the support pillars of the main towers. Skilled stone-masons begin cutting stones to form the sangi zumi, the carefully cut stone walls that will form the corners of the stone foundations.

As the moats near completion, the special features are added. Doibashi (broad causeways) cross the outer two moats while wooden hashi (bridges) are built across the third. These bridges can be chopped down or burned in time of war, making the maru (innermost baileys) harder to attack.

As you near completion on the moats and earthworks, the workmen begin the task of building the walls and foundations of your castle. The first step is to place the suteishi, the base block for the castle's foundation. This is done with great ceremony, for the spirit of this stone literally gives its life for your castle. Once it is placed, the foundation work continues at full pace. Most of the walls are carefully piled stones, rough and irregular, not carved in any way — a style called nozura zumi. In a few places, the stones have been slightly chiseled and shaped into kirikomi hagi (cut rice cake) or uchikomi hagi (sweet rice cake) styles. For the corners, where attackers could damage the foundation easier, the sangi zumi — carefully fitted stones — will be used.

Some of the foundations will form the bases of the walls that surround your castle. But, unlike city walls of China that you have heard about, the bulk of your walls are not made of stone. Stone is too difficult to work with and too hard to find. Furthermore, stone is hard and inflexible.

During an earthquake, stone walls would crack and shatter. Therefore, the walls that line the moats and defend your castle, called hei or tsuji hei, are made of plastered earth and wood. While even these walls will suffer in an earthquake, they can flex and bend without breaking, and they can be quickly rebuilt.

Following the plan of the castle, the workmen begin building the walls. Each wall begins as a wood and bamboo framework. This framework is packed with earth and stones. Wooden boards are fastened over these to make a smooth surface. To reduce the danger of fire, three layers of plaster are applied to the walls. A narrow roof of tiles runs the length of each wall. Finally, for effect, the walls are whitewashed to a shining, clean white.

To defend the walls, your architect has planned zama (loopholes) every 3-6'. The jogan (square) and teppozama (round) loopholes are for gunners. Yazama (long, narrow slits) are cut for archers. The broadest walls have tamon (long buildings) set atop them. You can use these as barracks, armories, and storehouses while still defending from their windows. But the weakest part of the walls will be the gates; special measures must be taken for these.

Experience has shown the best type of gate is the masugata or measuring gate. This gate is composed of three different parts: the yagura mon (watchtower gate), the masugata (courtyard), and the watari yagura (inner gate). The yagura mon has towers to either side and a tamon over the entrance. The massive gate doors are

wood, shod in iron. In one side is a smaller door for everyday use. Beyond this gate is the masugata, a small courtyard, just large enough to hold 240. This courtyard is protected by loopholed walls. At right angles to the yagura mon is the watari yagura. This gate is similar in construction, but smaller in size. There are several gates like this in your castle. Each will need a guard of 30 to 70 men. In addition, there are other types of gates in your castle — some open onto broad steps, others make 90° turns underneath fortified towers. All are intended to make life difficult for anyone foolish enough to mount an attack. When all is done, you have built the gates for your castle — more than 20 of them. They range from the imposing ote-mon (main gate) to the ornate sakura-mon (cherry blossom gate) and the small karamete (rear gate).

With earthworks, moats, walls, and gates finished, your castle is almost complete. The workmen have been busy for 10 months, but nothing has delayed your progress. The fortunes that have been spent building the castle are enormous. To keep funding the work, you are forced to take daring adventures, both for treasure and to repay obligations. It is clear that you will be paying for this place for many years to come.

Now, after several adventures, your finances have been refreshed and you are ready to begin the final phase — the building of the donjon (tenshu-kaku). Many months ago, you laid out the plan for the tower. You had several choices. Easiest to build would have been a single, unconnected donjon: a dokuritsushiki tenshu. It would not have been a strong defense if attacked. This arrangement could be made stronger if a tower were added to it, making it ukugoshiki tenshu. Still, this does not seem strong enough for such a major castle. Another choice is a connected series of towers, none tremendously huge (the renketsushiki tenshu). However, this is not nearly as imposing as a single donjon. This castle, with all its walls and gates, must impress people with its might. This is, after all, a good way to ward off potential enemies. The best choice is the one you finally settled upon, the renritsushiki tenshu — a main donjon connected to several smaller towers by covered corridors. Basically a square structure, this donjon is both imposing and defensible.

The tenshu-kaku is built upon a massive stone foundation. At its highest point, this mass of stone stands 78' high. The main donjon towers another 70' above this. Still, there are greater towers: Osaka and Aizuchi castles both have towers standing taller than yours. Standing almost 150' above the surrounding land, however, your tower will do quite well. With six

stories of added perspective, you will have a clear view of any approaching enemies.

Furthermore, the donjon has several special features to make it difficult to attack. The stone foundation is built in the tarumi style, the base gradually curving out at the bottom. Other walls of the castle are built with a sharp, jutting angle at the bottom, following the sagenawa style. At the top of this wall, the floor of the tower juts out over the edge, creating an hanedashi(overhang). This blocks climbing attackers and conceals sharp iron spikes that angle down. Built in the floor of this overhang and in special projections are trapdoors — ishiotoshi or stone-dropping chutes. From these openings rocks, boiling water and oil can be poured on attackers, again discouraging them from climbing the walls.

The tenshu-kaku is designed to be more than just imposing. Effort has also been made to make the building artistically pleasing and impressive. After all, you want your castle to be a display of more than just power — wealth and taste are equally important. The roofs of the different floors are embellished with elaborate gables — chidori-hafu (triangular) and karahafu (rounded) shapes stand out. The ends of these are fitted with gegyo or ornaments. At the ends of the ridge poles are cast statues of leaping shachihiko (dolphins), whose powers will help ward off disastrous fires. The upper walls of the tower (beyond the range of attackers) are pierced with many windows — katamado (bell-shaped) and renji (slatted rectangular) ones. Inside, each floor is simply furnished. Most are a single large room. The walls are lined with racks of weapons, and there is a well in the basement. However, the tower is not used for daily life; you will only live here in times of emergency. Instead, most of your time will be spent in one of the mansions on the castle grounds.

The castle walls, from the outermost moat to the tenshu-kaku, divide the grounds of the castle into a series of maru or compounds. The innermost of these, where the main tower stands, is the honmaru. Surrounding this are the ni-no-maru (second courtyard) and the san-no-maru (third courtyard). Attached to these are other courtyards, some named for directions or other more poetic titles. Within these maru are the mansions of the yashiki (nobles). Further out, between the second and third moats, are the residences of your lesser samurai.

But a castle by itself is little good. You and your samurai need the services that only a town can provide. Naturally, many merchants, craftsmen, and laborers are drawn to the walls of your castle. You have built it in a strategic location, after



all, and you and your retainers have money to spend on goods and services. But, to attract more people, it is useful to offer special incentives. Other daimyo have increased their jokomachi (castle towns) by exempting merchants from taxes, offering special monopolies on trade or special status privileges (such as the right to live within the walls of the castle). These, along with the protection the castle provides to all, encourage the common folk to build outside your walls. Only the wealthiest, most powerful, or (especially in the case of artisans) most useful commoners are allowed to live within the walls. You also find it useful to grant land within the castle to the influential temples and shrines. After all, it is always better to strengthen an ally than make a powerful enemy. Over the years, the jokomachi grows until your castle looks down upon a sizeable town.

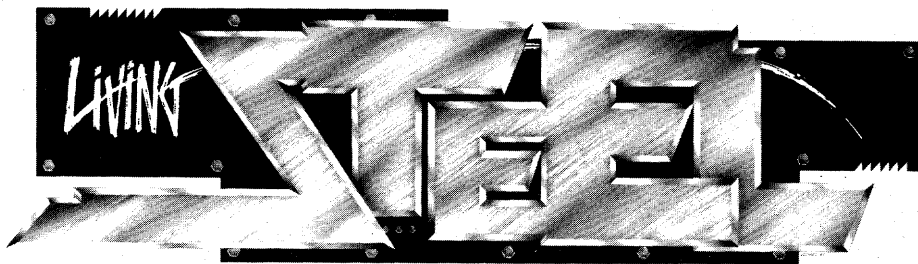
For many years after the castle is completed, peace rules the land. Then comes distressing news. Lord Toyotomi has died, and the struggle for rulership of Japan has begun anew! More and more reports come in of armies on the march. Wisely, you decide to side with Tokugawa Ieyasu, the strongest power of the contenders. Knowing the vital importance of your province, Lord Ieyasu's enemies gather to attack. Taking a castle is no easy matter, so they assemble 50,000 men and march on your lands. Cut off from Lord Ieyasu, you and your 8,000 men are forced to take shelter behind the walls of your castle. The siege begins.

The attackers, knowing they need to win a swift victory, prepare to storm the cas-

tle. Simple siege towers of lashed bamboo are built. These allow the attackers to watch the defenders inside and surmount the walls in the attack. Others build "tortoise-shell wagons" of fire-cured hides. Once close to the walls, men protected by these will be able to pull the stones away. More men are put to work draining the outer moat — a dangerous task, since they must work within bow and musket range of your men. Finally, however, the work is completed.

The assault begins at night, with the enemy filling the dry moat with bundles of bamboo. By morning, parts of the moat are filled. The attackers surge across and are met at the walls. Ranks of bowmen shoot flaming arrows over the wall, attempting to set numerous fires. By noon, the outer wall has fallen. The battle continues into the streets beyond. Here, the streets are short and twisting, laid out in a confusing pattern. These give you an advantage, since your men know the way and the attackers do not. Furthermore, you are able to watch the progress of the battle from the main tower — a luxury and advantage the enemy lacks. By mid-afternoon, the battle begins to swing to your favor. Then the attackers use a new strategy. Fires break out in the mansions — more than your men can control. The streets become an inferno, and both sides are forced to retreat. Your men fall back behind the safety of the next wall. For all that night and the next day, the buildings of the outermost ring burn. As the fires dwindle, the enemy advances again.

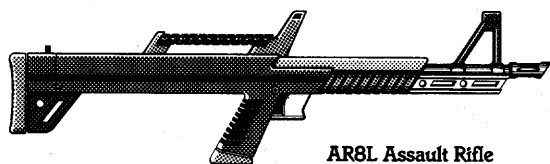
However, the battle has convinced them that they cannot hope to take the castle by



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storm. Resolved, they settle down for a siege. Camps are established and defenses are built: caltrops, log barricades, sharpened bamboo stakes. The invaders are determined not to let you or your troops break out. With the bulk of their defenses finished, the majority of the army leaves, marching to prevent any relief by Lord Ieyasu. The days pass by slowly. Shots are occasionally fired on both sides. The attackers mount assaults, searching for weaknesses. When you can, you mount raids on their camps, hoping to demoralize them. Your stockpiles of food, arrows, and powder begin to dwindle.

Finally, rescue comes. Lord Ieyasu's armies force your enemies to withdraw. The siege has been lifted. Your castle has withstood its greatest test.

In the centuries to come, the castle will pass through the hands of many owners. Some will make improvements and repairs; others, unwilling or too poor to maintain it, will let it suffer from neglect. Only a few decades after it was built, your castle becomes unnecessary, a relic of a more violent time. Eventually, it falls into decay, until the Imperial Restoration comes. The army uses it to house troops until it is not even suitable for that. Parts are sold as scrap and firewood for mere pennies or even for the cost of hauling it away. Finally, Allied bombs fall and destroy the rest.

In that final hour of existence, nothing is left but the stones and the memories of different, warlike ages. Ω

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The Geisya

An Oriental Adventures class with subtle skills



by Gregg Sharp

The geisya is a profession which finds its roots exclusively in Oriental culture. Though primarily a product of Japanese society, the geisya can be applied to any Oriental campaign setting. The geisya presented here is an NPC class. This means the geisya cannot be used as a PC class unless the DM allows it.

By definition, a geisha is "a Japanese girl who is trained to provide (as by playing on the samisen, dancing, serving food or drinks, or by sympathetic, witty, or amusing talk) entertainment and lighthearted company "as for a man or group of men" (*Webster's Third International Dictionary*, ©1976, p. 943). The geisha, or geisya, as it is denoted herein, should not be confused with the pejorative meaning that has been appended to the profession. (The geisya is

not a prostitute; that is the yujo or korobi geisha, which is not covered in this article.) In Japanese, *gei* means art and *sha* means person; it is this artist/entertainer that is presented herein. Consequently, in the context of *Oriental Adventures*, the geisya is primarily an entertainer in the manner of the Western bard, able to sing, dance, and compose impromptu poetry.

The geisya in this context differs from the more traditional profession in the

skills that are possessed. Some minor (mainly entertainment) spell ability is included, as is the case with the bard of mainstream AD&D® game campaigns. Because many geisha can perform parlor tricks and minor prestidigitation, this talent is also reflected in their abilities.

A geisha has no principle attribute, and thus gains no bonus to experience points. All geisha must have an intelligence and wisdom of 12 or better, a charisma of 11 or better, and a dexterity of 13 or better. Geisha are 99+% female, though there are the rare standup comedian/jester types called *otoko geisha* (male geisha).

All geisha are lawful in alignment. Humans and spirit folk have unlimited progression in this class; *hengeyokai* may advance to the 5th level. No other races may become geisha. Initial funds are 1-6 ch'ien. Each geisha starts with four proficiencies; an additional proficiency is gained with each level, and weapons use without proficiency is at -6 "to hit." In combat, Geisha use the magic-user "to hit" tables. Saving throws use the magic-user's table.

Geisha use no armor, shields, oil, or poison (save for dual-classed geisha-ninjas, who use oil, poison, and any weapons they please). The weapons geisha may use are the *naginata*, dagger, knife, gunsen, *kiseru*, and *shuriken*. Geisha-ninjas will frequently use needles.

Geisha gain one art of specialization at the 2nd level. This will be their primary skill — the one they will seek to master. This can never be a weapon-related skill. The specialization requires the use of two proficiency slots and constant study and practice to maintain the ability. The geisha must spend at least six hours per week practicing this specialized art.

Geisha, especially the female geisha, never gain special attack bonuses or abilities. They do possess some defensive abilities, though. Some of these defensive abilities are due to the geisha's peculiar spell abilities. Although most of these spells are entertainment-oriented, some purely defensive spells are utilized by this class.

Geisha have four initial proficiency slots, only one of which can be used for a weapon skill. This is usually the *naginata*, as a geisha would assist in defending the castle at which she was engaged. Etiquette must be bought at this time as well. The remainder can be used in any category except the barbarian one. The *maiko* (1st-level and apprentice-level geisha) must decide which skill will become her specialty and plan her training accordingly.

It becomes rapidly obvious that the geisha can never be played as a "hack-and-slash" NPC class. Attack is simply not the way of the geisha. (Still, the geisha *Ichiki*

may also be the ninja *Takahebi*, in which case the demure, young geisha may slip a little something of a nonmedical nature into a sake bowl.)

Most geisha can get out of a tricky situation by means other than combat. Flattery has been known to overcome one as well as mollify *tengu*. Great artistic skill is prized by almost all monsters, and a skilled *koto* or *shamisen* player may be able to pacify some of the more intelligent creatures. *Bakemono*, on the other hand, are tone-deaf and just hungry.

Geisha come primarily from other geisha families, and are thus seldom rated on the Family Charts found in *Oriental Adventures*. Geisha are transcendent on the social registers, being treated with respect by both samurai and *shukenja*, *daimyo* and peasant.

When a geisha attains 5th level, she must have proficiencies in dance, music, and poetry. The geisha gains the ability to meditate as a *shukenja* at 4th level.

For every two levels, the geisha can learn one additional language (provided a teacher is available). The number of languages the geisha can learn is equal to one-half the geisha's intelligence score. These languages most often include specialized ancient-court languages and may include the Geisha Cant — a set of gestures with finger and fan designed to silently communicate basic information to another geisha.

Geisha nonweapon proficiencies

Each geisha gains the following abilities through her particular *gei* (specialized art). These extra abilities only apply to the geisha who approaches or has mastery in that particular proficiency.

Brewer. The geisha can make many liquors, especially sake. The geisha is also able to distill pure grain alcohol as a combustible and for use by others as a weapon in repelling siegecraft.

Masseur. This skill allows the geisha to relieve muscle cramps through massage. The skill also gives the geisha specialist the ability to strike pressure points on an opponent. Successful "to hit" and *masseuse* rolls indicate that the victim suffers a -2 on his "to hit" rolls for 1-4 rounds (due to pain and sudden muscle cramping).

Dance. Through great trial and practice, the geisha specialist in dance develops great endurance and speed. She gains an extra 2" to her base movement rate and does not tire easily.

Juggling. This specialty is rare, but the geisha specialist in juggling can keep a number of daggers in the air equal to 13 minus the die roll needed. Thus, with a success roll of 8, *Saiya-san* can keep five daggers in the air. In the same example, *Saiya-san* can then rapidly fire the daggers

at a target all in the same round. It takes one round to get two daggers in the air.

Music. This specialization includes proficiency in the *shamisen* or *koto*, or any other single instrument that might be used. Included are several forms of the various musics played on that instrument. As noted under abilities, there is a base chance that geisha music can soothe the semi-savage. Specialists in music can increase this by attempting to *charm person* with a successful proficiency roll. This is only effective against some creatures, though some animals will be calmed by music as well. Saving throws and magic resistance apply in any event. Only a calming, nonthreatening message can be sent; no verbal instruction is possible.

Singing. The geisha with singing ability is a specialist in voice. Because of the ancient heritage of many lays and poems, the geisha who lowers her singing roll to 12 gains the ability to use *legend lore* at 5% per level. This ability applies to relics, artifacts, people, places, and events of a mythic or legendary nature.

Etiquette. The specialist in etiquette knows how to flatter without making such sycophancy obvious. Given a successful roll, the geisha can modify the reaction roll of an individual upwards by 10%. Failure on the roll means that the reaction roll is modified downward by 10% for such an obvious use of flattery.

Flower arranging. The specialist in flower arranging is able to make an artistic statement through the placement of a few shoots and blooms. Specialists in this often leave their art as offerings in shrines. There, priests and spirits turn a critical eye over the offerings. If the offering is of special quality and sublime elegance, there may be good luck and blessings placed upon the geisha. Poor offerings often seem followed by bad luck. The DM should handle this as seen fit, granting a +1 or -1 to saving throws made for one day.

Poetry. The specialist in impromptu poetry is also a riddlemaster. In both Western and Eastern campaigns, the riddle game is an ancient test of wits. Bad luck follows those who break the rules and conditions set. A master of the poetry proficiency may gain an extra clue through her breadth of knowledge in the genre.

Special abilities

All geisha, regardless of specialization, have the following special abilities:

Prestidigitation. The geisha is able to pick pockets as a ninja one level below the geisha's level.

Disguise. The geisha is able to disguise her features as a ninja one level below the geisha's level.

Feel spiritual presence. Many geisya retire to temples and are actually sought by the less malicious spirits due to the geisya's artistic skills. As a result, geisya gain a 5% chance for every two levels to detect the presence of unseen or concealed spirits.

Game play. Many geisya spend long hours learning details and strategies of games such as go. In polite company or at work, the geisya will subtly direct a game through this skill, providing a worthy challenge, but still allowing the opponent to barely win. In other related circumstances, the geisya has a 5% chance per level to know the details of a particular game. If the geisya knows how to play the game, there is a 25% chance that she knows enough to play at an expert level. Experts very rarely lose, but for game purposes, a geisya expert has a percentage chance of winning equal to the level of the geisya multiplied by seven.

Geisya spells

The following table and entries list all of the spells available to the geisya. Those spells particular to the geisya class are listed at the end of each level and marked with an asterisk.

Table 1
Geisya Spells by Level

1st level	2nd level
Augury	Detect charm
Divining rod	Speak with animals
Omen	Flashpuff*
Resist	Thump*
Cantrip*	Candletrick*
3rd level	4th level
Divination	Fate
Flame walk	Tongues
Iron kimono*	Great thump*
Scarf*	Jest*
Ventriloquism*	Juggle*

Spell descriptions

Cantrip (Special)

Level: 1 Components: Special
Range: 1" CT: Special
DR: Special ST: Varies
Area of Effect: Special

This spell allows the geisya to use one cantrip, such as those used by magic-users. The cantrip desired must be announced when attempting to gain the spell. All other details can be found under the description of the cantrip the geisya wants. Most geisya, however, will use this spell to gain legerdemain cantrips.

Candletrick (Alteration)

Level: 2 Components: S, M
Range: Special CT: 3 segments
DR: 1 turn/level ST: None

Table 2
Geisya Experience Table

Experience points	Experience level	4-sided dice for accumulated hp	Level title
0-2,100	1	1	Maiko
2,101-4,200	2	2	Student Geisya
4,201-6,300	3	3	Student Geisya
6,301-9,400	4	4	Student Geisya
9,401-13,600	5	5	Student Geisya
13,601-20,101	6	6	Geisya*
20,101-40,100	7	6+1	Geisya
40,101-190,100	8	6+2	Geisya
190,101-440,100	9	6+3	Geisha**

250,000 xp are required for every level beyond the 7th level. Geisya gain 1 hp per level beyond the 6th level.

* At 6th level, the Geisya gains a "younger sister" who is a student geisya of 2nd-5th level. If the student is killed, dishonor falls on the "older sister."

** At 9th level, the Geisha can set up her own tea room and begin training 1-4 maiko.

Area of Effect: One candle, lamp, or torch

The geisya casts this spell on a small fire source of a type typical for lighting purposes. During the duration of the spell, the flame cannot be extinguished by normal means. The candle will immediately relight if snuffed by being placed underwater or in a strong wind, or if the air supply is cut off. This spell will not work on fires larger than a small campfire.

Flashpuff (Alteration)

Level: 2 Components: S, M
Range: 4" CT: 2 segments
DR: 1 round/level ST: None
Area of Effect: 2" cloud

The geisya throws a pinch of white powder into a burning fire (such as a brazier), which causes a brilliant flash and a cloud of smoke. This cloud of smoke can be any color the geisya desires, and lasts for the full duration of the spell. This smoke can be used to form any simple, two-dimensional image the geisya concentrates on. Specialty in the painting proficiency allows the geisya to create instant artwork that dissipates at the end of this spell's duration. The geisya is unaffected by the flash; onlookers are blinded for 2-5 rounds if a save vs. wands is failed.

Thump (Evocation)

Level: 2 Components: V, S, M
Range: Touch CT: 1 segment
DR: Instant ST: Neg.
Area of Effect: Creature touched

Using this spell, the geisya rebukes and thumps the attacking creature with an ornamental fan. If the creature fails its saving throw, its aggression is turned back upon itself. The creature is then stunned for 1-6 rounds. Only attacking, malicious, hungry, or angry creatures are affected by this spell.

Iron kimono (Alteration)

Level: 3 Components: V, S
Range: 0 CT: 1 round
DR: 2 rounds/level ST: None
Area of Effect: Geisya only

This is a protective spell for geisya. By casting this spell, the geisya temporarily enchants her kimono, obi, and tabi to a higher armor class. Though the clothing appears the same, it actually protects the geisya as armor of AC 5. At the end of the spell's duration, the AC returns to its normal level. Dexterity bonuses apply to the geisya; the *iron kimono* does not hamper movement in any way.

Scarf (Evocation)

Level: 3 Components: S, M
Range: 1" CT: 2 rounds
DR: Special ST: None
Area of Effect: Special

The geisya casts the first half of this spell when a number of scarves are at hand. The scarves begin to vanish one by one; the geisya is able to make three scarves per level of experience vanish. The geisya casts the second part of this spell (which takes another two rounds) when the scarves are to reappear. The scarves can be maintained in the spell's "holding area" for up to one day, at which time they automatically reappear around the geisya. The geisya can then pull scarves from sleeves, the robes of her audience, another geisya's ear, etc. The scarves are not detectable when in this magical limbo. The uses of this spell to transmit secret messages are readily apparent.

Ventriloquism (Illusion/Phantasm)

Level: 3 Components: V, M
Range: 6" CT: 1 segment
DR: 1 + 1 rnd./level ST: None
Area of Effect: One object

Table 3
Honor Awards

Geisya	Points awarded
Mastering art	+10
Gaining a court proficiency	+2
Successful skill use	+1
Failed skill use	-2
Unprovoked or unthreatened attack	-3
Pride/boasting	-3
Overindulgence in food or drink	-5
Death of "younger sister"	-5
Accusation (true or not) of being a korobi geisha	-5
Being easily seduced	-10

Excepting level and range, this spell is identical to the first-level wu jen spell, *ventriloquism*.

Great thump (Evocation)

Level: 4 Components: V, S, M
Range: Touch CT: 1 segment
DR: 1 turn/level ST: Neg.
Area of Effect: Creature touched

When a *great thump* is cast, the geisya thumps the attacker with an ornamental fan and berates the offender. Unless a saving throw is successful, the attacker suddenly loses all interest in attacking anything. If the creature is attacked, the spell is broken. This spell affects only those creatures which can be affected by *thump*.

Jest (Enchantment/Evocation)

Level: 4 Components: V
Range: 1" CT: 5 segments
DR: Special ST: Neg.
AE: All creatures in a 1" radius

Jest first acts as the illusionist spell, *fascinate*, upon all hearing it. All creatures within the radius of the spell who fail their saving throw stop their activities and listen for the five segments in which the spell is cast. Upon completion, the victims

are entitled to another saving throw. Failure means that the victims are racked with laughter and are unable to do any thing but laugh for the next 1-10 rounds. Attacking the creatures at any time during the casting enables them to break free of the spell's effects. Success in the latter saving throw means the victims merely walk away confused unless attacked a second time, in which case the creature may also attack. If the victim's saving throw is failed and no attack is made on

the victims during the period of helpless laughter, they view the geisya as having both a charisma and comeliness of 20; this lasts for a full day.

Juggle (Evocation)

Level: 4 Components: V, S
Range: 4" CT: 5 segments
DR: Special ST: None
Area of Effect: Special

This spell requires a proficiency in juggling. Using this spell allows the caster to create harmless balls of fire which can be juggled safely. With further work, spheres of ice or water, colored balls of light, or glowing white daggers can be substituted. One such substitution is gained with every three levels of experience the geisya has attained. The items disappear on contact with something besides the juggler's hands or when the geisya ceases her concentration. Each missile can be thrown (two per round) at a target (requiring both a "to hit" roll missile to strike the target and a single juggling roll to keep the other items juggling). Each missile, regardless of form, does 1-4 damage plus 1 hp per level of the geisya (except the water ball, which does no damage). Ω

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Table 4
Geisya Spells Usable by Level

Level	Spell level			
	1	2	3	4
1	1	-	-	-
2	2	-	-	-
3	2	1	-	-
4	3	2	-	-
5	4	2	1	-
6	4	3	1	-
7	4	4	2	-
8	4	4	3	1
9	4	4	4	2
10*	4	4	4	3

* Maximum spell ability



The Genin

A single-class ninja for Oriental Adventures campaigns



by David Howery

In *Oriental Adventures*, the ninja class is handled differently than other characters. At present, the ninja can only be dual-classed, which leads to a double life as a bushi, sohei, wu jen, or yakuza. This can be a little clumsy at times, particularly when deciding whether or not ninja weapons can be used honorably.

Actually, the dual-classed ninja is only partially based on fact. Ninja were divided into three classes. The highest was the jonin, traditional heads of the ninja families. The middle class was the chunin, the go-betweens and messengers. The chunin

are most like the dual-class ninja. The lowest class was the genin, the operatives. Although the genin sometimes led a double life, more often they existed only as ninjas, living in remote base camps deep in the mountains. The genin carried out most of the ninja assignments.

The variant presented in this article is for the single-classed ninja, who is also called the genin. This character can be justified in two ways: either the character leads a double life as a zero-level non-adventurer (merchant, minor official, etc.) or he leads no double life at all.

Requirements

Genin have the same ability score and alignment requirements as the ninja. The

character must have at least a 14 dexterity and charisma, at least a 15 intelligence, and must be of any non-good alignment. The genin has no prime requisite and cannot gain experience-point bonuses. Only humans can be genin. Genin have the same honor and family requirements as ninja.

Table 1 at the end of this article gives the experience points and hit points figures for the genin (this table should be used instead of Table 22 on p. 19 of *Oriental Adventures*). Genin use the same combat and saving throw tables as thieves.

Abilities

Genin have all the abilities of a ninja of equal level, including the skills in Table 24 (p. 21, *Oriental Adventures*), ki powers (also on p. 21), and multiple attacks as in Table 36 (p. 28). Genin also use the dexterity adjustments in Table 23 (p. 19, *Oriental Adventures*).

Genin have been trained in their ways since childhood. Therefore, the genin has more skills open to him than the dual-class ninja. The genin have the following extra abilities:

Hear noise. This action is performed as a monk of equal level. In addition, the genin can gain information from the noise (i.e., the dimensions of an opened door or gate, how many people are in a room, whether a sleeping person is faking it or not, etc.).

Disguise. In most respects, this is the same as the normal ninja ability. The difference is that the genin is able to quickly change out of his disguise — an action which takes one full round.

Maps. Genin have excellent senses of direction and are able to memorize landmarks. As a result, they are able to use these abilities to read and accurately render maps.

Proficiencies

The genin starts at 1st level with five proficiency slots. The genin must have proficiency with the ninja-to and bo stick. The other three slots can be used for non-weapon proficiencies, martial arts, or other permitted weapons. Genin gain one proficiency slot for every three levels beyond the 1st (i.e., at 4th level, 7th level, and so on).

Genin can learn any artisan, common, or court proficiency. Most genin learn horsemanship, dance, animal handling, and small water craft before any other skill. In addition, there are a set of proficiencies open only to genin. These are listed on Table 2 and are described below:

Binding. The genin can bind people so that they are unable to move or struggle without causing themselves great pain.

Leaping. This is equal to the martial arts special maneuver, Leap (Movement 5), on

pp. 103-4 of *Oriental Adventures* (pp. 103-4).

Poison. The genin can prepare poisons that kill by smell, taste, or touch. The genin also knows how to handle and apply these poisons for optimum effect.

Running. By controlling his breath, the genin can run 50 miles non-stop. If he spends 15 minutes of every hour walking, he can run 100 miles non-stop.

Side-walking. The genin can move his feet in a sideways pattern at one-quarter his normal speed, reducing the chance to track him by 50%.

Signalling. The genin is able to send messages with flags, gestures, or objects left behind him. The message will always be short and simple.

Survival. This is similar to the barbarian proficiency, except that the genin can only provide for himself.

Swimming. The genin is able to swim silently. He is also able to swim in a vertical position, enabling him to hold things out of the water, write, or even use a bow. Otherwise, this skill is the same as the common proficiency of the same name.

Money, clothing, weapons, and tools

The genin begins at 1st level with 1-2 ch'ien and 2-20 tael. The genin character does not wear armor, except as a disguise. His usual adventuring costume is the shinobi shozoku, a lightweight suit with jacket, hood, trousers, and tabi boots. This costume costs 12 yuan. It is reddish black, reversible, and has a dark blue lining. The shinobi shozoku has many pockets — enough to carry all the genin's usual gear.

The following weapons lists have been included to assist the DM. Note that ninja can use any weapon, but genin are restricted to only those weapons listed below.

Ninja weapons: grenade, hankyu, kawanaga, kumade, kusari-gama, kyoketsu-shogi, metsubishi, needle, nekode, ninja-to, shaken, shuriken (all), and tetsu-bishi.

Genin weapons: arrow (all), blowpipe and dart, bo stick, chain, halberd, kama, kiseru, shakujō-yari, shikomi-zue, and spear.

Martial arts weapons: any such weapons is permissible, provided the character has

proficiency in a martial arts weapon skill.

The following items are often carried by ninja and genin. Other items may be added as desired.

Climbing tools

Nekode, te-kagi: clawed devices for gripping smooth stone (+ 5% on climb walls).

Musubinawa: short, strong, horsehair rope.

Shinobi kumade: telescoping bamboo rod with grapnel hook on one end.

Infiltration tools

Lock pick, chisel, wood/metal saw, digging knife, springboard.

Tobi-kunai: a multi-purpose tool for digging, prying, boring, cutting, and wedging.

Tsuba-giri: a heavy fork for springing doors.

Water devices

Folding straw rafts, small portable boats, snorkel, rope and pulley.

Mizugumo: foot pontoons for walking upright on water.

Weapon uses for non-combat effects

Bo stick: This can be used to pole vault up to 8'.

Shuriken, star: The hole in the center can be used to pull nails.

Ninja-to, scabbard: This can be used as a snorkel, club, or lever. Powder or small knives may be stored in the bottom. The long cord attached can serve as a garrote.

Ninja-to, sword: When sheathed, the character can place the sword against a wall and step on the large hand-guard, using the sword as a 2' stepladder.

Miscellaneous notes

The genin character, if not leading a double life, must spend all his non-adventuring time training at his family's base camp.

The ninja of both types are true equal opportunists; that is, men or women may become ninja. Women are more highly respected as ninjas than in most other occupations in the male-dominated Oriental world.

Genin will choose to die before allowing themselves to be captured, since their captors will often resort to torture in an attempt to retrieve information. A genin may carry poison to prevent this, and can even resort to biting his tongue in half to mute his cries.

In addition to the normal penalties, the genin loses 20 points of honor if his family's base camp is discovered. This penalty applies to all genin who belong to the camp, regardless of whether they are actually there at the time or not.

Table 1
Genin Experience

Experience points	Level	6-sided dice for accumulated hp
0-2,500	1	1
2,501-5,000	2	2
5,001-10,000	3	3
10,001-18,000	4	4
18,001-36,000	5	5
36,001-75,000	6	6
75,001-130,000	7	7
130,001-230,000	8	8
230,001-400,000	9	9
400,001-650,000	10	10
650,001-1,000,000	11	10+1
1,000,001-1,300,000	12	10+2

300,000 experience points are required for each level beyond 12th. Genin gain 1 hp per level beyond 10th.

Table 2
Genin Proficiencies

Proficiency	Slots required	Base chance of success
Binding	1	8
Leaping	1	10
Poison	1	8
Running	2	16
Side-walking	1	12
Signaling	1	10
Survival	2	15
Swimming	2	15

FORUM

(continued on page 8)

I was glad to read Vince Garcia's article on intelligence, printed in DRAGON issue #117. In many campaigns that I've played in or refereed, the role of intelligence has been negligible at best, and it is often considered a useless characteristic. Unless it is needed as a minimum requirement for a particular class, its uses are severely limited. The additional languages that a high intelligence gives aren't much of a bonus, meaning that a 12 intelligence isn't worth much more than a 6 intelligence. Face it, there aren't that many serious gamers out there who really enjoy role-playing a "dumb" character. While Mr. Garcia's article offers some interesting suggestions on how to make intelligence more important, there are a couple of other areas that he didn't touch on that could be improved by the use of intelligence.

I've always wondered why illusionists and rangers were the two classes with the highest minimum scores for intelligence. No explanation is ever given as to why rangers would need a higher intelligence than paladins, or why illusionists would need a higher intelligence than magic-users. Unlike fighters, thieves, or clerics, who gain bonuses for high minimum scores, they receive no such special bonuses for intelligence, such as greater combat abilities or more spells. Why would rangers and illusionists have this high requirement?

After working with both these character classes for a number of years, I've come up with a few suggestions for why this would be. Rangers, because one of their prime abilities is the tracking of creatures, must have a high intelligence to be able to recognize all the little details that help them follow trails that no one else can see. Illusionists deal mainly with the deception of others through their use of illusions, therefore a high intelligence is a must to be able to

convince the viewer that what he, she, or it is viewing is real. This is done by the use of detail and accurate mimicry of what the illusion is portraying.

However, none of this is reflected in the rules. What I would suggest for the illusionist is that the intelligence of the creature viewing the illusion be compared with that of the illusionist, and for every change of three spaces, add one to the creature's saving throw. This reflects the ability of the illusionist to deceive those creatures not as intelligent as he is. This ties in with Mr. Garcia's article, in which characters with a high intelligence get a bonus against illusions.

The ranger, on the other hand, should gain a modifier, maybe 5% for every point of intelligence over 15, to his ability to track creatures. Rangers of over 16 intelligence should likewise be able to cancel the one place shift for tracks that are intelligently erased. Another good way to make the role of intelligence more important to a ranger is to tie it in with all the new abilities given to the ranger in DRAGON issue #106.

These are only suggestions as to how more uses for a character's intelligence can be found, and I'm sure there are DMs out there who use it more ways than has been suggested here or in the article. The main point is that intelligence is not a redundant characteristic, but can be used for a variety of things.

Michael Lambert
Penn State University

Regarding Paul Griffins comments in issue #118 about the restrictive nature of alignments, I find myself in partial agreement with his sentiments. However, I take exception to his comment that none of the alignments given allow a player character "to do good deeds when he wants to and sometimes do bad deeds in order to survive." I can quickly point to neutrality as an alignment that does allow such behavior and, in some ways, even encourages it.

If alignment (as presented in both the *Players Handbook* and *DMG*) is properly played and adjudicated, most characters would eventually wind up in the section of alignment graphed as

neutral or in the sections graphed as lawful or chaotic neutral.

The DM's part in this alignment migration is simple, as is the player's: Just let what happens, happen. When a PC does a "bad" (i.e., evil) action, his alignment moves along the graph toward evil; when the PC performs a "good" act, it balances out the bad, and an equilibrium is achieved at the graph equivalent to neutral.

Robert Waldbauer
Delavan WI

Just a short note from an average, physically weak magic-user — has anybody really thought about the size of so-called standard spell books? 16" X 12" X 6" is larger (much larger!) than the average unabridged dictionary, not to mention weighing upward of 25 pounds. And as for fitting them into a standard pack, our unabridged dictionary barely fits in the huge hiker's backpack I have, let alone having any room for the extra 3" per side of the standard spell book.

All these poor, 10-strength magic-users are going to have to employ *strength* spells just to keep their libraries in any sort of order, or else hire fighters to get the books on and off the top shelves for them (leverage is a definite problem, and if you don't believe me, go find an unabridged dictionary and try to put it on a shelf even above waist-level). I suggest a little scaling down when it comes time to edit that material for the fabled second edition books. I thank you, and my hernia thanks you.

S. Kunz
Chicago IL

For nine years of continuous gaming, it has been my belief as well as experience that the AD&D game is set in a time frame similar to that of the Middle Ages in Europe. This being true, I have often been puzzled as to why the AD&D game volumes or DRAGON Magazine has never dealt with the most important aspect of that era: Christianity. I've run a Christian campaign for years and not only have I not offended my players, but I've appeased the parents of my players who previously claimed the AD&D game was blasphemous. If realism is what you want in the AD&D game system, quit worrying about the strength of female halflings and deal with this much larger hole in the system.

Matthew Hamilton
Gaithersburg MD

Mr. Friedlander said in issue #118 that an illusion of fire would be disbelieved. There are studies which prove that if somebody under hypnosis has a pencil touched to his arm, after he's told it's a lit cigar, blisters will form. I once watched a hypnotist tell a group of people they were at the beach and it was 110°F! The people broke out in a sweat and began to shed their clothes. I feel that illusions of fire or cold should be able to cause real damage.

Peter Zelinski complained in his letter about double weapon specialization. Firstly, all fighters (except multiclassed ones) can specialize in one weapon or another. Any fighter who doesn't specialize should be multiclassed (which should give him the edge; a MU4/F4 should be able to take out a 1st-level fighter!). Secondly, anybody who survives is going to tell how good such and such is with the sword or bow. If the PCs are recognized, monsters will plan accordingly, meeting a melee weapon specialist at long range to turn him into a pin cushion. Get the picture?

Adam Morris
Peru NE

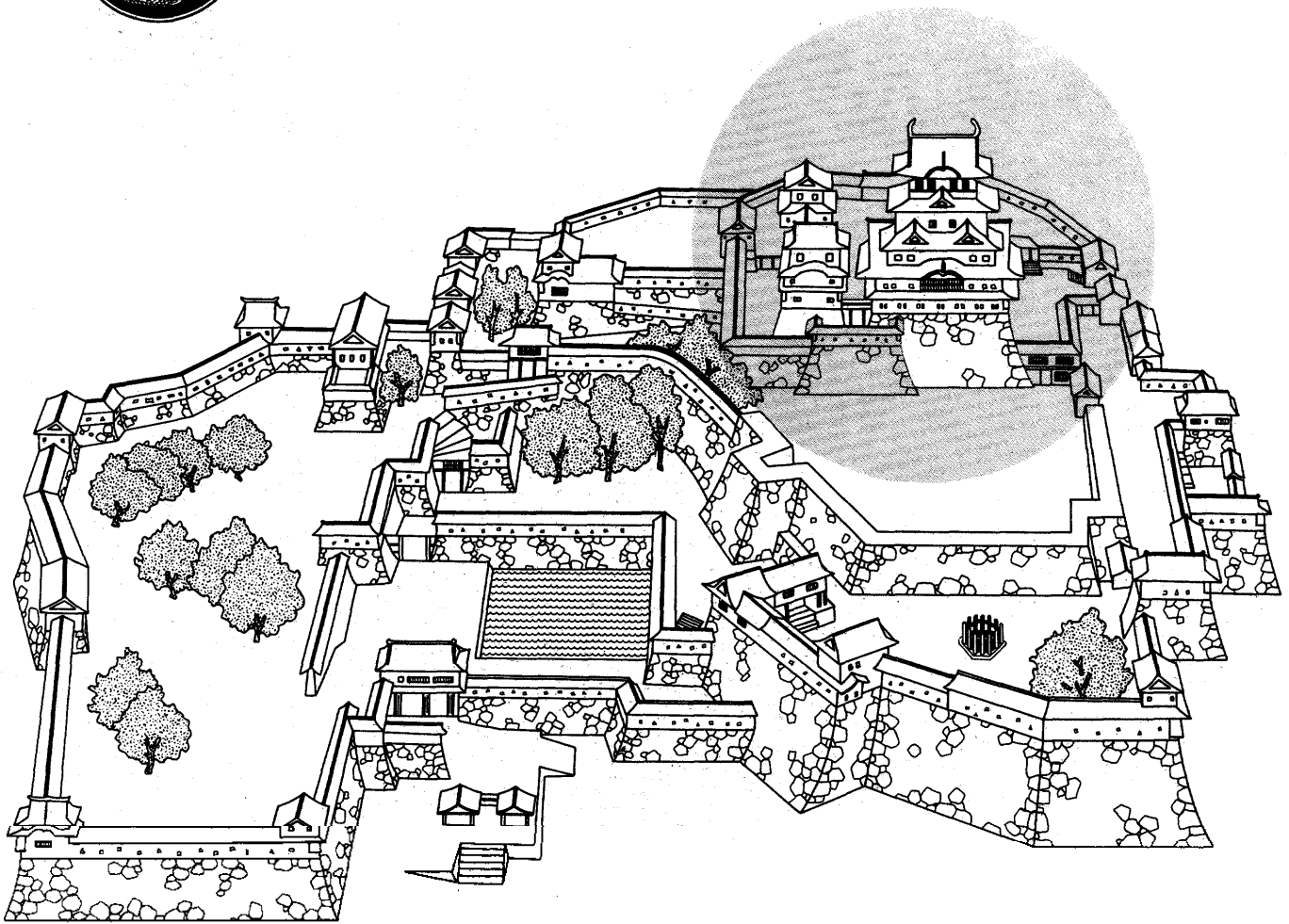
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SUN DRAGON CASTLE





A tour of Sun Dragon Castle

The plans for Sun Dragon Castle, the Oriental fortress which appears in this issue, are based on Himeji Castle, from a region known as the Harima country. Built nearly 400 years ago, this castle still stands as a monument to Japan's feudal culture. The ground plans which accompany this text show details of Sun Dragon Castle (much like Himeji's environs over 300 years ago). If based in Kara-Tur, Sun Dragon Castle is located in of Wa.

Maps 1 and 2 correspond directly with each other; thus, references made to Map 2 also apply to Map 1. Map 1 is a birds-eye elevation of Sun Dragon Castle. This map provides a three-dimensional perspective of the castle grounds immediately surrounding the tenshu, or main citadel. These structures are more accurately illustrated in Map 2, which shows an overhead plan of the same area. Map 3 shows the outlying environs — the castle town, outer moats, and peripheral structures — around the inner construct. The castle

model is of the tenshu only: the main tower and the structures immediately attached to or surrounding it. These areas are the daitenshu indicated on Map 1 as 1. The rest of the maps, plans, and illustrations accompanying this model are provided as supplements.

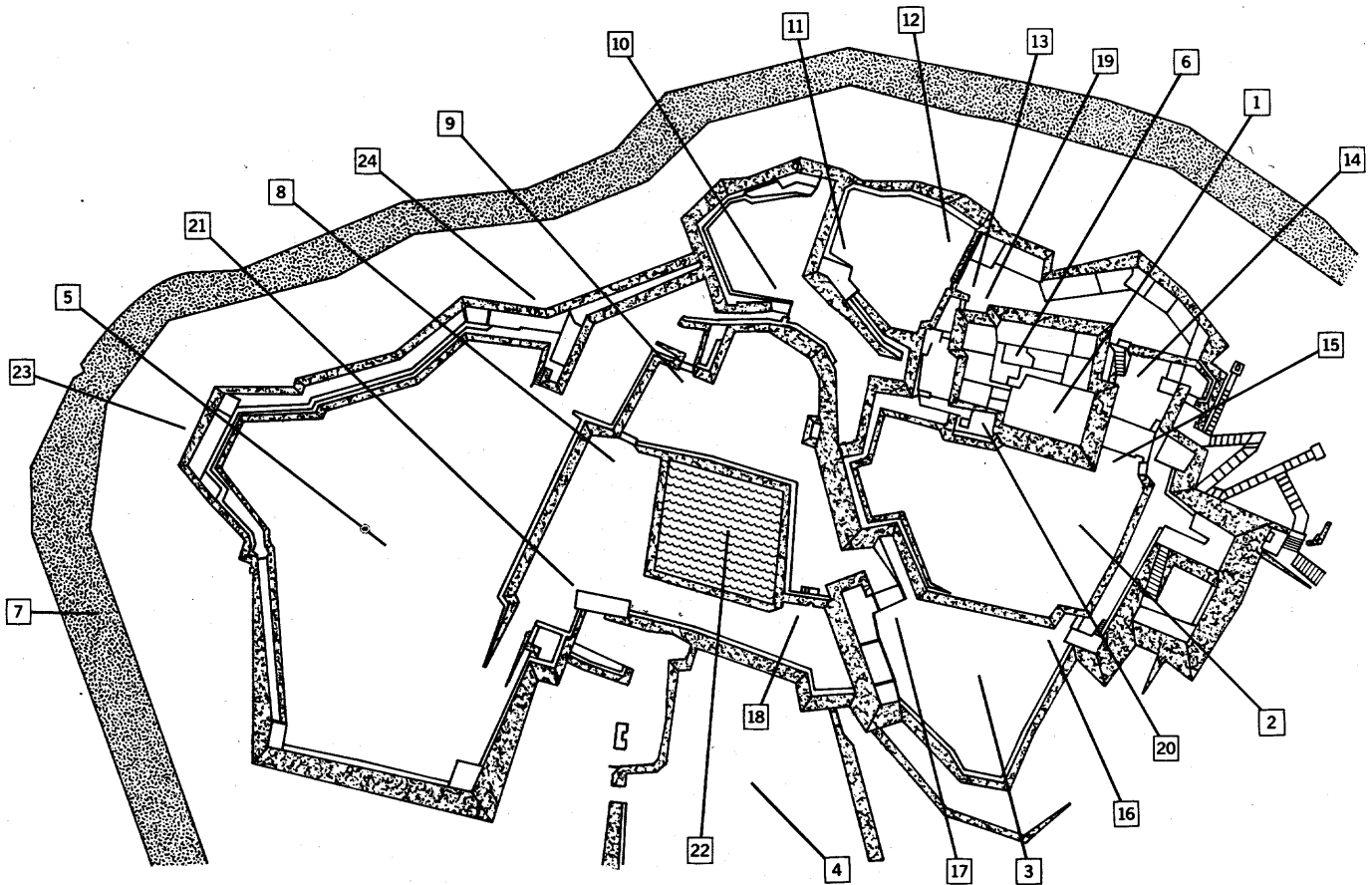
The inner complex

Maps 1 and 2 show the tenshu and its surrounding compounds. As a frame of reference, the main tower (the cardboard castle) highlighted on Map 1. The tenshu is the innermost defense of Sun Dragon Castle; it is the one point to which all nobility retire in the event of attack. The floor plans for these structures are shown on the following pages.

Surrounding the main citadel are the other outer compounds, their gates, and other constructs. These compounds, which are also known as maru, are illustrated in detail in Maps 1 and 2. These compounds are constructed in a mazelike

fashion and are connected by a series of gates; this construction is instrumental in adding a degree of constriction to the winding path to the tenshu. In moving through these compounds, the attackers must move in thin ranks, thus slowing their movement considerably. Furthermore, the defenders are able to block attacks by sealing off certain compounds. As can be seen from Map 1, each compound is slightly higher in elevation than the preceding one; this makes it easier for the defenders to fire at attacking forces. The mazelike structure of the compounds may also cause a degree of disorientation in attacking forces, causing them to follow mistaken routes to the tenshu.

Connecting each compound to the next is a series of gates. The types of gates and their construction are detailed in Zeb Cook's article, "The Life and Death of a Castle," which appears elsewhere in this issue; DMs are free to place any of these gate constructions at the gate locations. These locations are marked on Map 2 as 8-18 (Gates A-K). The Diamond Gate, or Gate Hishi, is the main gate into the inner compounds. As a general note, this gate is



usually the most sturdily built, most defensible gate in the complex. It is important because it separates the outer living complexes from the inner defense complexes. It is these inner complexes that the nobles close off in the event that attacking forces reach the castle compounds.

The moats listed on Maps 1 and 2 — the inner moat and the sangoku moat — are the main water defenses for the inner compounds. The inner moat is shown only briefly and incompletely on Map 2 (not at all on Map 1); Map 3 gives a more complete view of this expansive moat. This series of water defenses marks the inner complex from the surrounding city. On Map 3, an outer moat (which feeds the inner moat) gives the inner complex the appearance of an island within an island. The moats are much more concentrated in the inner complexes than in the outer ones. This concentration of water defenses makes it difficult for attacking forces to move through these compounds; their greater width also prevents attackers from moving siege weaponry through the areas. In peacetime, these moats provide a water source for agricultural and sanitation

purposes. For instance, the sangoku moat not only defends the castle walls between the nishinomaru and the ninomaru, but also provides a recreational water source for the residents of these maru.

The water gates listed on Map 2 are marked as if they appear in two of the maru compounds. In actuality, these water gates appear inside the daitenshu compound, and are gates to the tengu itself.

The term "water gate" is merely a term for the innermost gates; they are not used to let water into moats, nor are they protected by water defenses. The reference to water is a misnomer. With the exception of the sangoku moat, there are no other water defenses in the interior complex of Sun Dragon Castle. These gates do not appear on the model.

Two structures shown on Maps 1 and 2 are the watari yagura and the kesho yagura. These structures are known as vanity towers. They provide a promontory for reconnaissance; they also provide points of defense to the outer maru and minor defenses to the nishinomaru. Plans for these towers are not included; their interiors are fairly basic in design, being

Key to Map 2

- 1 Main tower complex
- 2 Bizenmaru
- 3 Okikuido
- 4 Sannomaru
- 5 Nishinomaru
- 6 Daitenshu
- 7 Inner moat
- 8 Gate A (to Ninomaru)
- 9 Gate B
- 10 Gate C
- 11 Gate D (to Ichinomaru)
- 12 Gate E
- 13 Gate F
- 14 Gate G
- 15 Gate H
- 16 Gate I
- 17 Gate J (to Okikuidomaru)
- 18 Gate K
- 19 Water gate 1
- 20 Water gate 2
- 21 Hishi gate (Diamond Gate)
- 22 Sangoku moat
- 23 Watari Yagura (vanity tower)
- 24 Kesho Yagura (vanity tower)



mostly open and unfurnished. They are used only for military purposes, not to house the noble family in an attack.

Not shown on the maps are the smaller buildings (houses, sheds, outbuildings, stables, etc.) which occupied much of the maru compounds. In times of peace, the inner maru were used as living compounds for the noble family. Each adult member of the noble family occupied one of the maru. The tengu was only used as a defensible position in times of war. DMs may feel obliged to denote the various living quarters and outbuildings on a photocopy of Map 2, marking and placing these structures as desired.





Okikuido on Maps 1 and 2 is the location of a well (originally from Himeji Castle). Translated as "Okiku's well," Okikuido is named for a young woman who was killed by her master for carelessly breaking some porcelain. It is rumored that the mournful voice of the young woman's ghost can be heard counting her dishes on a stormy evening.

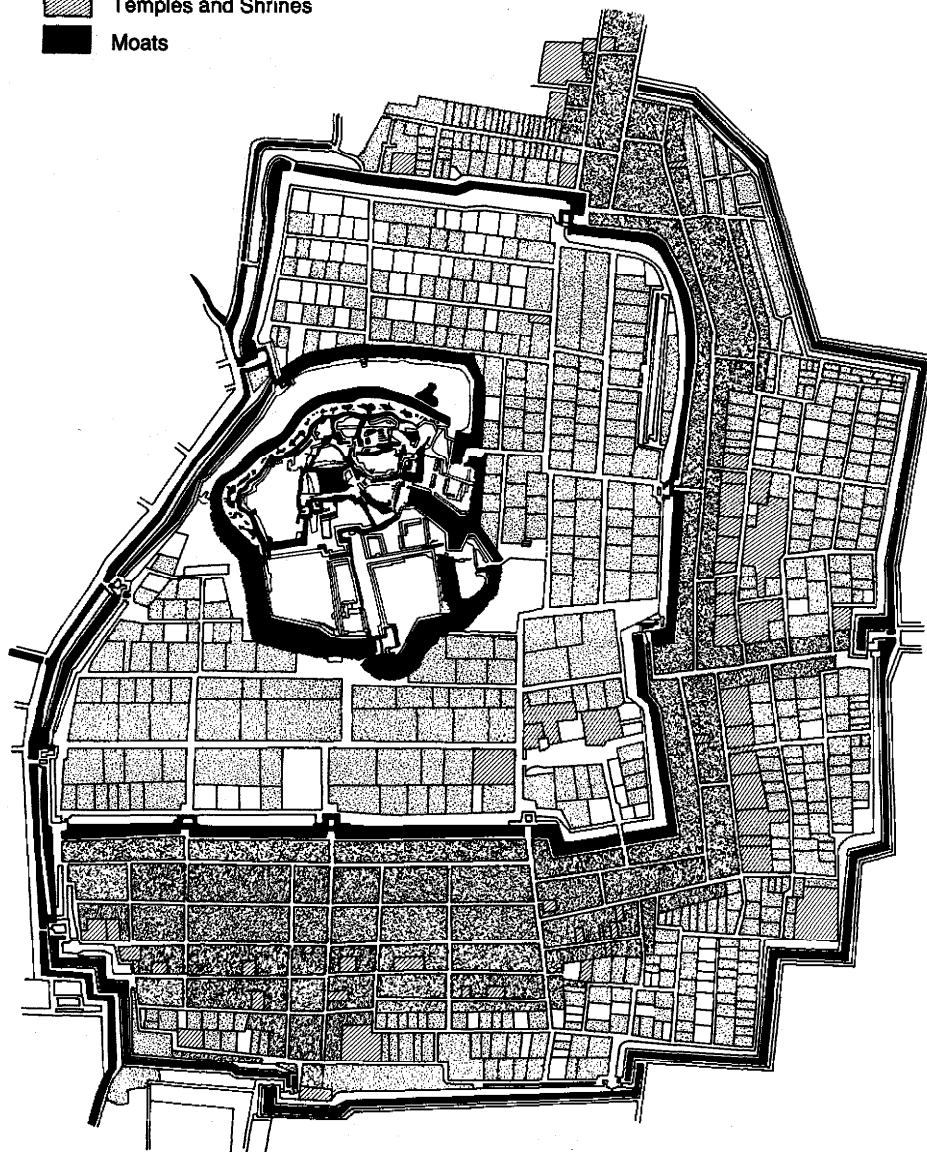
Outer compounds and jokomachi

Moving outward from the inner compounds of Sun Dragon Castle, we find the Sannomaru compounds; these compounds house the servants and retainers of the noble family. Though these lands lie outside the walls of the inner compounds (and outside the Gate Hishi), they are protected by the inner moat and a solid main gate. At the southernmost point of the castle island, this main gate connects the castle island with the jokomachi (the castle town). Various bridges connect the island to the jokomachi; these are composed of wood and can be burned easily to impede advancing forces. The sannomaru compounds occupy the lower region of the castle island; the harakiramaru marks the compound to the east of the inner compounds. These outer compounds were made up of both farmland and housing.

The structure of the jokomachi is illustrated by the various shadings listed on Map 3. The warrior's district is closest to the inner complex, providing a military buffer between the jokomachi and the castle island. This district is separated from the townspeople's district by the inner moat. The inner moat is connected to outer moat and is crossed by several wooden bridges. Numerous sections of wall circumscribe the periphery of this section. Since these constructs are not marked on Map 3, it is up to the DM to place them based on personal discretion.

Outside the warrior district is the townspeople's district. This district is comprised

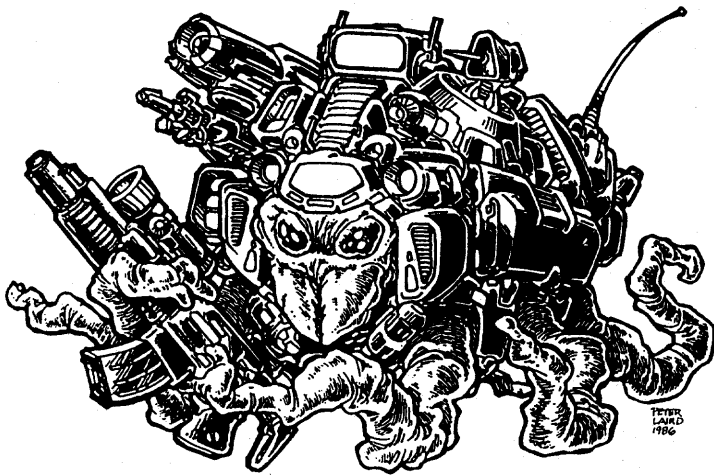
-  Warriors' District
-  Townspeople's District
-  Temples and Shrines
-  Moats



of shops, bazaars, houses, tents, and farmland, all of which are occupied by the local merchants, farmers, and peasants. For the most part, this section of the jokomachi resembles the layout of a medieval city, except that the buildings are most often constructed of wood, plaster, and paper — rarely of stone. Outside this district, between the townspeople's district and the outer moat, is another warrior's district. This district provides the advance guard for defense and the support strength for maintaining order in the townspeople's district. This area is separated from the outlying farmlands and smaller, peripheral villages by an extensive outer moat. Bridges cross the moat at various places.

That's how it all looks, working outward from the tengu and inner compounds to the edges and outer moat of the jokomachi. As always, the model and maps are merely guides for the construction and use of Oriental castles in an Oriental AD&D® game campaign — or even Fantasy Games Unlimited's BUSHIDO™ game or *Land of the Rising Sun* CHIVALRY AND SORCERY game supplement. All it takes to incorporate these elements into a campaign is a bit of ingenuity, a bit of planning and plotting, and a bit of work on the part of the DM. With these, Sun Dragon Castle can easily be customized to fit into any Oriental game campaign.

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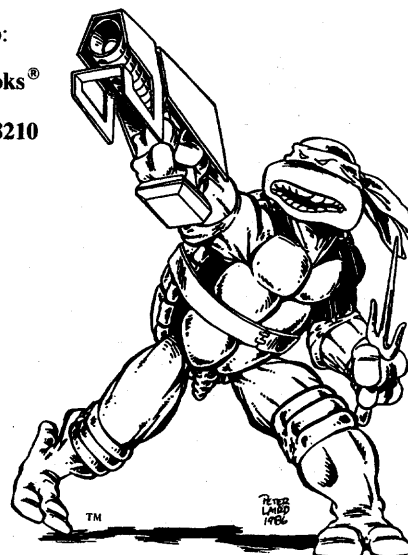
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n inn," Otik puffed, "is blessed or cursed by its ale." He set the barrow handles down, noting with approval that the cloth-covered wheel had not marred the lovingly polished inn floor. "The ale is blessed or cursed by its water and hops."

Tika, staggering in from the kitchen, poured one of her two buckets into the immense brewing tun as Otik pried the top free. "I know, I know. That's why I have to haul fresh spring water up, a bucket at a time, instead of using rainwater from the cistern — which I wouldn't need to pull up." She showed him the rope marks in her palms. At fifteen, she lacked the patience for brewing.

"Better a bucket than a barrel." Otik slapped the tun. "The innkeeper before me thought cleaning a brewing tun each time was too much work. He just mixed the hops, malt, and sugar into an alewort inside each keg, prying the lids up and recoopering without ever cleaning." He washed the spring water around the sides, checking for the tiniest dirt or stain.

"Well, if we couldn't do that, couldn't we at least not haul the water up?"

"I've tried other ways myself. My very first batch with this tun I made down below, at the foot of the tree."

"Couldn't we do that?" Tika said wistfully. "We could just roll the empty kegs out the garbage drop with ropes tied to them so they wouldn't smash on the ground. We wouldn't have to haul any water at all, just pipe it to the foot of the tree." She automatically patted the living valenwood on which the bar was built. The people of Solace were more aware of growing wood than any folk alive. "Then when the ale was all aged and ready, we could fill the kegs —" Her eyes went wide, and she put a hand to her mouth.

"That's right." Otik was pleased that she understood. "I made a batch at ground level, then had nothing to carry it up in but fifty-weight kegs, up forty feet of stairs. Or I could run down a hundred times with empty pitchers, filling the upstairs barrels." He rubbed his back automatically. "I tied safety ropes on the kegs and rolled them up, one at a time. Took the yeast an extra month to settle, and I was in bed for three days with sore muscles."

"Poor Otik." But Tika laughed. "I wish I'd seen it. Nothing exciting happens when we make ale."

"Shame on you, child." He was teasing. "The autumn batch is always exciting. Today, a shipment of hops from the Plains of Abanasinia will arrive. I'm the only innkeeper around who sends far away for rich hops."

"You're the only innkeeper around, in Solace." But she added, "And you'd be the best anyway, if there were a thousand."

"Now, now." Otik was pleased. He patted his belly. "It's a labor of love, and the Inn has loved me back. Now fetch more water."

As if in answer, there came a call from the kitchen. Otik said, "See? The cook has hauled up more for you. That should make you happier."

"I'm ecstatic. Thank Riga for me." And she went.

Otik, carefully not thinking of the long day ahead, went through the necessary preparations as though they were

Love and Ale

by Nick O'Donohoe

Illustrations by Hank Jankus

ritual. First, he cleaned a ladle thoroughly and dried it over the fire. While it cooled, he set a tallow candle into another ladle, centered in the bowl so as not to drip, and lowered it into the brewing tun, checking the sides for cracks and split seams. Ale leaking out was not so damaging as air leaking in. He did the same with each of the kegs into which he would pour the fully made wort.

Finally, he put down his candle and lowered the cooled, dry ladle into the spring water and sipped, then drank deeply. "Ah." Forty feet below, near the base of the tree that held and shaped the Inn of the Last Home, spring water bubbled through lime rock. Some said the lime rock went down many times farther than a man could dig, and the spring channeled through it all. Otik was not a traveled man, but he knew in his heart that nowhere in the world was there water as sweet and pure as this. Finding hops and malt equal to it was difficult.

As Tika struggled back with the buckets, she panted, "Otik? I've never asked why you named the inn —?"

"I didn't name it, child. The Inn of the Last Home was named by —"

"Why the Last Home?"

"I've never told you?" He glanced around, taking in every scar in the wood, every gouge half-polished out of the age-darkened vallenwood. "When the people of Solace built their homes in the trees, they had nowhere left to go. The Cataclysm left no choices; starving marauders, crazed homeless folk, were destroying villages and stealing everything they could. The folk of Solace knew that if they did not defend themselves well, these trees would be their last home."

"But they survived. Things returned to normal. They could have moved back to the ground."

Otik lifted the barrow handles. "Follow me."

At the pantry he stopped. "The man who built this inn was Krale the Strong. They say he could tuck a barrel of ale under his arm and climb up the tree itself, one-handed. For all he knew, his inn would be in ruins in a year." Otik tapped the storeroom floor. "You've been here a thousand times. Have you ever thought about this floor?"

Tika shrugged. "It's just stone." Then it hit her. "A stone floor? But I thought the fireplace —"

"Was the only stonework. So it is. This is a single stone, set in to keep the ale cool, forty feet above the ground. Krale made a rope harness and hauled it up himself. Then he chopped this chamber out of the living wood and laid the floor. This was his people's last home, and he built it to last forever."

Otik stamped the floor. The edges were rounded where the living wooden walls had flowed over the stone, a nail's-breadth a year. "And when the danger was over and the folk of Solace could go back to the ground, they didn't. These were their last homes. In all the world, no place else can be home for them." He finished, a little embarrassed at the speech. "Or for me. Bring out more water, young lady."

As they worked, Tika hummed. She had a sweet, soft voice, and Otik was glad when she finally broke into full song. The ballad was a hill tune, melodic and plaintive; Tika, with great enjoyment, sang it as sadly as she could.

By the second verse she had dropped her scrub rag and shut her eyes, oblivious to Otik. He listened quietly, knowing that if she remembered his presence, she would blush and fall silent. Lately, Tika had become awkward and shy around men — a bad trait for a barmaid, but at her age, quite natural. He kept patient, knowing how soon that shyness would end.

Tika sang:

*The tree by my door
I've watched turn before
And I've watched as it's branched out and grown;
When it turns next year,
Will I still be here,
And will I be here alone?*

*When my love was there,
Birds sang in the air,
And they soared like the dreams that we had;
Now he's off to war,
Thy sing like before,
But all of their songs are sad.*

*My good friends, I know,
Will marry and go,
And farewell with a kiss and a tear,
With lovers to tell,
And children as well,
While I wait another year.*

*Their futures are bright,
They sing day and night,
And I'm happy to think them so glad. . . .
The birds that I see
Still sing back to me,
But all of their songs are sad.*

Otik enjoyed the tune without recognizing it. He watched Tika, her eyes shut and her arms waving in the air as she sang, and he thought with a sudden ache, "She's old enough for her own place."

Tika had lived with him for a long time; she was as close to a daughter as he would ever have. Before that, for many years, he had lived alone happily. Now he could not imagine how he had stood it.

Finally, she finished, and he said, "Nicely sung. What was that?"

"That?" She blushed. "Oh, the song. It's called 'The Song of Elen Waiting.' I heard it last night."

"I remember." The singer had been all of twenty-three, most of his listeners fifteen. He had curly dark hair and deep blue eyes, and by his second song half the girls of Solace were around him. "Some young man sang it, didn't he?"

"You're teasing me." Tika scowled, even when Otik smiled and shook his head. "You don't take me seriously."

"Oh, but I do, I do. This young man that sang —"

"Rian." She said it softly, and the scowl went. "He wasn't so young. Do you know, he had seven gray hairs?"

"Really? Seven, exactly?"

She didn't notice the tease, but nodded vigorously, her

own hair bouncing off her shoulders. "Exactly. He let three of us count them after he was done singing, and we all came up with the same number."

"Nice of him to let you."

"Oh, I think he liked it," Tika said innocently. Then she frowned. "Especially when Lorie! did it."

"Which one was Lorie!?" There'd been a lot of them. After Rian had sung, the young women had walked around the inn with their heads high, thinking noble thoughts, to Otik's vast amusement. One young man, a red-haired, spindly local with wide eyes, sat in the corner afterward determinedly mouthing lyrics to himself. His friends had seemed afraid he might sing.

Tika scrubbed fiercely at one of the barrels, tipping it. Otik steadied it for her as she said casually, "Lorie!? Oh, you know. Turned-up nose, too many freckles, shows her teeth when she laughs — it's a shame they're not straight — and she's the one with all that hair, you know, the yellow stuff?"

"Oh, is, she the one with all that pretty blonde hair?" She was around a lot lately. She laughed too often for Otik's taste, but the boys her age seemed to like it. She also had a habit of spinning away from people so that her hair flew straight out and settled back. Otik had twice caught Tika practicing it.

"Do you think it's pretty, then?" Tika tried to look surprised. "That's nice. Poor thing, she'd be pleased." Scrub, scrub.

She began to daub her eyes. "Oh, Otik! He liked *her* and not me."

"There now." Otik put an arm around her, thinking (not for the first time) that if he'd only found a wife, there'd be someone more sensitive to help the poor girl. He barely knew Tika's friends. "There, now. It's not like he's your own true love, just an older lad with a good voice. You don't want him."

Tika laughed and wiped her eyes on her arm. "That's true. But Laurie!'s supposed to be my friend — what does he see in *her*?"

"Ah." Now he understood. "Well, she's older than you."

"Only a little. A year isn't so much." She sniffed.

"Don't cry again." He added, to get a smile from her, "You'll salt the ale." It almost worked. "You must be patient, like that woman in the song. How did it go a g a i n ?"

Tika looked wistful, forgetting her own sorrow. "It's about a man who kisses his love good-bye and goes away forever, only she doesn't know that, and waits for him until she's old and lonely and she dies —"

"Birds sang where she died."

Tika sighed happily. "And all their songs were sad, Otik, am I going to end like that? Do you think I'll end up living all alone, with nobody to love or to live with, sleeping by myself and making meals for one?"

Otik looked for a long time in the mirror at the long bar's end. Finally, he turned around. "Sometimes it happens. Surely not to you, though. Now go, pretty young one, and get the last cask."

He scrubbed the tun hard, perhaps harder than it needed.

* * *

It was noon, but there were no spiced potatoes cooking, no shouts for ale. Otik had hung a tankard upside down on the post at the bottom steps so that even the unlettered would know not to climb up needlessly. Otik closed for every brewing, opening only when the alewort was made.

The brewing tun was clean and filled with spring water, waiting behind the bar for the malt syrup. The syrup was warmed and waiting. The yeast, the final addition to the alewort, was in a bowl on the bar.

But the hops had not yet arrived, and Otik was as impatient as Tika before he heard slow, heavy steps on the stairs.

"Tika," he called, "come out." She came from the kitchen, wiping her hands on her apron as he said, "Hear that? Someone carrying a burden. Our hops have come." He cocked an ear, listening with the knowledge of long years. "Not as heavy as I thought. Did Kerwin not bring a full load?"

The inn door flew open, and a burlap bag waddled in, seemingly under its own power, and leaped to the floor before the tun. A kender, still doubled from his load, peered through his arched brows at them and grinned suddenly.

"Moonwick." Otik did not say the kender's name with pleasure. Among men, the short, mischievous kender were famous for practical joking and for disregarding other people's property, and Moonwick Lightfinger was famous among kender. It was said, even by sober travelers, that once when Moonwick was at Crystalmir Lake, the partying crew of a small fishing boat had woken in full gear, on deck, to find their boat lodged thirty feet off the ground between two trees. The topmost tree branches bore pulley marks, but the pulleys had been removed. It took eight men two days to get the boat down.

It was further rumored, in stories possibly started by the kender himself, that Moonwick had on separate occasions stolen the tail from a cat, the blonde hair from a human woman, and on a night of unexplained eclipse the moonlight itself — which was how he got his name. Otik subscribed to the more popular theory that the kender's name was a flattering corruption of Moonwit.

Moonwick smiled up at Otik. "Here's your hops, and gods how I prayed a thousand times that they'd hop themselves here. Where's my reward?" He added, "Gold will do."

Otik did not smile back. "Kerwin was bringing the hops. What happened to him?"

"You paid him in advance. He had money. He wanted to gamble." The kender said earnestly, "I said we could do it for anything: buttons, rocks, things in our pockets — but he wouldn't listen. He said he felt lucky."

Otik stared at the kender. "So he gambled for money with you? Lady of Plenty, look after your witling orphans. What happened to him?"

Moonwick looked sad. "He lost."

Otik said dryly, "I'm shocked." As Moonwick opened his mouth in protest, Otik went on, "Never mind. Why are you carrying the hops?"

Now Moonwick did look embarrassed and sincerely angry. "Kerwin said that since I had his wages, I should

do his work. I said that was foolish, and we argued, and finally, we agreed to gamble for who made this trip."

"Naturally, you accepted. Can't pass up a game. And?" Otik suspected, but could not believe, the outcome.

The kender burst out, "He won. I can't imagine how that could have happened. He must have cheated."

"Undoubtedly. Well, you've been paid for your trip, but I'll give you ale for your trouble, and a meal if you wish." Otik knelt and opened the bag, running his hands through the hops.

"I ate on the road. I shared lunch with — well, with another traveler." The kender twiddled at the end of the short hoopak stick angled into his belt. The stick, at once the best weapon and chief musical instrument of kender, seemed to trouble him.

Years of innkeeping had made Otik alive to evasion. "What sort of traveler?"

"Human." Moonwick shrugged, grabbing again at the hoopak stick as it slipped in his belt. "This thing doesn't seem to be balancing properly."

Otik suddenly understood the kender's reluctance to speak of a fellow traveler. "Perhaps that has to do with the purse hooked onto the end of it," he observed.

"Purse?" The kender whirled around. The stick, naturally, whirled with him. "I see no purse."

"Look over your shoulder. No, the other shoulder. The drawstring is twisted over the end of your stick." Otik sighed as the kender peered this way and that in apparent disbelief that he should ever end up with another man's belongings.

"Why, look at that! A purse, just as you say. Imagine that. How could that happen?"

"Seems incredible," Otik agreed politely.

"And yet . . . Yes, I know exactly how it might have happened. You know how we use hoopaks?"

"Vaguely." Kender could move a hoopak stick, in combat or to make a noise, faster than men could see. Otik had once seen a drunken swordsman lose a fight with an apparently unarmed kender. At the start of the fight, the kender had been five feet from the hoopak.

"Yes. Well, I was singing and accompanying myself by whirling my hoopak to get a high note — on a dry day with a little wind, I can get two notes at once — and I twisted it with my wrist as I spun it, and I must have caught the purse string just as I twisted."

"Ah. That must be it."

"You can see how it would happen." Moonwick spun the hoopak over his head and, incidentally, over the bar and nearly against the back wall. "Because it's hard to see exactly where the 'pak-end moves when it twists —"

"I see that." Otik deftly retrieved the tankard which had slipped, seemingly of its own will, over the end of the stick. "Accidents will happen."

"Of course." Moonwick looked at him with insistent innocence. "Because I would never, ever, ever simply steal a purse from someone."

"Of course not."

"Especially from this man. He was so nice, and so knowledgeable." Moonwick leaned on his staff. "We shared our lunches and traded for variety, and he told the

best stories. He'd swum to the bottom of Crystallmir Lake for stonefish and picked plants from the edge of Darken Wood. He once climbed a dead tree by moonlight, and he told the funniest story about speaking to the ghost of the grandmother that never respected him. His name was Ralf. He was on his way to see his mother, he said." The kender added thoughtfully, "She must like jewelry; he had lots of little gifts for her, and he kept mixing up her name. Said he had a powder to feed Gwendol, then Genna, then Gerria —"

"A mage?" Otik was uneasy near magic.

"Oh, no." Moonwick shook his violently. "Just a charm vendor: potions, powders, elixirs, amulets — nothing serious. Why, this is probably quite harmless." He held the bag toward Otik. "Probably the poor man will be here any day, looking for this. Would you take —?"

"No."

"Just overnight; surely, you're not —"

"No."

"What possible harm could there be —?"

"I have no idea what harm there could be," Otik said firmly. "I don't intend to find out. I keep away from magic."

The kender looked pitying. "You miss a lot of excitement that way."

"Long ago I took a vow. I'm devoting my life to missing a lot of excitement."

"All right, then." Moonwick bounced the bag on his palm. "I'll return it myself. Someday."

"Good of you. In the meantime, I'm sorry you don't need a meal. Why don't you take" — with a quick wrist movement, Otik caught Moonwick's arm as it flashed across the bar — "a mug of ale, for your throat."

"Good idea." The kender grabbed a mug. "Maybe I could stay here the night," he said wistfully.

"No." Otik sighed. "I'm still replacing forks from the last time."

Moonwick waved a hand. "Surely, you don't blame me — Wasn't that a cry from the kitchen?"

It was. It sounded like a buried cook. Otik grunted. "Pantry shelf's fallen again." He trotted for the kitchen door, then whirled. "Touch nothing without invitation while I'm gone."

"Sound advice," the kender murmured. As Otik disappeared through the door, the kender held his lips still.

The tap on the counter keg said in a squeaky voice, "Have a refill, Moonwick."

"I will," the kender said happily, "and thank you for the invitation." While he drank, for practice he made the buried-cook sound come from one of the packs at his side.

He stuck his hoopak straight out and spun it, balancing the purse on the end. When the drawstrings came undone, he caught the purse neatly, then smelled it. "What an odd odor." He opened it and tilted it sideways. A pinch of powder like cinnamon drifted to the floor. He made a face. "It's a charm. Something terrible, too — icky-sweet and spice-filled. It's not even labeled; it could be anything. How does Ralf expect people who find his purse by accident to know what to do with it?" He sighed. "Magicians are so untrustworthy."

Moonwick poked the purse itself. "Nice bag, though."

He looked behind the bar for a place to empty out the useless dust, then saw the loose-lidded tun of alewort. He grinned, lifted the lid, and emptied the contents of the pouch inside.

When Otik came back, he checked the bar carefully. Nothing seemed to be missing. He eyed Moonwick, who smiled innocently at him. "Nice ale," the kender said.

"It's my own recipe." The innkeeper added, "Thanks to your contribution, this batch will be even better."

The kender choked. Otik stooped to pat his back, then retrieved an empty purse from the floor. "What's this?"

"Mine." The kender deftly plucked it from the innkeeper's hands. "I hope to fill it someday."

"Not in my inn." Otik added, as the kender rose to leave, "My thanks, Moonwick. Leave the door open so the brew smell will air out. Come back next full moon if you wish to taste what you carried."

"Best I hurry on," Moonwick said regretfully. Which was true — sooner or later Ralf might come looking for him. "I do hope I can return to sample that batch." He shook hands with Otik, who checked his ring afterward.

Otik listened to the reassuring thump of the kender's departure down the stairs, and sighed. He said to himself, "There's one source of trouble gone, and no harm done. Now to heat the alewort." He walked to the back, looking for Tika.

While he was away, two fire swallows, a male and a female, flew in the open door and pecked at the fine spicy powder spilled from the purse. The two of them flew out in circles, squawking, billing, and frenziedly pressing against each other's bodies.

After pouring the hops in the tun, Otik cleaned the stream-rounded heating stones and scrubbed the iron tongs he used on them. The whole inn grew warm as he built up the fire and opened a wind vent to blow the coals. The stones he laid on a flat, clean slab of the hearth; as each stone heated, he lowered it with the tongs into the wort. Soon he was sweating freely from the heat. He set the tongs down to wipe his forehead.

Without being asked, Tika picked them up, removed several stones from the tun, and swung heated ones in, lowering them gently to avoid splashing. Otik puffed and watched, proud of her. When he was younger, he would have needed no rest. For that matter, when Tika was younger, he would not have let her spell him at the heating.

As the tun began steaming, Otik thought again to himself, "She's old enough for her own place." He shook his head and tried to think only of the new ale.

After the heating, Tika and Otik poured off the ale into smaller casks. Otik took care to fill each cask only four-fifths full because the alewort bubbled as it worked, and a full cask could explode. Once, when Otik was young, he had overfilled one; it had taken weeks to get the smell out of the inn.

Each cask they finished they rolled carefully against the tree and set upright where it would be in sunlight but away from outside walls. For the first seven days, the casks would be warm and working, and the yeast would be settling out of it. After that, they would move the

casks, as gently as possible, into the storeroom with the stone floor and give the casks until the next full moon to age in cool and quiet. If they had extra casks by then, and if they had the energy, Otik and Tika would pour the beer into freshly washed containers for its final aging. Often, Otik cast about for excuses to avoid that stage; scrubbing twice for each batch and repouring half-done beer seemed an awful lot of work for a pleasant drink.

For now, though, the hard part of the brewing process was over, and it seemed to them both that the alewort already smelled delicious. Tika, her troubles forgotten, or at least submerged, sang another verse to "The Song of Elen Waiting":

*Will someone who knows
Where all the time goes
Come and lead me away by the hand,
I know day by day
I'm fading away;
It's more than my heart can stand.*

*It's not that he knew
More than any men do,
But he knew all my heart ever had;
The birds watch and hear
And wait every year,
But all of their songs are sad.*

Otik, resealing another cask, felt a shadow of what Tika heard in the song. "That's pretty" He looked at the worn and time-darkened casks. "We had songs like that when I was a lad, too."

"Like that one?" The girl was appalled. Surely, no one had ever written a song that deep and meaningful before.

"As good or better." He grinned at her. "Some of them even talked about birds."

Birdsong exploded outside, and Otik glanced out a window near the door. "I wouldn't say that all their songs were sad, though. If this weren't autumn, I'd swear the fire swallows were mating."

"You're teasing me again."

"So I am." Otik sniffed the steam from the alewort and gave her a quick affectionate hug. "Wonderful, perceptive young lady, would you help me drain the wort into smaller casks?"

Tika did. It was a pleasant, sunny afternoon; afterward it seemed to them both that they had never felt so much like father and daughter.

The next full moon shone through the thick branches, huge and fresh-risen, when Otik rolled the first of the new casks out. It was barely past sunset, and Otik was acting like a bridegroom.

Some innkeepers held back the first cask, only opening it after second or third rounds. Otik despised that: what better way to feel the full flavor of an ale than taste it all evening, uncut and by itself? It was a risk, he knew. Some inns took years for their reputations to recover from bad batches of brew; even strangers who drank little would shun lodging, judging the service and bed to be as poor as the drinks. Even so, a good house gave its best, and Otik

had never failed to open his new casks with the first mug served after sunset.

A slender man in his twenties, a peddler by the look of his bag, stood in the doorway beating road dust from his clothing. Otik approved silently, but withdrew approval when the tradesman agreeably beat dust from a knight as well — and easily lifted a purse.

Otik coughed loudly. The man in the door looked startled, shrugged, and put back the purse. The knight slapped him on the shoulder and drew him in. "I thank you, sir. Now, when you are in your dotage, you may tell your wondering children how you once polished the armor of Tumber the Mighty."

The tradesman rubbed his shoulder and said politely, "I am sure that when I am in my dotage I shall speak of you often." The knight nodded in satisfaction and sat down. The tradesman turned to Otik. "I was cleaning a spot under his purse and neglected to put it back. Thank you for — hmmm — reminding me."

"My pleasure, sir." Otik added, with emphasis, "I like to keep my customers mindful of such things."

"Oh, I don't think I'll be absentminded again." He was looking back and forth alertly. "Tell me, sir innkeeper —"

"Otik." As always, Otik offered his hand.

"And I am Reger, called Reger the Trader — mostly." He let go of Otik's hand, looked at his own in surprise, and passed Otik's ring back. "Imagine that. I'm forgetful again. And you watching me. . . ." He smiled blandly at Otik.

Otik laughed. "Smoothly done. I take your point, Reger. Instead of watching, I ask your cooperation tonight."

"You'll have it." For the first time, he looked tired. "I've traveled long and hard. A good meal and good ale, that's all I want."

"I'll bring the meal out directly. As for the ale —" Otik shrugged nervously. "Well, I think you'll be pleased."

"I'm sure I will." Reger bowed courteously, then leaned forward. "Tell me, since I imagine you know these folk well: has anyone local complained this fall of poor kitchen goods, little machines that don't do what they are said to, or that break, or that bark the knuckles?"

Otik, mystified, shook his head. "Not one."

Reger straightened again. "In that case," he said more confidently, "do you know any good men or women, even perhaps yourself or your cook, who, troubled with the toil of meal-making, might wish to find their labors light, their peeling paltry, their slicing simple, and all with the amazing, freshly invented, and absolutely sworn-to-save-time —"

He fumbled in his bag.

Otik said bluntly, "I have a labor-saving device. It's called a cook. The cook has a peeling and slicing device. It's called a knife, and it's very sharp. The cook has a bad temper and a long memory. I don't advise selling here, sir."

"Well." Reger pulled his fingers out of the bag and drummed them at the bar. "Perhaps I'll merely rest this night. I could use rest."

Otik sighed. "So could we, sir."

Tika, walking by with too much coy tilt to her head, stumbled. Reger's left arm flashed up and caught the tray,

balancing it without effort. His right caught her elbow "Are you all right?"

Tika blushed. "I'm fine. I caught my foot —" She looked at her dress in dismay. "I stepped on it. It's filthy. I look awful."

"You look lovely." He pulled the tray from her completely. "Far too comely to walk around with a terrible stain, like a patch on a painting."

She blushed as he smiled at her. "You're teasing me."

He winked. "Of course, I am. I think I do it well. Go clean off; I'll take this tray around."

Tika looked questioningly at Otik, who nodded. She curtsied, folding the skirt to hide the dirty streak.

"Thank you." She skipped out.

Otik said, "I'll take the tray."

Reger shook his head. A lock of straight hair fell below his cowl, and he suddenly looked young and stubborn. "I told her I'd do it. Best I keep my word." He glanced back at her, smiling again. "Sweet little thing. I have a sister that age, back home."

Otik warmed to Reger. "Take the potato bowls to the far table. Four plates, four spoons to a table, except for the common table. I'll be by with your meal as you finish, and thanks."

"Why, it is my pleasure." Reger, back to being smooth, hoisted the tray over his shoulder and glided between tables, humming. Otik watched him go.

At the first table two men, drovers by the style of their clothes and the faintly bovine look such men get, dove for the potato bowl as Tumber the Mighty, spoon in air, rehearsed a combat for their benefit.

"And, sirs, picture it if you will: a mage and two men tall and steeped in evil, glowing before me, and me fresh out of a stream, armorless and unclad. Picture the mage frowning and preparing to cast his death-bolt, and picture me, sirs." He straightened. Even in armor, his stomach bulged. "Picture me naked."

"Please," the balding drover muttered, "I'm eating." The other snorted and covered his mouth and nose hastily. Tumber the Mighty took no notice.

"What could a man do?" He looked around as though expecting an answer, apparently from the ceiling beams. "Ah, but what might a hero do?" He thumped the table, bouncing the potato bowl. "I dove." He ducked forward, and both drovers ducked back. "I rolled," He swayed to one side, barely missing Reger who nimbly sidestepped him. "I grabbed my sword, this very sword at my waist, and with bare knuckles and an uncharmed blade, I parried that magic bolt back at him." Tumber folded his arms triumphantly "He died, of course. I named my sword Death-bolt, in honor of that day."

His triumph became discomfort as the drovers, not applauding, looked at him cynically while they chewed in unison. He glanced around for other listeners and noticed a local woman with striking red hair and well-muscled arms who was staring at him, her mouth open. She said, "Where was this?"

"Ah. Where indeed." He spun to her table and sat. "A land so far from here, so strange to you, that if I spoke of it—"

"Do," she said hungrily. "I love talk about strange

places, about heroes and battle and magic. I could listen to it all day if I hadn't my work to do." She raised a well-scrubbed hand awkwardly. "I am Elga, called Elga the Washer," she half-muttered.

He nodded courteously over the hand. "And I am Tumber." He paused for effect. "Called Tumber the Mighty." He made the impression he wanted, and smiled on her. "If you will dine with me, I will give you tales of battle and glory, magic and monsters, journeys and shipwrecks, all of which I have seen with my own eyes." It was quite true. Tumber could read, and he had seen and memorized the best tales.

Elga didn't care whether he was a real hero or not. "Tell me everything. I want to hear it all. I wish I could see it all," she added without bitterness. Her eyes shone more brightly than the highlights in her auburn hair.

While Tumber spoke, a slender woman in her forties moved gracefully to the bar. She wore a shawl and carried a small satchel at her waist. "Am I too late for a meal?" Her voice was clear and cultured.

Otik, who had been judging her by the simplicity and travel stains of her clothes, said hastily, "No, lady. There are potatoes and venison and cider and —"

"It smells lovely." She smiled. "And do call me Hillae, which is my name."

Tika stared in awe at the woman's hair. It flowed nearly to her waist and was jet black with a single gray streak to one side. Tika said, "Inns serve late on full-moon nights. People travel longer. I'd think you'd know that, from the road."

Hillae laughed. "So I look road-worn? No, don't blush; I *have* traveled for years, but customs differ." Tika nodded and backed away. The woman turned again to Otik. "I would love a meal."

"Certainly." Otik hesitated, glancing at the drovers and at an arriving stranger with an eye-patch. "If you wish, I could serve your dinner in a private room, Hillae."

She shook her head. "No such luxuries for me now." She looked Otik in the eye and said frankly, "And I have eaten more meals alone than I care to."

Otik smiled back at her now, suddenly an equal. "I know what you mean, ma'am. I'll seat you in a bright corner; you'll not lack for company."

"Thank you." Hillae looked back at Tika, who was shyly watching the stranger with the eye-patch. He winked at the girl, and she looked away. "The barmaid is lovely. Your daughter?"

"Foster daughter." Otik added suddenly, "If you know much about young women and romance, ma'am, you might have a word with her. If you don't mind, I mean. She's got a broken heart every week, these past few months. I don't know what to say to her; maybe you —" He spread his hands helplessly.

"She'll learn about broken hearts fast enough without my help. They grow up fast at that age." She patted Otik's hand, though Otik was years her senior. "But send her over when she's free. I'd love the company. As you knew." Hillae glided away, and Otik, for all he felt foolish, was glad he had asked her.

Now the locals were drifting in, for a night of gossip and warmth after their meals at home. First to come were

the red-haired, gangly Patrig and his parents. Otik nodded to them. "Frankel. Sareh. Sorry, Patrig; no singers tonight."

"Are you sure?" he croaked. His voice, changing, hadn't come in right yet.

Patrig's mother leaned forward. "He talks all the time about the singers he's heard here. He loves music so."

"Loves it from afar," Frankel said, then chuckled as he mussed Patrig's hair. "Can't sing a note himself."

Patrig ducked and muttered, and the three of them went to sit down. On the way the young man passed Lorie, newly arriving, who flashed her hair at him as she spun away.

A voice at Otik's elbow crackled, "Music and flirtation. All young folk want now is music and flirtation. It's not like the old days."

Otik nodded respectfully to Kugel the Elder. "I imagine not, sir. Though I did like a dance myself, in my younger days."

Kugel scowled. "I mean long before then, young man. Back when life was simple and dignified, and there wasn't all this shouting about romance."

"I'm sure, sir. There's a seat waiting for you by the fire. Do you need any help?"

Kugel's wife, a bird of a woman, stepped from behind him. "I'm all the help he's ever needed — though the goddesses know he's needed all of that."

Kugel waved an angry hand at her, but let himself be guided around a huge farmer, who tipped a hat to him reverently but put it back on and drew up a chair not far from Elga and the knight. Otik returned to his work.

Though a few folk stopped for meals at noon, it wasn't until dusk on normal days and well after moonrise that the Inn attracted many weary travelers and locals. Few would waste the light, and fewer still were so desperate to reach destinations that they would travel late. With their meals Otik served hot cider and the old ale, warm spiced potatoes and, by request only, a venison "that warmed winter hearts," as he said. Outside there were already thin patches of ice on the brooks, and the trees were leafless. Early in the evening most of the venison was gone. Otik could scarcely remember an evening when the inn was so busy and full.

A stranger with an eye-patch, looking more battered than rough, approached the bar. "Ale." He looked at the mugs, then with more respect at the polished tankards on their pegs behind the bar. "Tankard."

"A moment, sir." Otik gestured to Tika, who passed him the tap. He held it and closed his eyes, moving his lips, then pushed it against the side of the cask and hammered it home through the sealer with one sure stroke.

The stranger spun his coin meaningfully, but Otik only smiled. "Put your coin away, sir. The first draw of a new batch is always my gift."

"Thank you kindly." With his good eye, the stranger stared hungrily at the foaming outpouring as Otik turned the tap. "Looks good, it does." He smiled at Tika, who edged behind Otik.

With a polished stick Otik cleared the foam from the tankard. His heart rose as he saw the rich nut-brownness

of the ale. Proof was in tasting — which Otik never did until his last guest had tried the new batch — but this ale was rich, eye-catching, as lovely as the gleaming wood of the inn itself. “You’re right, sir. Looks good.” He sniffed it and put an arm around Tika as he felt a wave of affection. “Tika and I made this ourselves, sir. We’d like your opinion.”

The stranger took the tankard too hastily, then tried to compensate by judiciously staring at it, smelling it, holding it up to the stained glass as though moonlight could help him see through pewter. Finally, he tipped it up, steeply enough to be staring into his own beer as he drank. He froze there and said nothing, his throat quavering.

Otik froze with him. Ah, gods, was the man choking? Was this Otik’s first bad batch?

The one-eyed man slammed his empty tankard down, foam ringing a wide, happy smile. “I love it.”

The other patrons applauded. Otik had not even known they were watching; he waved to them and began drawing off mug after mug after tankard after tankard. Soon he was circulating among a talkative, appreciative, friendly crowd. On the first pass he set ale in front of Tumber the Mighty and in front of Elga the Washer, in front of the bulky farmer (whose name was Mort), and in front of Reger.

The trader was tired and dusty, and looked at his ale longingly. Still, Reger kept to his own tradition of eyeing all the other patrons before drinking. Sometimes a former customer of his was nearby. Once, after nodding absently to a man he should have known, he had been knocked from his chair by a cropper wielding an apple squeezer that worked well as a bludgeon. Since Reger occasionally promised more than his trade goods could deliver, it was better to see such folk before they saw him.

The people of Solace, a pretty rustic bunch, were all he saw. He looked at Farmer Mort drinking in the corner near the door, at the scrawny Patrig near his parents at the central table, and last and appreciatively at Elga, the muscled auburn woman at the next table. He thought, briefly, of going over to her, perhaps buying her ale.

On the other hand, Tumber the Mighty was already speaking to her, and she clearly loved his stories, if not him. Besides, she looked to have some anger in her, and as a tradesman, Reger had learned, young as he was, to look for that in people. It didn’t look like a good time to interrupt her.

He shrugged. Maybe later. Reger reached for his tankard —

And was shoved back in his chair by a hand in the breastbone. It was the burly farmer, and he was glaring down at him. “None of that.”

“None of what?” He squinted at the big man, who still had farm boots on. From his muscles, Mort looked to juggle cows for a living.

The farmer ignored the question. “Who do you think you are?”

“Who do you think I am?” Reger asked cautiously

“Don’t wise-mouth. I hate that. I hate it as much as I love her. Stop looking at my woman that way.” Mort glanced, pulled almost helplessly, back toward the woman

at the next table, Elga the well-muscled Washer.

“Your woman?” Reger looked back at her. “A moment ago you weren’t even with her.”

“Well, I love her. I love her more than anything, and you can’t look at her that way.”

“I wasn’t looking at her.” The tradesman fingered the short club at his waist. Some nights were for fighting, some weren’t; surely, this one wasn’t, much as Reger loved a good fight. “My friend, you’re only reading your own affection for her into all of us. Surely, you can’t think that I would interfere between you and a woman you’ve known for — how long did you say you’d known her?”

“Forever and ever.” Mort shook his head wonderingly. “I’ve known her since I was a little hopper, coming in with Dad’s cattle and stopping to get my dress clothes cleaned at her mother’s shop before her. Why, I’ve even had this very shirt cleaned by her. Those hands have washed dirt and dung out of this —” He fingered the material, looking as though he might kiss it.

“Nice of her. How long have you loved her?”

“I don’t know. A while, anyway.” He scratched his head. “I just noticed after I finished my beer, see. That I loved her, I mean.”

“Exactly. And you only just found out that you loved her, even though you’ve known her forever and — excuse me — you seem a discerning gentlemen.” Reger winked in a friendly manner. “Perhaps she’s an acquired taste.”

“Are you saying she’s ugly?” The farmer knotted a huge fist, product of a hand plow, and waved it in the tradesman’s face. “I won’t have that now. She’s the woman I love, and she’s the most beautiful — the loveliest —”

Drunk, then. The tradesman sighed. “Look, just tell me what you want me to say and I’ll say it. There’s no need to be angry.” He took a deep pull from his ale; no sense waiting until this lout spilled it.

Mort shook his shoulder. “Don’t ignore me, and don’t make fun of her. Do you want to fight?”

Reger put his tankard down, and the light in his eyes was strange and bright. “I wouldn’t make fun of the most beautiful woman in the world.”

The farmer squinted piggily at him. “You said you didn’t love her.”

“I lied.” Reger added earnestly, “I do, you know.” He took another drink.

“Here now!” The farmer shook him again. “Don’t you do it to me.” He repeated, “Do you want to fight?”

Reger set down the empty tankard and beamed at the auburn Elga. There was a high buzzing in his ears. “A fight?” He smiled happily, and reached for his club. “I love fighting.”

The first blow caught the slack-jawed farmer in the stomach. Reger dusted his hands, bowed to one and all, and stood gaping at Elga until the farmer, rising, caught him on the chin and sent him backward into the table.

Otik saw their table fall over, but there was no time to do anything. Brawling was to be suffered, now and then, but something even more mysterious was afoot. It seemed as if the entire room was humming with mischief. And those who weren’t busy fighting were . . . well, courting and sparking.

Generally, on his rounds, Otik would tactfully bump

any couple that was getting too affectionate for the comfort of his other customers. It didn't happen often. Tonight he was moving from couple to couple almost at a run, and some of them he had to pull apart. Everyone seemed to be edging into the private corners created by the irregular trunk. What was wrong with these people?

He recoiled from the last pair with shock. Kugel the Elder, forced from the arms of his wife, glared up at him and hissed through the gaps where his teeth had once been. "Leave us alone, boy."

Otik backed away, appalled. Kugel was the oldest man in Solace. And to Otik, the fact that Kugel was embracing his own wife only made it worse. *What was wrong with everybody?*

He touched Tika's elbow. "Be freer with the ale. It may be the moon, or something in the air, but we'd best make this bunch sleepy." Tika, clearly upset by the goings-on around her, nodded and fairly sprinted toward the bar and the new casks.

In the center of the room, Patrig hopped clumsily onto the common table. He had a slopping tankard in hand and waved it dangerously over people's heads. They clapped and ducked, stealing kisses from each other as they nearly bumped heads. Sareh stopped embracing her husband long enough to say, "Patrig, get down; you could get hurt."

He ignored his mother, spread his arms, and sang passionately with little tune:

*No one can love –
Quite like my love –
Because her love –
Is all I love –*

He coughed and added:

*And in her love –
I find my love –
And then her love –
Is just like love –*

He went on for twenty lines, sipping ale after each line. Otik felt the boy was getting undue applause for his efforts; apparently, his theme had a lot of appeal tonight. Loriel, the young woman with whom Tika had fought, was gaping up at Patrig as though she was seeing the full moon for the first time. Her own mug was empty. Rian, of the seven gray hairs, was temporarily forgotten.

Finally, too excited to sing, Patrig threw up his arms, shouted, "Love, love, live," and crashed off the end of the table. Otik made sure he wasn't hurt or dead, then ran to a corner table where two drovers, swearing fealty to each other, were strangling a stranger.

The raven-haired Hillae was gazing into her half-empty mug thoughtfully. "I wonder about her," Tika said dreamily to the frenzied Otik, who wasn't listening. "She is so beautiful, and perhaps wise. She has gone places. Done things. She has lived a life already. And who knows what secrets she might impart to me, if only we were friends."

Tika moved forward to refill her mug, and Hillae took another sip, set it down, and said aloud, but mostly to herself, "Farin would be thirty-three now. Gods rest him, a body like oak, and it still fell easily enough to fever." There were tears in her eyes. Tika retreated.

Meanwhile, Otik was refilling the mug of Elga the Washer, who was completely absorbed in Tumber's stories. The knight had drunk vast quantities of ale and seemed most in love with himself; with every second breath, he





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proclaimed his romantic and military prowess, and his adventures grew more outrageous. She didn't seem to notice, any more than she noticed the wobbly attentions of Reger or the farmer whenever they popped up to proclaim their love of her before smashing each other down again.

Elga stared, elbow in hand, at the knight. When her mug was full, she tossed the ale down her throat and threw the empty mug sideways into Tumber's forehead. He didn't seem to notice, just went on describing an improbable epic of love and battle involving an opposing army, two warrior maids, a sea serpent, and a lute.

Elga stood full upright, threw her head back, and shouted, "Gods, goddesses, men, and women, I am sick of laundry, cooking, children, and trees!"

Someone shouted approval, and she smashed her fist on the table. "Show me steel. Show me armor. Show me a battle, and something worth fighting for, and never stand between me and those things. I love adventure. I lust for glory. I crave —"

"And you shall have it," Tumber slurred. "All of it and more, in my great person. Come, queen of my battles, and worship my greatness. Thrill to watch my adventures. Glory in my talents, my prowess, my —"

"My god." Heads turned; Elga was no soft speaker. "*Your battles? Your greatness? Your adventure?*" Tumber almost cringed. "I'll have none of that. *My battles, my conquest, my wars.* Give me that!"

He gaped at her. She shoved him backward, hit his exposed jaw with her left fist, and caught his sword as he sprawled. She waved it above her head. "Now let all the world forget Elga the Washer and beware Elga the Warrior. I leave Solace, to seek the combat, the adventure, and the glory I love!"

"You can't take my sword," Tumber said from the floor. "It's my honor. It's my only battle companion — before you, of course. It's my *living*."

He wavered. "It's borrowed," he finished miserably as he rose.

"Borrowed?" She hefted it, spun it with a supple wrist, pointed it at him.

He put his arms up. "Well, yes. From a knight in financial straits. But I really have used it a little." He added desperately, "Come, love, and we'll seek glory together. Really, I'll let you use it some, if you'll just give it back —"

She pulled the sword away as he reached. "Borrowed, is it? Now it's twice borrowed." She shouted, in a voice that made the tankards vibrate, "Off to fortune and glory!" A few lovers cheered her between kisses. Otik moved to block her exit, but Elga swung the stolen sword menacingly in the doorway. Otik ducked aside, and she was gone.

Tumber the Mighty scuttled past Otik, throwing coins at him. "For her drinks and mine. Really, I don't know what got into her. Wonderful girl, actually; she loved my stories almost as much as I do. Wait, love!" he called down the stairs, and dashed out of sight, knocking Otik sideways.

Otik nearly backed into a raised arm; a middle-aged, peasant couple were waving arms at each other, their eyes locked. "Did you or did you not look at her with pure desire, you great wobble-cheeked fool?" asked the

woman.

"Anyone would," the man answered, loud enough to be heard several trees over. "Especially if he were married to a wretched mass of gripes and dimples like you, cow. And you're one to talk, aren't you — ogling that skinny little sly-looking traveler back —" He turned to point at Reger, wavering when all he could see was an occasional flailing fist or arm. "Back there, somewhere. Tramp."

"Pig." They grabbed each other's throats and vanished under the table.

Tika watched, hand to her mouth. Grunts and heavy breathing emerged from under the table. Otik wondered, trotting past to the next crisis, if the two were still fighting, or. . . ?

Tika rushed by him, nearly spilling ale from the pitcher. Otik grabbed her arm as she passed. "Did you give them full-strength ale?"

At first he thought he had grabbed her too hard, then he realized that her tears were from panic. "I did. Strong as can be, straight from the new kegs. But they all get worse, not better. They're not even sleepy."

"Impossible." Otik sniffed at the ale. So did Tika. "Then what's happening?" wondered Otik.

From just the sniffing, Tika's eyes were already bright and restless. Otik knew the answer almost as soon as he had asked the question.

"Moonwick." Otik remembered speaking of magic, and he remembered leaving the kender alone with the alewort. "The empty purse he dropped." A love potion! "If that damned thief-trickster ever returns —"

Just in time he saw the man with the eye-patch raise his tankard, staring directly at Tika. Her eyes leveled in return. Otik gave a start and shoved her hastily behind the bar, setting a barrel in her place. The man licked his lips and came forward, tankard in hand. At the time, setting out the barrel seemed a clever feint, but it opened unforeseen floodgates. Despite Otik's protest — "I'm sorry, there seems to be something wrong with the ale" — the stranger methodically rolled out every last cask. The inn guests cheered, looking up briefly from their loving and fighting. And the ale continued to pour.

After that, things became confused. The drovers had started several small fights, wandering off and losing interest between drinking rounds, then embracing each other passionately before starting up again. Patrig and Lorie were dancing in the middle of the room. Patrig's mother and father were kissing against the tree trunk. Hillae had disappeared somewhere, and Reger was riding the farmer horseback in circles around the room. Their whoops and cries were indistinguishable from whatever was going on over there, and there, in the shadows.

Tika said, "Can ale do all that?" She looked interestedly at the mug on her tray. "Otik, what if I —"

"No."

"But it looks like so much —"

"No. It looks like too much, that's what it does." Otik pulled her away from a line of dancing old men and women.

"But if Lorie can —"

"No, no, and no. You're not Lorie." Otik made a decision. "Here's your cloak. Wear it. Here's mine; sleep in

it. Find a place, go, and don't come back to the inn tonight."

"But you can't manage without me."

Otik gestured at room frenzied with activity. "I can't manage *with* you. Go."

"But where will I sleep?"

"Anywhere. Outside. Someplace safe. Go, child." He cleared her way to the door, pulling her with one hand.

As she stepped into the night, she said in a hurt voice, "But why?"

Otik stopped dead. "Well, we'll talk about that later. Go, child. I'm sorry."

He tried to kiss her good night. Tika, angry, ducked and ran. "I want a place of my own!" she cried. Otik stared after her, then closed the door and tried to get back to the fire.

The best he could do was edge to the bar. The dancers and fighters had split into smaller but more boisterous groups, shouting and singing to each other. Otik, unable even to feed the fire, watched helplessly as the bodies became struggling silhouettes, the silhouettes coupled shadows, the shadows a noisy dark. That night the inn was full of joyous and angry voices, but all he could see, by a single candle held near the mirror, was his own face, alone.

The next morning Otik stepped dazedly over broken mugs and intertwined bodies. Most of the benches lay on their sides, one completely turned over. It was like a battlefield, he thought, but for the life of him he couldn't tell who won. There were bodies on bodies, and clothing hung like banners over chairs, and outflung arms and wayward legs sticking from under the few pieces of upright furniture. Tankards lay on their sides everywhere, and everywhere pieces of pottery rocked on the floor as people snored or groaned.

The fire was nearly out. Not even during the worst nights of Haggard Winter had that happened. Otik put tinder on the last embers, blew them into flame, added splinters, and laid the legs of a broken chair on.

He moved the skillet as quietly as possible, but inevitably the eggs sizzled in the grease. Someone whimpered. Otik tactfully pulled the pan from the fire.

Instead he tiptoed around, gathering dented tankards, pottery shards, and a few stray knives and daggers. A haggard young stranger grabbed his ankle and pleaded for water. When Otik returned, the man was asleep, his arm wrapped protectively around the raven-tressed Hillae. Instead of making him look protective, it made him seem even younger. She smiled in her sleep and stroked his hair.

The steps thudded too loudly; someone was stamping up them. Otik heard more whimpers. The front door boomed against the wall, and Tika, her hair pulled primly back, stepped through and looked disapprovingly at the debris and tangled bodies. "Shall we clean up?" she said too loudly.

Otik winced as the others cringed around her. "In a while. Would you go fetch water? We'll need more than the cistern holds, I'm afraid."

"If you really need it." She slammed the inn door. The thump of her tread down the stairs shook the floor.

"Can't we kill her?" Reger the trader groaned. His right arm was wrapped around both his ears, and his head was cradled on the sleeping farmer's chest. A few weak voices croaked encouragement.

"Even think that again," Otik said quietly, "and I will bang two pots together."

It was quiet after that.

Gradually, the bodies disentwined. A few rose, shakily. Hillae approached the bar with dignity and passed some coins. "Thank you," she said quietly. "Not the evening I'd planned, but interesting enough, I suppose."

"Not the evening I'd planned either," Otik agreed. "Will you be all right then?"

"Tired." She pulled her hair back over her shoulders. "It's time I was back home. I have a bird, you know, and it needs feeding."

"Oh, a caged bird, then." Otik realized he wasn't at his sharpest. "Songbird?"

"Lovebird. The mate is dead. You know, I really ought to set it free." She smiled suddenly. "Good day." She bent quietly over, kissed the cheek of her sleeping partner, and walked silently and gracefully out.

Tika struggled back in, knocking buckets against the doorframe. A few patrons flinched, but glared at Otik through red-rimmed eyes and said nothing.

He took the water from her. "Thank you. Now go tell Mikel Claymaker that I need fifty mugs." He passed her a handful of coins. "There's my earnest for the order."

She stared at the money. Otik was as casual with his coin today as he was with his help. "Shouldn't I stay here?" she said loudly. "You'll need someone to mop the floor —" She stamped on it to shake the dust for emphasis.

"This is how you can best help me," he said softly. She looked puzzled, but nodded.

A body detached itself from the chair on which it had been draped like a homemade doll. "Tika —"

"Loriel?" Tika couldn't believe it. "Your hair looks like a bird's nest." She added, "Sea birds. Sloppy one."

"It does?" Loriel put a hand up, then dropped it. "No matter. Tika, the most exciting thing. Patrig told me last night that he likes me. He said so again this morning."

"Patrig?" Tika looked around. A pair of familiar boots stuck out from under the main table, toes spread. "Loriel, he spoke this morning?"

"For a while. Then he fell back asleep." Her eyes shone. "He sang so beautifully last night —"

"I remember," Tika said flatly. She couldn't imagine anyone admiring his singing, and Loriel was musical. "Walk with me, and tell me about it."

They ran down the stairs together.

After that, painfully, the patrons gathered their belongings — in some cases their clothes — and paid up. Some had to walk quite a distance to find everything. Purses and buskins and jerkins lay throughout the room, and knapsacks hung from all points and pegs — one, incredibly, from a loose side-peg in a ceiling cross beam. For a while Otik watched, attempting to prevent thievery. Eventually, he gave up.

Reger the Trader slapped the bar with a snake-embossed foreign coin and said, "This will cover my lodg-

ings, and could I buy a marketing supply of that ale? In this weather it would keep for the road —”

Otik bit the coin and rejected it, dropping it with a dull clank. “Not for sale.”

“Oh. Yes, well —” Reger fumbled for real money. “If you change your mind, I’ll be back. There.” He counted the change, then added a copper. “And give breakfast to my friend there. He may not feel too well.” He gestured at the farmer, who had a huge lump behind his right ear.

“I see that. Good day, sir.” Otik watched with approval as Reger took the stairs lightly and quickly. On instinct, as when a kender left, he checked the spoons. Some were missing.

Patrig woke healthy and whole, as the young will, and left singing — badly. He asked after Loriel on his way out. Kugel the Elder and his wife tiptoed out, bickering, hand in hand. They turned in the door and frowned disapprovingly at the other couples.

The couple that had fought, or whatever, under the tables, left separately. A man whom Otik had barely noticed the night before paid for a room — “so that my friend can sleep if she wishes.” When Otik asked when his friend wished to wake up, he blushed and said, “Oh, don’t wake her. Not for half a day. Longer, in fact.” Otik noticed, as innkeepers will, the circular groove on the man’s third finger, where he usually wore a ring.

The rest were sitting up, looking around embarrassedly, testing their heads and tongues. Otik stepped to the center of the common room and said diffidently, “If the company believes it is ready for breakfast —” he looked through the stained glass to the long-risen sun — “or early lunch —” He nodded at the murmur of assent and put the skillet of eggs back on the fire. At the kitchen door he called to Riga the cook for potatoes, but not too loudly.

By midmorning he had assessed the night’s damage and its profit. After re-hammering the tankards and replacing the mugs, he would still have the greatest profit he had made from one night, and not half the lodgings paid up yet. He lifted the pile of coins. It took two hands, and the coins shone in the light from a broken rose window pane.

All the same, when the man with the eye-patch croaked that he wanted a farewell mug “to guard against road dust,” Otik laid hands on the final keg and said firmly, “No, sir. I will never sell this ale full strength again.” He added, “You may have a mug of the regular stock.”

The man grunted. “All right. Not that I blame you. But it’s a shame and a crime, if you intend to water that batch. How can you water ale and not kill the flavor?”

He drained the mug and staggered out. Otik marveled that such a seasoned drinker didn’t know the secret of watering ale. You watered ale with ale, of course.

He looked back at his last cask of the only magical brew he had ever made and, gods willing, the only batch he ever would.

He took his corkscrew in one hand and the pitcher in the other, and he carried the funnel looped by the handle over his belt. Each cask, one by one, he unstopped, tapped a pint to make room, and poured in a pint of the

new ale. It took most of the morning, and almost all of his last fresh cask.

When he finished at midday, every last barrel was forty or fifty parts ale to one part liquid love, and he had one-half pint of the new ale left. He was sweating, and his biceps ached from drawing stoppers and pounding them back. He slumped on the stool back of the bar and turned around to look at the casks.

The storeroom was floor to ceiling with barrels. For as long as the barrels lasted, the Inn of the Last Home would hardly have a fight or a grudge or a broken heart.

Otik smiled, but he was too tired to maintain it. He wiped his hands on the bar rag and said hoarsely, “I could use a drink.”

The last half-pint sat on the bar, droplets coursing down its sides. Circular ripples pulsed across it as the wind moved the tree branches below the floor.

He could offer it to any woman in the world, and she would love him. He could have a goddess, a young girl, or a plump helpmate his own age who would steal the covers and tease him about his weight and mull cider for him on the cold late nights. All these years, and he had barely had time to feel lonely.

All these years.

Otik looked around the Inn of the Last Home. He had grown up polishing this bar and scrubbing that uneven, age-smoothed floor. Most of the folk here were friends or strangers whom he tried to make welcome. He heard the echo of himself saying to Tika, “In all the world no place else can ever be home for them.”

He smiled around at the wood, at the stained glass, at the friends he had, and at the friends he hadn’t met yet. He raised his glass. “Your health, ladies and gentlemen.”

He drank it in one pull.

Ω

Nick O'Donohoe's short story, "Love and Ale," is one of several short stories about life on Krynn appearing in the new anthology, DRAGONLANCE® TALES. The first volume, The Magic of Krynn deals with various aspects of magic in the DRAGONLANCE world from the comic to the serious and even the bizarre. Of particular interest to fans will be the novella by Margaret Weis and Tracy Hickman, "The Legacy," a new story about the powerful archmage, Raistlin.

The Magic of Krynn is the first of three DRAGONLANCE TALES. The second will feature the minor races, Kender, Gnomes, and Gully Dwarves and the third will deal with Love and War. Readers of the DRAGONLANCE saga will find old friends featured in these short stories as well as many new and different characters. Those who have not yet ventured into the world of Krynn will discover that these stories are interesting and entertaining introductions. We look forward to bringing you more selections in the pages of DRAGON magazine. DRAGONLANCE TALES, The Magic of Krynn, is scheduled for release in May, 1987.

The Marvel[®]-Phile



The return of Ms. Marvel[®]

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by Jeff Grubb

I tell you. You miss a few installments, and everyone writes in. . . .

I realize I've been remiss in these entries into the Marvel Universe as of late, and I have been both surprised and pleased by the letters requesting (nay, demanding) this column's return. Thanks to all and sundry, but I must assure you that it was no Latverian-conceived plot to keep me from these pages, but rather other obligations and work on new products (which have been mentioned elsewhere in the pages of this magazine and need no further huckstering here).

About a month ago, Roger and I talked about getting together to do the Unlimited Class Wrestling Federation for the April Fool's issue. It seemed an April Foolish kinda thing to do. Any wrestling organization that would let the Thing and the Beyonder into the same state (let alone the same ring) seemed ripe for lampooning. The trouble is, amidst all this wrestling-mania, there were a few very good, very serious characters and interesting things that developed: Specifically, Ms. Marvel — the NEW Ms. Marvel — and the augmentation process, which provides an entirely new breed of thug for heroes to battle.

For those who arrived late, the OLD Ms. Marvel was Carol Danvers — newshound, spy, and NASA security chief — who gained superhuman powers from the Kree Captain Marvel (not to be confused with the NEW Captain Marvel, leader of the Avengers). Carol lost her powers and her memory to Rogue of the X-Men (when Rogue was still a villainess), but was further modified by the alien Brood into her present incarnation as Binary. She has since forsaken Earth and is hanging out with Corsair (Cyclops's dad) and the Starjammers.

It's interesting to grab one aspect in the Marvel Universe and see how many links can be made with the rest of the Universe.

Anyway, that's the OLD Ms. Marvel. Who is this NEW Ms. Marvel?

Would you believe she's a member of the Fantastic Four?

MS. MARVEL™

Sharon Ventura™

F	RM (30)	Health: 150
A	RM (30)	
S	IN (40)	Karma: 40
E	AM (50)	
R	GD (10)	Resources: GD
I	EX (20)	
P	GD (10)	Popularity: 10

KNOWN POWERS:

Body Armor: The enhancement process gives Ms. Marvel Typical protection from physical damage.

Speed: Due to the enhancement process, Ms. Marvel can move 3 areas/round for an hour before suffering the effects of exhaustion.

TALENTS: Ms. Marvel has Martial Arts A, B, D, and E, and is skilled as a stunt-woman, scuba diver, and motorcycle daredevil.

CONTACTS: Ms. Marvel tends to be a loner. She retains good contacts with various members of the Unlimited Class Wrestling Federation, though the organization itself (in particular the Power Broker) is a sworn enemy. Sharon also has the friendship of Ben Grimm, the Thing, who has a crush on her.

SHARON'S STORY: Sharon Ventura is a woman driven to be the best in whatever she attempts. The only daughter of a U.S. Army officer, she was continually driven to live up to his high expectations and was cruelly rejected when she failed. Father and daughter finally split when Sharon, enrolled in military academy, was expelled for refusing to testify against a fellow classmate. Sharon and her father never reconciled, and General Ventura died a year later of a heart attack.

Following the death of her father, Sharon began to seek out dangerous sports and occupations, seeking to master them and in doing so prove to herself her own worth. She soon developed a reputation as a lion-tamer, scuba diver, motorcycle performer, mountain climber, and stuntwoman. Eventually, she found work as a member of the Thunderiders, a group of mutant motorcycle stuntmen.

Sharon was with the Thunderiders when many heroes of Earth were kidnapped by the Beyonder and forced to participate in the first Secret Wars. Ben Grimm of the Fantastic Four remained behind on the Battleplanet created by the Beyonder, where he met his "dream woman" — a woman who greatly resembled Sharon. Upon his return to Earth, Ben encountered Sharon and fell for her immediately, an affection that Sharon did not return to the same degree.

Sharon and Ben both drifted into the Unlimited Class Wrestling Federation, a sports group which featured matches between super-powered and augmented individuals. Sharon was approached by agents of the Power Broker, who — through his scientist, Karl Malus — was augmenting a number of individuals for both private and personal gain.

Sharon Ventura underwent part of the process, but, feeling that artificial enhancement was cheating, escaped before the full treatment was applied. What was not known to Ventura at the time was that the initial stages of the treatment were already completed, and the final stages of the "treatment" involved the administration of an addictive drug, which the Power Broker used to keep his agents in line.

Now enhanced by Malus's system, and without the need for the drug, Ms. Marvel took the stage-name of Ms. Marvel and joined the UCWF's female contingent, The Grapplers. The Power Broker sent his own agents to retrieve her, and Sharon was finally captured after several failed attempts and returned to Malus's lab. Both she and another "traitor" to the Power Broker, Demolition Dunphy (also known as D-Man, Captain America's partner) were placed in the enhancement device as involuntary experimental subjects. D-Man and Ms. Marvel were rescued by Captain America. Insane with pain, D-Man gained strength over and above his enhanced level for a short time before collapsing of a heart attack, but the effects the experiment had on Ms. Marvel (if any) have not yet been revealed.

Following her release from the hospital, Ms. Marvel was offered a position in the Fantastic Four, to fill one of the two slots left vacant by the retirement of Reed and Sue Richards. The new team consists of Team Leader Ben Grimm, Johnny Storm (the Human Torch), Crystal the Inhuman (previously described in DRAGON® issue #114), and Ms. Marvel.

The augmentation process

The process of developing super-powered agents and soldiers has been a desire of many organizations since World War II, but — with the exception of a few, such as the Super-Soldier Project — most experiments of this type have ended in disaster. The Power Broker's augmentation process is the most recent and most successful of these processes.

To develop the process, the Power Broker has made use of the talents of the criminal scientist Karl Malus, whose previous successes included the creation of the criminal Goliath and the Armadillo (see DRAGON issue #103). Funded by grants from secret illegal operations within the U.S. Government and by outside aid from groups such as the UCWF Malus made several prototypes of his equipment before arriving at his present design.

The augmentation process modifies the test subject's Strength, Agility, and Endurance, increasing each to various degrees according to the test subject's normal metabolism. Given normal human test subjects, the success rate is 50% — failure indicates disaster. Using the Augmentation Process Results table, roll separately for each ability to determine the number of ranks that the ability is increased. Such enhancements will always have at least the minimum value listed, and each will never be greater than the maximum listed rank. For Advanced Set characters, abilities so raised are placed at the lowest possible rank number for that rank.

Health is adjusted to the new levels. As previously noted, there is a 50% chance of failure for normal humans (01-50 indicates

success). This failure usually results in a gross mutation of the body, and the reduction of abilities as follows:

Psyche is reduced by as many ranks as Strength is increased;

Intuition is reduced by as many ranks as Agility is increased; and,

Reason is reduced by as many ranks as Endurance is increased.

Reduction of any of these abilities down to the Feeble level leaves the test subject a mindless brute. Player characters thus become NPCs controlled by the Judge.

Karl Malus disposed of his lab failures by putting them in the sewers beneath Los Angeles. A large number of them still live there, though some have been rescued by the Shroud and his criminal Night Shift. Typical stats for such creatures follow:

F	TY (6)	Health: 96
A	RM (30)	
S	RM (30)	Karma: 6
E	RM (30)	
R	FB (2)	Resources: None
I	FB (2)	
P	FB (2)	Popularity: 0

Typical successful "Augments" (such as super-powered wrestlers or augmented soldiers) have the following stats:

F	GD (10)	Health: 100
A	RM (30)	
S	RM (30)	Karma: 26
E	RM (30)	
R	TY (6)	Resources: Gd
I	GD (10)	
P	GD (10)	Popularity: 10

There may be literally hundreds of augmented individuals in the world at present, and as many failures in the sewers beneath Los Angeles.

Malus's process was apparently a three-stage process. Captain America underwent the first part briefly, and Ms. Marvel underwent the first and second stages.

First Stage: Initial Augmentation. The subject's cells are bombarded and enhanced. At this point, success is determined. Success grants the levels rolled on the Augmentation Results Table for 1-100 hours. Failure results in the immediate effects listed above (including the RIP changes), which are permanent.

Second Stage: Fixing the Augmentation. For beneficial augmentations, this makes the change permanent.

Third Stage: Addiction. Used in connection with the wrestler-augmentation program for the Unlimited Class Wrestling Federation, the target subject is injected with a highly addictive drug, which the Power Broker provides to keep a close rein on his workers. It is possible to break the hold of the drug (as explained in DRAGON issue #91, page 78); D-Man and the other wrestlers did so after the Power Broker's initial plans were exposed by Ms. Marvel and the Thing.

The above effects are noted only for



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Augmentation Process Results (roll for Agility, Strength, and Endurance)

Dice roll	Augmentation effect	Minimum rank value	Maximum rank value
01-50	+1 Rank	GD (10)	RM (30)
51-70	+2 Ranks	EX (20)	IN (40)
71-99	+3 Ranks	RM (30)	AM (50)
00	+4 Ranks	IN (40)	MN (75)

"normal" humans, and the effects on mutants and mutated humans are as yet not fully investigated (though Malus is probably champing at the bit for subjects). Captain America was enhanced by the process temporarily, but he did not choose to finish the process.

As a rule of thumb, use the following randomly determined rates for determining success or failure of the augmentation process on unusual subjects:

Mutated Humans (including those already augmented by the process): 52-70% (50 +2d10) chance of failure;

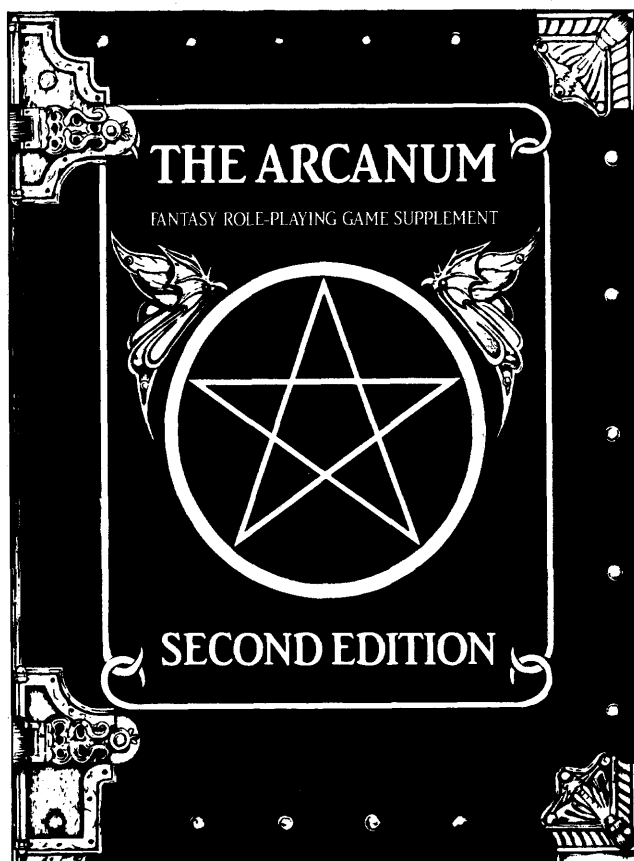
Mutants: 10-60% chance of failure;

Aliens: 1-100% chance of failure (per species); and,

Robots: No effect, unless the robot's construction closely parallels human tissue, in which case there is a 1-100% chance of failure (per individual).

Judges may use augmented thugs for their own adventures, but keep in mind that heroes will have a tendency to seek out those who create such individuals and stop them. The Power Broker, who is in reality a criminal named Curtiss Jackson, is currently free on bond and awaiting trial, but is still in the business of augmenting humans.

Ω



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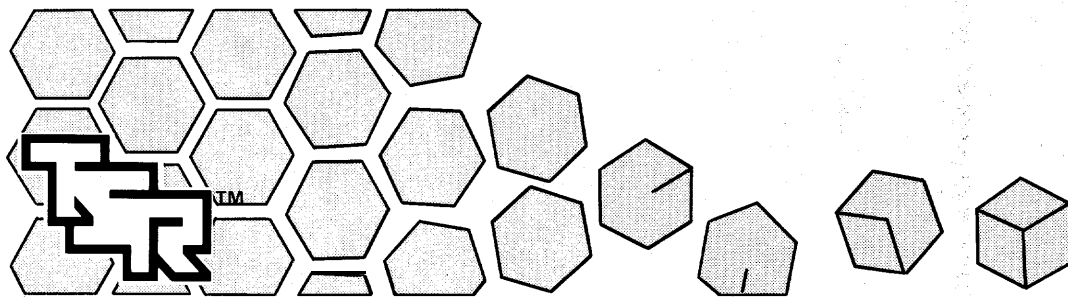
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The Role of Books



Samurai, anachronists, Merovingen, and Wild Cards

by John C. Bunnell

THE FOLK OF THE AIR

Peter S. Beagle

Del Rey 0-345-33782-4 \$16.95

Calling *The Folk of the Air* a fantasy novel is like describing Buckingham Palace as "a nice big house in the city." Peter Beagle's book just isn't in the same league as most current science fiction and fantasy. What he has created might almost be called a state of mind rather than a novel.

On the surface, the story appears very simple. Joe Farrell's latest change of scene

has taken him back to the California town where he went to college, where he moves in with an old college friend, renews a long-dormant romance, and becomes involved with an organization of medieval anachronists.

There are, of course, complications, but they are obstacles more of the mind than of anything else. Sia, the old woman with whom Joe's friend now lives, is a "counselor" and a master of evasion — and possibly much more. Aiffe, a teenager playing at witchcraft among the medievalists, seems to have conjured up a rogue ghost. And Joe's friend sometimes be-

comes oddly preoccupied with the persona he assumes at medieval events.

Beagle's eye for exactly the right details of geography, mood, and appearance gives the tale an utterly believable grounding in everyday life. (It doesn't hurt that Avicenna and the League for Archaic Pleasures bear strong resemblances to Berkeley and the Society for Creative Anachronism.) But there is also a misty, almost mythic quality to the novel that takes it far beyond the ordinary and into the realm of "if it didn't really happen, then it should have."

Technically, gamers can read *The Folk of the Air* for its wise words about medieval weaponry, armor, and the acting out of revels and wars. But those who pick up the novel for that purpose alone will miss its true enchantment, as will those who try to make Beagle's tale conform to the usual bounds of fantasy adventure. It takes a measure of maturity to truly appreciate this book — which is appropriate, since *The Folk of the Air* is itself one of the most mature fantasies to appear in a very long time.

THE MAZE OF PERIL

John Eric Holmes

Space & Time 0-917053-05-2 \$6.95

Book reviewers tend to get interesting mail, and few packages over the last few months could be considered more interesting than the one containing *The Maze of Peril*. The publisher is a small-press operation in New York, and the author, John Eric Holmes, ranks as a major figure in the D&D® game's history — he was the editor of an early edition of the D&D game rules. Biographical notes also reveal that the book itself was inspired by D&D game sessions.

It's not a surprising revelation. Whimsical character names, references to spell levels and limitations, and standard-issue monsters all betray the book's debt to the DUNGEONS & DRAGONS® game system. An episodic plot and a pivotal, D&D-style dungeon add to the parallels.

Unfortunately, transcribing game adventures into book form doesn't make for compelling storytelling. Live role-playing and novel-length fantasy call for different kinds of pacing, plotting, and character development to work at their best, and Holmes hasn't changed the framework of the game world sufficiently to make it successful on the printed page. *The Maze of Peril* is a small-press book for the highly appropriate reason that it isn't good enough to be bought by a major fantasy publisher.

In this case, though, D&D game enthusiasts have some reason to seek out Holmes's book after all. The story is effective as a primer on managing a character party, and there are some creative uses of certain abilities and spells. One especially clever twist involves a spell attack on a flesh golem that ultimately backfires (yes,

turning it to stone made it fall through the floor, but . . .).

Since finding *The Maze of Peril* at bookstores may be difficult, those interested in the novel may wish to write the publisher: Space & Time, 138 West 70th Street (4B), New York NY 10023. (Mail orders must be accompanied by a \$1.00 shipping charge; New York residents must pay sales tax.)

THE BURNING STONE

Deborah Turner Harris

Tor 0-812-53950-8 \$7.95

The press releases for *The Burning Stone* give considerable emphasis to the fact that its editor, Betty Ballantine, was also responsible for bringing J.R.R. Tolkien's works to American readers. That says something about Betty Ballantine, but nothing at all about Deborah Harris's first novel — which is actually very good despite owing little, if anything, to the *Lord of the Rings* books.

In Garillon, where the tale takes place, magic is tightly regulated by a quasi-religious order, and its use is permitted only for the purpose of healing. At least, that's the official line, but master criminal Borthen Borigeld secretly possesses magical abilities of a much deadlier sort, and the narrative quickly makes it clear that what is permitted and what is possible are two very different things. Caradoc, the novel's protagonist, discovers some of the possibilities when his fiery temper costs him guild status and the villainous Borigeld seeks him out.

By itself, that would be enough for many novelists to hang a book on. Harris piles at least two more stories on this plot: one is a tale of political intrigue and multiple identity; the other, the relationship between Caradoc's sister and a young minstrel. By the time the various strands are interlinked, the novel becomes virtually one fantastically convoluted chase sequence that barely stops long enough for readers to catch their breaths.

For the most part, this is stage-managed very well, though a couple of deliberate ringers linger in the cast list. The catch is that the book is the first of a trilogy, and the longer the chase goes on, the less plausible the near misses become.

Harris, though, has good ideas. The magic system is intriguing, crossing traditional clerical spellcraft with psionics, and her villains are ruthlessly nasty — this is how guilds should be run. *The Burning Stone* is hard to put down, and it delivers strong doses of adventure and suspense along the way to a climax that is part fireworks and part cliff-hanger. Waiting for the sequels should be worthwhile.

STALKING THE UNICORN

Mike Resnick

Tor 0-812-55114-1 \$3.50

There are elves, leprechauns, cat-people, gnomes, and a demon in Mike Resnick's latest novel, but its "game appeal" won't be

primarily to D&D game players. Rather, it offers TOP SECRET®, GANGBUSTERS™, and other private-eye role-playing game players a chance to see how such characters might function if thrust into an environment as strange as John Justin Mallory's alternate Manhattan.

Mallory is a New York detective so desperate for money that he finally accepts the case offered him by Murgens Sturm, an elf from another version of Manhattan who has lost a very special unicorn and faces death if the creature isn't found by dawn. (Murgens Sturm can pull rolls of bills out of the air, but later explains that it only works for non-native currency: "Where would we be if anyone in my world who needed money could simply produce it out of empty air?")

That kind of firmly rational yet cheerfully absurd logic runs through the entire book, and enables Resnick to sustain the credible, deviously reasoned mystery that Mallory must eventually unravel. While the detective's adventures are often wildly preposterous, they are played with a straight face and remain internally consistent. There's even an explanation for New York's failure to drown in subway tokens over the decades — gnomes have been eating them as fast as the Transit Authority can mint them.

It's still another facet of the tale, though, that really makes *Stalking the Unicorn* distinctive. As the novel's climax approaches, Mallory slowly realizes that destiny is catching up with him, and his battles of wits with the evil Grundy take on a low-key symbolism. Resnick blends this in without making it sound pretentious or corny, and the result is a novel that expertly combines comedy, suspense, and a degree of thoughtfulness. That's no small achievement, and it sets the book a notch above most humorous fantasies — as well as some of the serious ones.

A VOICE FOR PRINCESS

John Morressy

Ace 0-441-84800-1 \$2.95

When was the last time the magic-users in your campaign actually had to engage in serious research before determining which spell to use in a particular situation? If the answer strains the memory, it may be time to acquire a copy of *A Voice for Princess* just to see how difficult life can be for a working wizard.

Kedrigern is a specialist in counterspells. Whereas an AD&D® game mage need merely memorize the generic dispel magic or find a cleric to cast a *remove curse*, Kedrigern must carefully tailor his wizardry to the peculiarities of the spell he has been hired to negate. He is also, however, disenchanted with his guild, which has been making entirely too many overtures to alchemists lately. When the guild actually admits an alchemist to full membership, Kedrigern resigns in protest and tries to retire.

But he can't quite cut himself off from the world, and boredom soon sets in. Kedrigern goes looking for a wife and winds up with a disenchanted princess — well, partially disenchanted. A too-hasty counterspell restored her appearance but left her voice that of a toad, and the book chronicles the wizard's efforts to expand his bride's vocabulary.

Morressy's portrayal of Kedrigern's magic is competent and potentially useful to gamers, if not exactly a replacement for standard-issue counterspells. But, while Princess's handicap provides a good bridge between the individual episodes, the book doesn't overcome its origins well enough to succeed as a novel. (Kedrigern's adventures have previously appeared as short stories in *The Magazine of Fantasy & Science Fiction*.)

For the moment, then, *A Voice for Princess* must be counted as a relatively minor entry in the light fantasy lists. There's room for improvement, though — more books are forthcoming in the series, and an entirely original novel might easily solve the problems posed by this first book.

DRAGON'S PAWN

Carol L. Dennis

Questar 0-445-20321-8 \$3.50

"Hero, magic talisman, weapon, fair maiden, and villains in plenty . . . Ah, I know what's missing! You need to know the prophecy!" Even the characters in Carol Dennis's first novel admit they're part of a thoroughly traditional plot. But skillful execution, one or two clever innovations, and a promising conclusion make *Dragon's Pawn* as entertaining as it is familiar.

The hero is Jarl Koenig, brought to the planet Realm to combat the Shadowlord's evil and given the role of Dragon's Pawn. There are several dragons: the talisman, an elderly curmudgeon, his pacifist grandson, and a young female dragon enslaved by the Shadowlord. The fair maiden is Mirza, a talented shapechanger. The quest involves saving Realm from the overactive imaginations of Earthbound mortals preoccupied with horror movies.

This last element is understated but effective; it seems that when humans imagine crazed monsters, a la *Friday the 13th* or Stephen King, such creatures become real on Realm. That's good for the Shadowlord, but bodes ill both for Realm and Earth, and it's Jarl's job to battle the monsters and protect both worlds.

What saves the novel from terminal tiredness are Dennis's smooth characterizations, not only of Jarl and Mirza but of the dragons as well. The dragon Fafnoddle is amusing as a gardener, magic-worker, and eventual romantic, and the talisman Wyrld, though quiet, is more interesting than many. Its ending is also a plus, promising a sequel set on Earth while tying up the plot effectively at the same time.

There are minor annoyances. Dennis eventually yields to the temptation of "McCaffrey-izing" her dragons, who would be just as much fun without teleporting powers. And the plot is simply too well used to do real justice to the characters, who could use some room to expand. But future tales may solve that problem, and in the meantime, *Dragon's Pawn* is a much better debut than its packaging suggests.

CYBERNETIC SAMURAI

Victor Milan
Ace 0-441-13234-0 \$3.50

The setting of this novel is several hundred years removed from the feudal Japan of the samurai that forms much of the basis for the *Oriental Adventures* AD&D game rules. But the situations faced by the novel's main characters closely resemble those encountered by gamers unfamiliar with samurai philosophy, and those wading into Oriental role-playing may profit from Victor Milan's treatment of the subject.

The title character of *Cybernetic Samurai* is TOKUGAWA, a gigantic computer given sentience — not just artificial intelligence — by Dr. Elizabeth O'Neill, a wheelchair-bound scientist with a deep interest in Japanese history. That interest is not shared by her employers, a diverse but cynical family of tycoons whose business occupies a dominant position in post-World War III Japan.

Dr. O'Neill programs TOKUGAWA with the values of his namesake, the 17th-century founder of samurai society, and soon discovers that the machine's abilities are even more wide-ranging than she thought possible. The resulting dialogues lead to revelations both for the scientist and for TOKUGAWA, and when political struggles erupt into violence, the computer must call on all its skills to fulfill its samurai heritage and its duty to its masters.

While there is a certain degree of inevitability to the scenario Milan develops, the book nonetheless offers suspense, excitement, and a high degree of speculation about the validity of samurai values in an

age of high technology and international intrigue. *Cybernetic Samurai* makes a thought-provoking, action-filled introduction to the Japan of tomorrow and the Japan of the past. Even in the face of a very odd climax that raises more questions about Dr. O'Neill than it answers, it remains a strong, original novel.

WILD CARDS

George R. R. Martin, editor
Bantam Spectra 0-553-26190-8 \$3.95

It's shared-world time again, but this time the world in question is 20th-century Earth. What's the catch? According to *Wild Cards*, an alien virus struck Earth in the late 1940s, causing unusual mutations and ushering in a real-life age of superheroes and supervillains.

You'd think an anthology (or "mosaic novel," as the title page calls it) about superheroes would be a fountain of wisdom for players of the various games featuring such characters. But, in fact, the tone is quite different from the expected comic-book atmosphere, and the useful advice is rather limited. (Walter Jon Williams's story, "Witness," comes closest to offering practical tips.)

Where *Wild Cards* is weak as an action-adventure collection, it shines as psychological storytelling and dark suspense. There's also a strong sense of period about many of the stories, which are set progressively from the McCarthy era forward into the present day. Characterization is uniformly strong and diverse, and the package is as neatly and eerily delivered as an hour of the *Twilight Zone* — not surprising, since editor Martin arrives fresh from a stint with that program.

The "shared world" aspect of the book succeeds extraordinarily well, to the extent that it's sometimes hard to tell which author goes with which character. Dr. Tachyon, the alien scientist who is Earth's chief weapon against the negative effects of the wild-card virus, has a pivotal role in several tales, and Martin also provides several intriguing "interludes," linking individual tales with excerpts from news-

papers and alternate-world works by major authors. *Wild Cards* takes the shared world idea into a very different and more sophisticated dimension, and that more than makes up for the fact that the book isn't an owner's manual for role-playing game players.

RECURRING ROLES

The promised shared-world follow-up to *Angel with the Sword* has arrived, and it presents something of a paradox. *Festival Moon* (DAW, \$3.50) is an excellent collection of short stories that should never have been published. Editor C. J. Cherryh has acquired a set of well-characterized tales, some from veteran collaborators Robert Asprin and Lynn Abbey and some from newcomers Leslie Fish and Mercedes Lackey. But only Cherryh's own story sustains the air of paranoid mystery that makes the city of Merovin unique; the others, good as they are, lack the distinctive style to truly belong in Cherryh's world. That's too bad, especially since Cherryh's editing shows skill, and Fish's story in particular offers a lively, devious reading. *Festival Moon* could have been a first-class shared-world book, if only it had been set in a less demanding world.

Warriors of Thlassa Mey (Del Rey, \$3.50) presents no such dilemma. Dennis McCarty continues the adventures of Palomon and company with the same refreshing style that marked his debut, and he adds several new characters along with at least one ingeniously planted surprise. The swashbuckling Flin is especially welcome, and gamers will find a good deal of strategic advice within the tale — McCarty's villains find much more interesting things to do with prisoners than merely doing away with them. Two more books are planned and will be welcome.

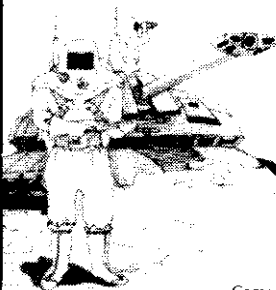
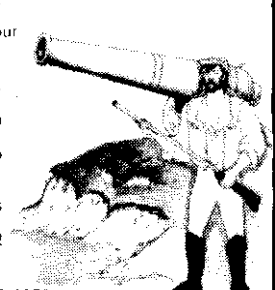
Another welcome arrival is the newest Esther Friesner tale, *The Witchwood Cradle* (Avon, \$3.50). Third in her Chronicles of the Twelve Kingdoms, it's full of magic, intrigue, and romance, not to mention the ultimate in sibling rivalry, as the twelve sisters whose magic may be capable of destroying the evil Morgeld all find themselves attracted to the same man. Friesner has managed to give this sequence both a vast sweep and a sense of comfortable smallness, and her ability to spring logical yet unexpected twists remains intact.

The best thing that can be said about R.A.V. Salsitz is that she is persistent. *Where Dragons Rule* (Signet, \$2.95) continues a story begun in a previous book and shows some improvement in character development, but the plotting is as tired as ever. Rules are made seemingly so that they can be broken later on, and elements of the story relying on time travel are largely unnecessary. Even the dragons are unappealing, blending standard McCaffrey powers with grating, arrogant personalities.

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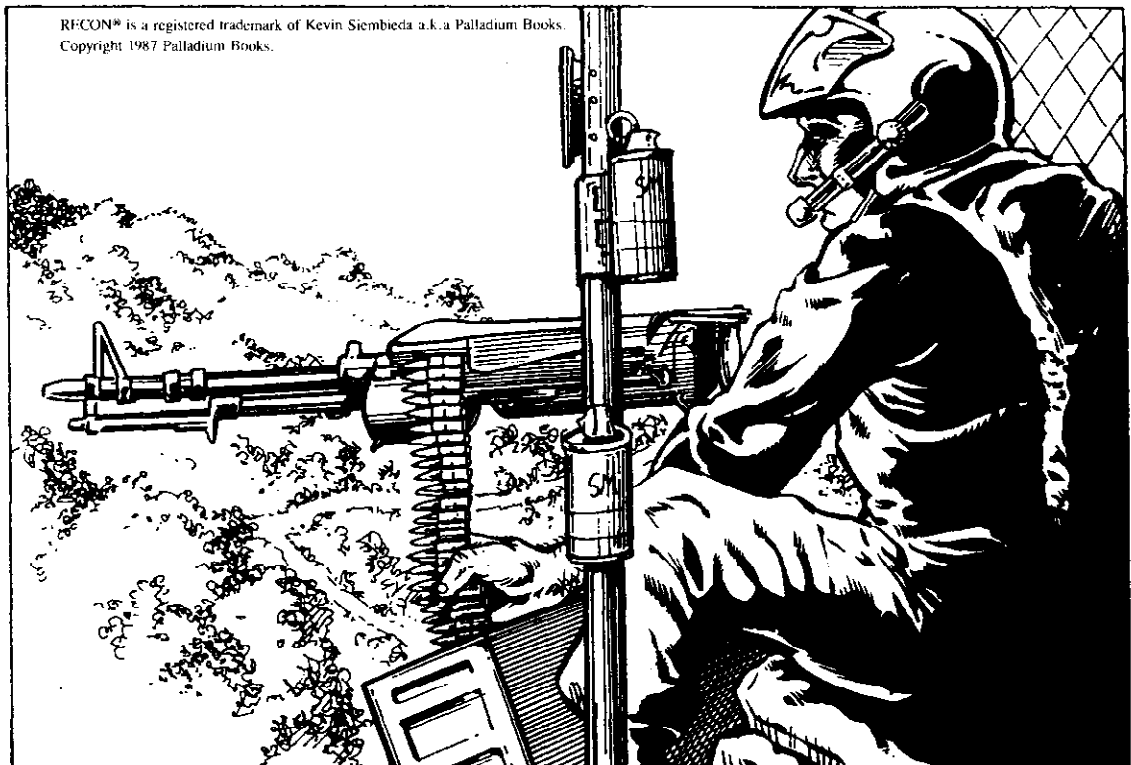
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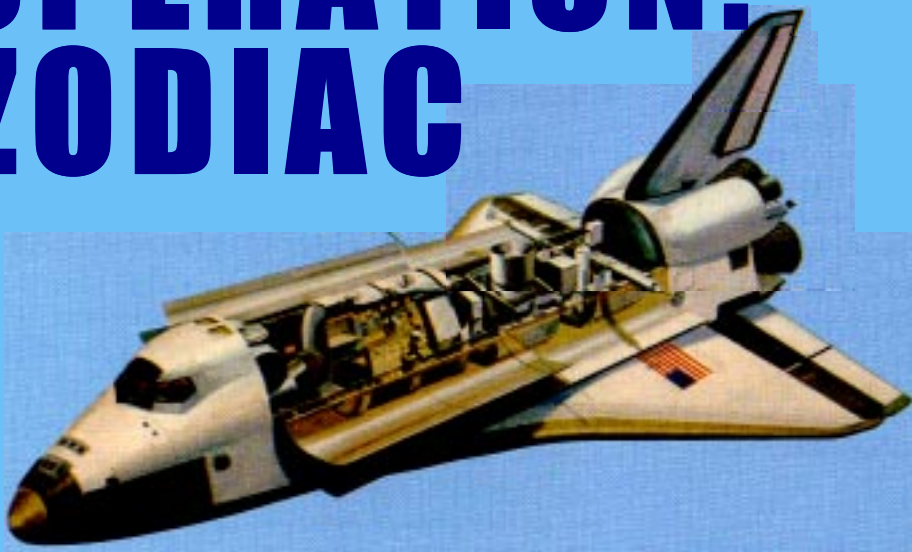
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Spacefaring information and missions for the TOP SECRET[®] game

by Merle M. Rasmussen,
Jackie Rasmussen, and
Roger E. Moore

The Administrator's foreword

This is the second in a series of articles on space missions for TOP SECRET[®] game agents. Twelve mission scenarios are offered, each supposing that the world in which the agents live lies two to ten years in advance of our own (1989-1997). The particular political situation of this future world is assumed to be similar to the current world situation. Thus, these scenarios offer the thrill of realistic space missions without space-opera trappings.

But first, a note. The problem with modern-era role-playing games is the tendency for contemporary events to alter or antiquate all game information. There have been several recent real-world developments which have had an impact on the material in these articles; these events had not occurred when I started writing this material in 1985.

For example, an aerospace engineer recently proposed the use of a Space Van, a 747-launched miniature version of the Space Shuttle. Private companies are now contracting to launch many satellite payloads in the U.S. using their own launch vehicles. The Soviets have an operational space station in Earth orbit and may be close to launching their own Space Shuttle, heavy launch vehicle (in the Saturn-V class), and spaceplane (a sort of mini-

shuttle). France, Britain, Japan, and the People's Republic of China are closely investigating manned space programs. As mentioned in "Operation: Zenith" in issue #120, both France and Britain have already begun developing the final versions of manned spacecraft, for use in the 1990s or after. The possibility of the Soviet Union and the United States taking part in a joint flight to Mars in the 1990s has been discussed. Then, too, the tragic loss of the Space Shuttle *Challenger* and crew has completely disrupted NASA's flight schedule, postponed the next shuttle launch until June 1988, and altered worldwide spaceflight schedules. Let us hope that this last development only serves to make humankind more resolved to explore outer space.

Assuming that the American Space Shuttle schedule eventually returns to normal, a large number of special missions will have to be worked into the mission lists. The projected developments in the space programs of the world follow. The list is quite arbitrary and even optimistic, and is largely based on the schedules and plans in existence before the *Challenger* disaster.

Merle M. Rasmussen

Projected spaceflight schedule

A.D. 1988-1990

The American Space Shuttle program is restarted without serious delay.

The Teleoperator Maneuvering System (TMS) is still used to retrieve malfunctioning satellites and return them to the shuttle (or to Earth) for repairs.

U.S. Gamma Ray Observatory satellite explores the universe.

U.S. Space Telescope extends observation of space above Earth's atmosphere.

Expansion of the permanently manned *Mir* Soviet space station is made.

U.S. Cosmic Background Explorer (COBE) satellite analyzes radiation sources of the universe to determine its early structure.

U.S. Global Positioning System (GPS; also known as NavStar) orbited, giving precise navigational data for the military; program requires 18-satellite fleet.

U.S. Upper Atmosphere Research Satellite (UARS) studies how the atmosphere influences earth's weather.

U.S. Origins of Plasmas in the Earth's Neighborhood (OPEN) satellite studies ionized gases.

Continued testing of antisatellite defenses as part of the Strategic Defense Initiative ("Star Wars") program by U.S.

A.D. 1990-1996

Private companies begin extensive space launches from sites within the U.S.

Aft cargo carrier placed on American Space Shuttle.

Unmanned American Cargo Shuttle tested.

U.S. Very Large Assemblies (VLAs) tested, including huge antennas which can transmit signals to the ground strong enough to be picked up by miniature receivers, such as wrist radios.

U.S. Orbital Transfer Vehicle (OTV), an unmanned robot satellite, lifts low-orbiting scientific payloads to deep space and returns to low orbit by grazing the atmosphere, shielded by ballute (balloon-parachute).

Privately built manned Space Van (a smaller version of NASA's shuttle) is launched from the back of a 747 at an altitude of 40,000' (12,000 meters) and orbits at 280 miles (448 kilometers) within minutes using six rocket engines.

Soviet Space Shuttle is operable. The Soviet Shuttle is slightly smaller but carries more payload than America's shuttle, and is able to land using ramjets and skids at most Russian airports.

Soviet heavy launch vehicle tested and made operational.

Soviet spaceplane ("kosmolyot") tested and made operational.

Extensive expansion of existing Soviet space stations and addition of other space stations.

French/ESA Hermes spaceplane makes maiden flights.

NASA begins constructing a permanently manned U.S. space station for research and experimentation in microgravity, assisted by allied nations.

U.S.A. spaceplane ("Orient Express" or TAV — Transatmospheric Vehicle) developed and made operational.

Suborbital passenger flights initiated.

Expanded use of ESA surveillance satellites against the U.S. and U.S.S.R.

AD. 1997 and beyond

Regular manned Hermes spaceplane flights made by France/ESA from launch site at Kourou, French Guiana.

British HOTOL robot/manned spaceplane makes maiden flights from European runways.

Japan and Communist China begin testing manned spacecraft of various types, generally along minishuttle designs.

U.S. giant orbiting mirror sent aloft, able to light cities and battlefields.

U.S. orbiting power station converts solar energy into microwaves and beams the energy to Earth in test trials.

U.S. laser reflector and solar-powered laser are made a part of the SDI program to destroy nuclear missiles early in their ballistic arcs.

U.S. Geosynchronous Space Station (GSS) in 22,300 mile high orbit. Serves as a repair facility for communications satellites and launch site for solar and planetary missions.

Soviet SDI-style missile-killing weapons deployed.

Soviet manned interplanetary mission to Mars, possibly with U.S. cooperation.

International colonies, laboratories, and factories built at Lagrange points (post-2000 era).

Mining of Earth's Moon (post-2000 era).

Space agencies

The following entities are capable of placing satellites in Earth orbit. It is presumed some or all of them have intelligence-gathering interests in space; therefore, the use of espionage by any of them cannot be ruled out. Other emerging nations interested in space technologies (including private and international companies) may soon be added to this list.

United States of America
Union of Soviet Socialist Republics
European Space Agency*
People's Republic of China
Japan
India
Canada**
Indonesia**
Australia**
Saudi Arabia**

* The ESA includes Austria, Belgium, Denmark, France, Great Britain, Italy, the Netherlands, Spain, Sweden, Switzerland, and West Germany. France appears to be the most active member.

** Uses launch facilities and launch vehicles of other nations.

The Foreign Technology Division (FTD) of the United States Air Force Systems Command (USAFSC) is the Department of Defense's (DOD) primary producer of foreign aerospace scientific and technical intelligence, especially the current aerospace capabilities and potential threats of major rival powers. The FTD, headquartered at Wright-Patterson AFB in Ohio, maintains one overseas office each in Europe and Asia. The USAFSC is a Support

Command of the USAF.

The USAFSC also has a Space Division (SD). The Manned Space Flight Support Group, SD's Detachment 2, is the DOD's agency for shuttle activities at the Johnson Space Center in Houston, Texas. The detachment is to develop the capability to plan and conduct DOD missions. DOD personnel at the Center are in training to support the command and control of DOD missions.

The Space Technology Center at Kirkland AFB in New Mexico centralizes AF space technology planning and development. The Space Technology Center manages three AF laboratories and integrates their space technology efforts to explore military space capabilities and the needs of future space systems. The three laboratories are the AF Weapons Lab, the AF Rocket Propulsion Lab, and the AF Geophysics Lab.

The USAF's Space Command is a separate command from the USAFSC and is not a support command. Space Command integrates all military space interests into one plan, satisfying U.S. needs in the field of space defense operations developing countertechnology to perceived threats from rival powers. The Space Command's responsibilities include military satellite missions, Space Shuttle flights that carry military cargoes, and antisatellite warfare. The Space Command operates the Consolidated Space Operations Center near Colorado Springs, Colorado, which controls and manages space flight operations, including DOD shuttle missions. It also operates the North American Air Defense's (NORAD's) Aerospace Defense Center in Colorado.

The European Space Agency (ESA) is a consortium of European nations interested in promoting the development of a cooperative space program. Founding members of the European Space Research Organization (ESRO) in 1962 which became the ESA in 1975 included Austria, Belgium, France, Great Britain, Italy, the Netherlands, Spain, Sweden, and West Germany. Denmark has since joined the group. The ESA combines parts of the satellite programs of its member countries to develop satellites and other space equipment for peaceful purposes. France produces launch vehicles of the Ariane class, a three-stage liquid-propelled rocket first launched by the ESA from Kourou, French Guiana, in 1979. Ariane's low development cost and Kourou's near-equatorial launch site promises to be competition for NASA's Space Shuttle, especially for customers wanting to place satellites in geosynchronous orbits. The ESA launched a highly successful probe bound for Halley's Comet in mid-1985, and French surveillance-type satellites are already operating.

The ESA also developed the pressurized, cylindrical laboratory *Spacelab*, first carried aboard the shuttle Columbia in 1983. One ESA astronaut from West Germany flew aboard that flight as a Payload Spe-

cialist. Additional scientific pallets carried in the shuttle's hold were linked to *Spacelab* to provide important data from surrounding space.

The French space agency, CNES (Centre National d'Etudes Spatiales), is exceptionally active in both national and international space missions, manned and unmanned, with European, Soviet, and American partners. French-built SPOT earth-resources satellites have superb imaging ability, and one gained fame after photographing the region around the Chernobyl nuclear facility, following the atomic accident in 1986. French "spaceonauts" may soon share the heavens with astronauts and cosmonauts in the mid-1990s on a regular basis.

The Soviet Union maintains surveillance of the world from its orbiting Salyut space stations. The Soviets have openly announced their plan to live, work, and stay in space, and possibly launch a manned interplanetary mission to Mars by 1997. Soviets have included cosmonauts from other nations in their manned space program, notably Poles, Romanians, Cubans, and Indians, though this is regarded as a purely political move. In addition to passing physical and psychological tests, cosmonauts are selected on the basis of their "spiritual and ethical qualities, ideological views, and social attitudes." Cosmonauts include military pilots, civilian engineers, geophysicists, meteorologists, and other scientists.

Nearly all Soviet launches are made in secret. Satellites aboard solid-propellant Intercontinental Ballistic Missiles (ICBMs) are launched from the secret Plesetsk site in the Russian Soviet Federated Socialist Republic (SFSR) — known as the world's busiest spaceport. Submerged Launch Ballistic Missiles (SLBMs) are test-launched from the White Sea. Liquid-propellant ICBMs and manned flights are launched from the Baikonur Cosmodrome at Tyuratam in the Kazakh S.S.R. Antiballistic Missiles (ABMs) are tested at Sary Shagan. There is a warhead re-entry zone in the Kamchatka peninsula.

The list of Soviet accomplishments in space is impressive. Soviet successes include the first artificial earth satellite launched, first satellite to collect biological data, first lunar probe to hit the Moon, first photographs of the far side of the Moon, first manned orbital flight, first woman in space, first three-man orbital flight, first extravehicular activity, first soft landing of a probe on the moon, first automatic rendezvous and docking of two satellites, first link-up of two manned vehicles and transfer of crewmen, first triple launch of manned ships, first robot vehicle on the Moon, first prototype of manned space station launched, first international rendezvous and docking in space by U.S. and Soviet crews, first triple docking in space, and the record for long-duration living in space.

Private corporations are also interested

in the development of space technologies. Currently, they are hiring the ESA and NASA to launch their payloads, although some are developing their own launch systems. Recently, the Soviet Union and Communist China have also offered to launch satellites for any country or corporation, including American ones. Privately developed American launch sites would most likely appear in coastal areas, particularly Hawaii, California, Texas, Florida, and Virginia.

Space espionage missions

Below are twelve suggested space-related missions for TOP SECRET game agents, using the guidelines from this issue and from issue #120 ("Operation: Zodiac"). All "Complications" are for the Admin's eyes only. Missions may be altered to suit the campaign's particular circumstances, and are designed for American and allied foreign agents. Though the Soviets are generally used as the major adversaries in these scenarios, other powers — even renegade American private industries, spy agencies, or other foreign nations — could be used in most cases.

Code Name: AQUARIUS (The Water Bearer)

Mission: Space Operations Center (SOC) crew rescue (Rescue).

Cover: Logistics Module replacement.

Crew: Commander, Pilot, Mission Specialist.

Duration: 4 days.

Launch Site: Complex 39, Pad A, Kennedy Space Center, Cape Canaveral, Fla.

Payload: Logistics Module for Space Operations Center, Remote Manipulator Arm, two Manned Maneuvering Units (MMUs).

Altitude: 250 miles (400 kilometers).

Briefing: Following a perfect launch sending eight military crewmen to the SOC (under construction) aboard a Space Shuttle, it is discovered that an open valve has caused all water in the SOC's first Logistics Module to leak into space. One shuttle is already at the SOC, providing seven pounds of water an hour. It can only store a total of 330 pounds in its thermal-control system and galley tanks. The shuttle can support its crew alone for 30 days, but, with the additional SOC crew, support is reduced with conservation to 15 days. The agents' shuttle must be transported from Vandenberg Air Force Base to Kennedy Space Center; this takes seven days. Preparing the agents' shuttle for launch takes four days, leaving a four-day launch window. One espionage-trained Mission Specialist is required to handle sensitive film and material to be taken from the SOC as it is abandoned; no other military astronauts are available to handle the mission.

Complications: Hurricane weather in Florida closes in, and the agent(s) must decide whether to abort the launch, risk-

ing the survival of the SOC crew, or risk the second shuttle's crew in a thunderstorm launch. If the launch is aborted, the first shuttle leaves the SOC and returns to Earth with four SOC crew members. The agents' shuttle must then launch as soon as possible to rescue the remaining four SOC crew members. If the shuttle launches during a thunderstorm, it is struck by lightning, causing electrical or mechanical failures which must be survived until docking at the SOC. Then, too, an abandoned SOC holds much information and equipment that might prove valuable to a Soviet, ESA, or private astronaut.

Code Name: PISCES (The Fishes)

Mission: U.S.S.R. reconnaissance using national technical means (i.e., spy satellite) (Surveillance).

Cover: Earth Resources Satellite deployment mission.

Crew: Commander, Pilot, Mission Specialist.

Duration: 7 days.

Launch Site: Vandenberg Air Force Base, Western Test Range, Lompoc, California.

Payload: Earth Resources Satellite, Spacelab Pallet-Mounted Earth Magnetosphere Observation Package, two privately-sponsored Small Self-Contained (SSC) Payloads (Getaway Specials).

Altitude: 575 miles (920 kilometers), then 200 miles (320 kilometers).

Briefing: The U.S.A. and its allies are always interested in intelligence about the Soviet Union, including port activities, military buildups, launch facilities, and crop production. This mission is a routine polar orbit for Earth and magnetosphere observation. The Earth Resources Satellite is released in the Van Allen radiation belt; then the shuttle descends to the safety of a 200-mile circular orbit.

Complications: The Earth Resources Satellite is not aboard when the shuttle begins its descent from an altitude of 200 miles. When the shuttle reaches the lower orbit, an altitude-triggered explosion in one SSC Payload forces the shuttle to make an emergency belly landing on the north polar ice cap. The disguised explosive SSC was placed aboard by a Soviet-controlled private sponsor for \$3,000 to NASA.

A Soviet submarine, using a torpedo to break through the ice, immediately surfaces and forces the shuttle crew aboard. The top of the submarine is equipped with three supports for the shuttle. A tapered tail fairing is placed over the shuttle's aft to reduce hydrodynamic drag while it is being transported. The shuttle is lifted by cranes aboard the submarine and attached to its back. The entire assembly submerges beneath the ice. (Submarines cannot be tracked from space beneath the ice cap.) The submarine heads for a secret Soviet naval base with a submerged entrance. The shuttle and its crew can now be examined and analyzed while it

will appear that the shuttle crashed or melted through the ice and rests on the bottom of the Arctic Sea.

Obviously, this is a rather mad and desperate plan. The international complications if the mission capture is made known could be severe. The Soviets may claim the shuttle's mission constituted an act of war. Rescue operations may be led by American commando forces, and the crew (and agents) may try to escape their captors.

Code Name: ARIES (The Ram)

Mission: Hardware information and retrieval (Collecting Data, Stealing and Transportation of Goods).

Cover: Scientific research.

Crew: As needed.

Duration: As needed.

Launch Site: NASA's Space Operation Center (SOC), near-Earth orbit.

Target Site: Soviet lunar bases or Salyut Space Stations.

Equipment: As needed.

Briefing: The Soviets have reportedly developed space suits and equipment for combat purposes in space. The assignment is to verify the report and, if possible, obtain the hardware for the agents' agency to analyze.

Complications: Detail one or more experimental pieces of Soviet equipment to be discovered or confiscated either on the Moon or in space. The equipment is being worn by armed Soviet cosmonauts who cannot be bribed or coerced into giving up the equipment. Typical items of experimental Soviet equipment would include an extravehicular helmet with blast shield, a portable life support system, any manned maneuvering unit, extravehicular activity overshoes, chest protectors, bulletproof shields, recoilless devices for rifle, laser targeting devices, and wide-angle scope eyepieces for use with space helmets. Examples of such equipment will appear in DRAGON® issue #122.

Code Name: TAURUS (The Bull)

Mission: Space Telescope Deployment.

Cover: None.

Crew: Commander, Pilot, Mission Specialist.

Duration: 4 days.

Launch Site: Complex 39, Pad B, Kennedy Space Center, Cape Canaveral, Fla.

Payload: Space Telescope, Remote Manipulator Arm, two MMUs.

Altitude: 500 miles (800 kilometers), then 300 miles (480 kilometers).

Briefing: The Soviets have finally completed and launched their own Space Shuttle. This is interesting, but is not expected to affect the current mission: a routine free-flying payload deployment. A technical agent is required, as the Space Telescope (unknown to the scientists) has been slightly altered by a government agency to be effective as a surveillance device as well as an astronomical tool.

Complications: Jealous of NASA's recent successes in space, the Soviets have decid-

ed to confiscate the Space Telescope using their own Space Shuttle and a team of cosmonauts wearing MMUs. Once aboard their Space Shuttle, the telescope will be reprogrammed to receive telemetry from Soviet ground stations. It will then be redeployed to serve its Soviet masters.

The Soviet shuttle will be launched following the launch of NASA's shuttle. The Soviets will shadow the shuttle's orbit until the Space Telescope is deployed and NASA's shuttle departs. The cosmonauts will then attempt to retrieve the Space Telescope. If NASA's shuttle reappears, armed combat for control of the Space Telescope may occur. An agent may be present as part of a separate mission on the Space Shuttle, and would then become involved in the attempt to rescue the Space Telescope.

Code Name: GEMINI (The Twins)

Mission: Satellite deployment supervision (Guard Duty).

Cover: Communications satellite deployment mission.

Crew: Commander, Pilot, two foreign Mission Specialists.

Duration: 3 days.

Launch Site: Complex 39, Pad B, Kennedy Space Center, Cape Canaveral, Fla.

Payload: Two foreign-owned communication satellites equipped with Payload Assist Modules (PAM), two MMUs.

Altitude: 200 miles (320 kilometers).

Briefing: Both satellites to be launched are from rival nations whose foreign interests directly conflict. Both countries want their own mission specialist aboard the shuttle. Any technical failure in launching either satellite or attaining a geostationary orbit may be considered sabotage. Sabotage in space will precipitate hostile actions on Earth against either the U.S. or the rival nation. The agents' assignment is to do everything in their power to make sure the two satellites reach geostationary orbit once day apart at 22,300 miles (35,800 kilometers) above their respective countries.

Complications: Pick two rival nations to own the satellites; Israel and Syria, Northern Ireland and Great Britain, Iraq and Iran, or the Gold Coast and Liberia are examples that might work. One of the foreign mission specialists is a saboteur assigned to sabotage the rival nation's communication satellite. The other foreign mission specialist is an assassin assigned to eliminate the saboteur before he or she can act.

Code Name: CANCER (The Crab)

Mission: Soviet satellite investigation (Breaking and Entering, Collecting Data, and Communication).

Cover: Long duration exposure facility (LDEF) retrieval.

Crew: Commander, Pilot, two Payload Specialists (including one cosmonaut).

Duration: 4 days.

Launch Site: Complex 39, Pad B, Kenne-

dy Space Center, Cape Canaveral, Fla.

Payload: Remote Manipulator Arm, two MMUs.

Altitude: 350 miles (560 kilometers).

Briefing: In 1963, a liquid-propellant missile was launched from the Tyuratam space complex. The missile went aloft during a period of unusual tension between the U.S.A. and U.S.S.R., after Soviet Premier Khrushchev had made threats about the size and power of Soviet rockets and atomic weapons. The rocket's third stage fired for an extremely long period, placing the satellite in a highly elliptical orbit, making it nearly impossible for manned or unmanned spacecraft to match it. An analysis of Earth-space transmissions indicated that the missile's satellite was unmanned. Its trajectory and the coded nature of the transmissions indicated it might have been an ICBM test.

Most U.S. experts at the time believed the misfire was an accident. Since that time, nothing has been said by the Soviets about the test (which was labelled a "successful Cosmos-series scientific mission"). However, NORAD radar and the American Ground-based Electro-Optical Deep Space Surveillance (GEODSS) space-tracking system have noted at least three attempts by the Soviets to rendezvous with that satellite. The first rendezvous attempt in November 1968 was made by a Cosmos interceptor-type hunter-killer ("killersat"), which missed its mark, failing to destroy the satellite. The second attempt, in April 1971, was by a Cosmos diagnostic satellite which scanned the satellite and returned to Earth. The third attempt, in September 1973, was made by the manned Soyuz 12, which failed to reach the lowest altitude of the satellite's orbit. Why the Soviets never sent a later model killersat after the errant satellite is unknown. Now, the NSA, the Pentagon, and other DOD groups are becoming interested in the old Cosmos, too. A classified Space Shuttle mission to the satellite is planned.

The Soviets have recently and secretly contacted the U.S.A. about the satellite. Analysis of the satellite reveals that its current orbit is rapidly decaying. It will enter Earth's atmosphere within the next two months. The Soviets wish to get to the satellite using the American Space Shuttle (for various reasons, their own shuttles are out of operation, and their Soyuz craft cannot reach high orbits). The Soviets have not been clear as to why they want to visit the satellite, however, saying it is only an attempt to recover "valuable data" aboard it.

The assignment is to rendezvous with the craft, enter it if necessary, identify its purpose, and report all findings during debriefing back on Earth.

Complications: The Soviets wish to send one of their own cosmonauts as a payload specialist on a shuttle mission to the failing satellite. The need for international cooperation in space is also good for Earth politics, so the joint mission has been

approved and announced to the press, using the cover story about a visit to an LDEF dropped by an earlier Space Shuttle flight. Transmissions from ground to space will be jointly monitored in Moscow and Houston, though much information transmitted to Earth will be on secret channels to secondary military space networks at Moscow and Vandenberg.

However, not all DOD and NASA officials share the opinion that this arrangement is a good idea. Some are vehemently opposed to it because of the dangers in establishing a precedent. If the rendezvous mission with a cosmonaut aboard is approved, will the Soviets want additional say in future shuttle missions? If their cosmonaut is not aboard, will they take offensive action against a NASA shuttle engaging in espionage against their satellite? Will they ignore the mission, hoping that whatever the Americans find will be kept silent?

And just what IS on the old satellite, anyway?

Just after Khrushchev was forced to withdraw atomic missiles from Cuba in 1962, he approved the test launch of an experimental Vostok-class spacecraft that doubled as a "space bomber." Unable to insure accurate delivery of an atomic warhead by electronic guidance, the experimental satellite was manned. When the third stage accidentally misfired, sending the Vostok spacecraft into an elliptical orbit, all fuel necessary for maneuvering and re-entry was consumed, stranding the unfortunate cosmonaut in orbit. The Soviets, fearing public outrage at their deployment of nuclear space weapons so soon after the Cuban Missile Crisis, sought to destroy the evidence. The vehicle's ground-controlled self-destruct mechanism also malfunctioned, however, and the cosmonaut perished when his oxygen supply was exhausted. In 1964, Khrushchev was replaced by Leonid Brezhnev. Several attempts were made to destroy, analyze, and dock with the errant satellite, but to no avail. Its orbit began to deteriorate due to the effects of solar activity on the Earth's atmosphere, increasing the drag on the spacecraft. (Currently, unwanted Soviet satellites powered by nuclear reactors are now merely boosted into higher orbits, where they continue to emit radiation until harmless.)

The Soviets are extremely worried now because their "space bomber" Vostok had an armed warhead which is still functional. (The cosmonaut was apparently unable to disarm the device.) The satellite's heat shield was designed to protect the nuclear warhead until it was detonated by a thermal-activated fuse a few kilometers above the Earth. Unless neutralized, destroyed in orbit, or boosted away from Earth, this 60-megaton fusion weapon may detonate anywhere on Earth, disrupting all radio and electronic communications within hundreds of miles, and possibly starting an international incident which could lead to war.

To make matters worse, the Soviets continue to refuse to tell what they know or suspect about the satellite. American space and intelligence officials want the launch to proceed anyway; the target is too tempting. The Admin may decide on special details on the mission, such as the presence or absence of the cosmonaut on the mission, trouble in recognizing and defusing the bomb, Soviet killersats, etc.

Code Name: LEO (The Lion)

Mission: Civilian personal security (Protecting (Body Guard)).

Cover: Royal visit to NASA's SOC.

Crew: Commander, Pilot, two Mission Specialists, four Payload Specialists (one is an ESA VIP).

Duration: 4 days.

Launch Site: Complex 39, Pad A, Kennedy Space Center, Cape Canaveral, Fla.

Payload: Habitation Module for SOC, Remote Manipulator Arm, two MMUs.

Altitude: 250 miles (400 kilometers).

Briefing: In a publicity effort to raise interest and revenues for the ESA, a member of royalty has been chosen to participate on the next shuttle mission to SOC. The royal citizen, dubbed "Leo," was chosen from the royal families of ESA member nations and will serve as a payload specialist and guest of NASA's SOC. The ESA hopes the royal crew member will attract world attention and that the media coverage will increase awareness of their efforts in space and cooperation with NASA. The agents' assignment is to protect the visiting civilian from any harm during this international media event.

Complications: The European's citizenship, title, and sex are up to the Admin. Leo is an extremely charismatic, arrogant, curious, and accident-prone individual. If anything can go wrong with the mission after launch, it will. Plagued by technical malfunctions which threaten the comfort, but not the safety of the crew, problems are compounded by press conferences and mission updates.

Things get worse at the SOC. Dropping a tool from his belt, Leo manages to damage the slinger of the waste collection system (WCS) in the newly installed SOC habitation module. The module was positioned by Leo using the shuttle's manipulator system.

After an exasperating two-day visit, four members of the SOC crew are exchanged for four members of the shuttle crew in an early end to the mission. Leo refuses to return to Earth, insisting that an SOC crew member return instead. The agents must decide whether to force Leo aboard the shuttle and risk international embarrassment, or let him stay at the SOC, threatening the sanity of the SOC's crew until the next shuttle arrives in 15-30 days.

Code Name: VIRGO (The Virgin)

Mission: Soviet defection protection.

Cover: Joint U.S.S.R.-U.S.A. Space Shuttle

Rendezvous Project.

Crew: Commander, Pilot, Mission Specialist, Payload Specialist.

Duration: 4 days.

Launch Site: Complex 39, Pad A, Kennedy Space Center, Cape Canaveral, Florida; and, Baikonur Cosmodrome, Tyuratam, Kazakh S.S.R.

Payload: Spacelab Experiment Pallet, Remote Manipulator Arm, two MMUs.

Altitude: 150 miles (240 kilometers).

Briefing: In a gesture of international cooperation in space, mirroring the Apollo-Soyuz Test Project of 1975, the U.S.S.R. and U.S.A. have decided to work together on a joint shuttle mission. Symbolically, the two countries' shuttles will rendezvous in space and exchange scientific payloads with one another.

During the intense training for this joint mission, a female cosmonaut fell in love with a male astronaut. She expressed her desire to defect to the U.S.A. It was decided by the NSA and White House that, for world publicity and political reasons, the joint mission should proceed and her defection postponed until the spacecraft rendezvoused in space. The agents' assignment is to make sure she gets aboard NASA's shuttle and is returned safely to the U.S.

Complications: Suspecting such an occurrence, the Soviet shuttle commander only allows a cosmonaut to board NASA's shuttle after an astronaut is aboard the Soviet shuttle. Due to this arrangement, the agents must decide whether to abort the defection attempt, exchange one or more astronauts for her (preferably not her lover), or force the Soviet commander to surrender her.

If an astronaut is exchanged voluntarily or involuntarily, the world press reports that the swap was "spontaneous and mutually agreed upon in the interest of international cooperation." Both the Soviet and American press support this view. The astronaut(s) might later be involved in a secret spy swap. If the Soviet commander is forced to hand over the defector, the Soviet press accuses the U.S. of "spacnapping" and "forever marring the joint venture of international cooperation in space." If the defection is successful, the cosmonaut eventually marries her astronaut lover.

Optionally, the female cosmonaut and the male crew of the Soviet shuttle are trained military and KGB personnel, and the "defection" is a sting. The female will, in the midst of being transferred to the American Space Shuttle, suddenly cry out that she is being kidnapped. At this point, "heroic" Soviet cosmonauts will attack the American crewmen, hopefully overcome them without loss of life, and capture the American shuttle, piloting it back to the U.S.S.R. as a rightfully captured war trophy. The Soviets will broadcast their own version of events to the world in a propaganda coup unmatched in history.

Code Name: LIBRA (The Balance)

Mission: Soviet covert spare satellite retrieval (Stealing and Transportation of Goods).

Cover: Satellite Repair Mission.

Crew: Commander, Pilot, Mission Specialist, Payload Specialist.

Duration: 3 days.

Launch Site: Complex 39, Pad B, Kennedy Space Center, Cape Canaveral, Fla.

Payload: Multimission Modular Spacecraft (MMS) support system, Remote Manipulator Arm, two MMUs.

Altitude: 300 miles (480 kilometers).

Briefing: Hidden among the nearly 5,000 objects in Earth orbit are almost 300 operable spacecraft. Some of these satellites are spares waiting to be switched on if the primary satellites they shadow are destroyed. This particular Soviet defense satellite was identified by both skin-tracking (bouncing radio waves off the object's surface) and by GEODSS cameras at White Sands, New Mexico. Unable to reach a geostationary orbit, probably due to a booster malfunction, Cosmos 1007 entered an elliptical orbit which occasionally places it within reach of the Space Shuttle. Ignored by the embarrassed Soviets, Cosmos 1007 becomes the target of a DOD plan to take a good look at Soviet space defense hardware. The assignment is to rendezvous with Cosmos 1007, retrieve it using MMUs and the Remote Manipulator Arm, and return it to Earth aboard the shuttle for analysis.

Complications: Unknown to the astronauts, the Soviets have placed an explosive charge aboard Cosmos 1007 to prevent other world powers from retrieving their military satellite. Detonation may be controlled from Earth or by an altitude-sensitive or temperature triggering mechanism.

Code Name: SCORPIO (The Scorpion)

Mission: Spacelab mission supervision (Collecting Data, Analyzing, and Communication).

Cover: Spacelab Mission.

Crew: Commander, Pilot, Mission Specialist, four Payload Specialists (one is European).

Duration: 5 days.

Launch Site: Complex 39, Pad B, Kennedy Space Center, Cape Canaveral, Fla.

Payload: Spacelab Crew Module, one Pallet, two Small Self-Contained (SSC) Payloads (Getaway Specials), two MMUs.

Altitude: 150 miles (240 kilometers).

Briefing: A European payload specialist is placed aboard the shuttle to conduct experiments in the ESA laboratory, Spacelab. A pressurized tunnel connects Spacelab to the shuttle's mid-deck. Connected to the tunnel is the EVA airlock. A scientific airlock (too small for a person to pass through) opens into space from Spacelab. There is also an optical window in the "ceiling" of Spacelab. The agency behind

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the astronaut-spy has one other man in the *Spacelab* crew to guard against sabotage and to supervise the experiments. The assignment is to collect data and analyze the European experiments, then communicate all findings during Earthside debriefing.

Complications: Pick a European country for the origin of the payload specialist. The European payload specialist was brainwashed by a terrorist group before being selected for this mission. Triggered by a specific stimulus, the payload specialist attempts to skyjack the shuttle and force it to land at one of the major abort facilities outside the U.S.A. The Administrator may pick one of these landing strips: Rota Naval Air Station, Spain; Kadena Air Force Base, Okinawa; or, a strip on the African continent. The sky-jacker plans to use a radio-detonated explosive attached to an acid-filled container in the weightless crew compartment. The radio control is inside *Spacelab*.

Code Name: SAGITTARIUS (The Archer)

Mission: Long Duration Exposure Facility (LDEF) deployment.

Cover: None.

Crew: Commander, Pilot, Payload Specialist.

Duration: 4 days.

Launch Site: Complex 39, Pad B, Kennedy Space Center, Cape Canaveral, Fla.

Payload: LDEF, Remote Manipulator Arm, two MMUs.

Altitude: 350 miles (560 kilometers).

Briefing: Once deployed, the LDEF will orient itself with its long axis pointing at Earth, using gravity gradient stabilization. The active and passive experiment trays aboard will be exposed to space for 6-9 months, until the LDEF is retrieved. The trays are returned to the experimenters who analyze the results. Several of the experiments are USAF/DOD governed, concerning SDI technology. Otherwise, this is a routine free-flying payload deployment.

Complications: In an effort to slow NASA's chain of successes in space, a mad officer of the Soviet space defense system "accidentally" identifies the LDEF as a space weapon of massive destruction. He orders a low-altitude "killersat" to be launched. The ground-launched killersat is designed to intercept and destroy its target craft in one orbit (90 minutes) or less. The U.S. has two options. They can launch a multistage antisatellite (ASAT) missile from an F-15 fighter aircraft or attempt to retrieve the LDEF with the shuttle before it can be intercepted. It is theorized that the Soviets, wishing to avoid more bad publicity, are not likely to use a killersat against the shuttle even by

"accident." If the ASAT missile misses the killersat, the shuttle may have to outmaneuver either weapon before the self-destruct mechanisms can be activated from the ground.

Code Name: CAPRICORN (The Goat)

Mission: Administrator's choice.

Cover: Manned launch by the ESA or a private corporation, with specialist crewmen aboard.

Crew: 1-3 astronauts (Admin's choice).

Duration: 1-10 days.

Launch Site: Kourou, French Guiana, or privately owned launch site in U.S.A.

Payload: Admin's choice of payload type and actual mission of spacecraft.

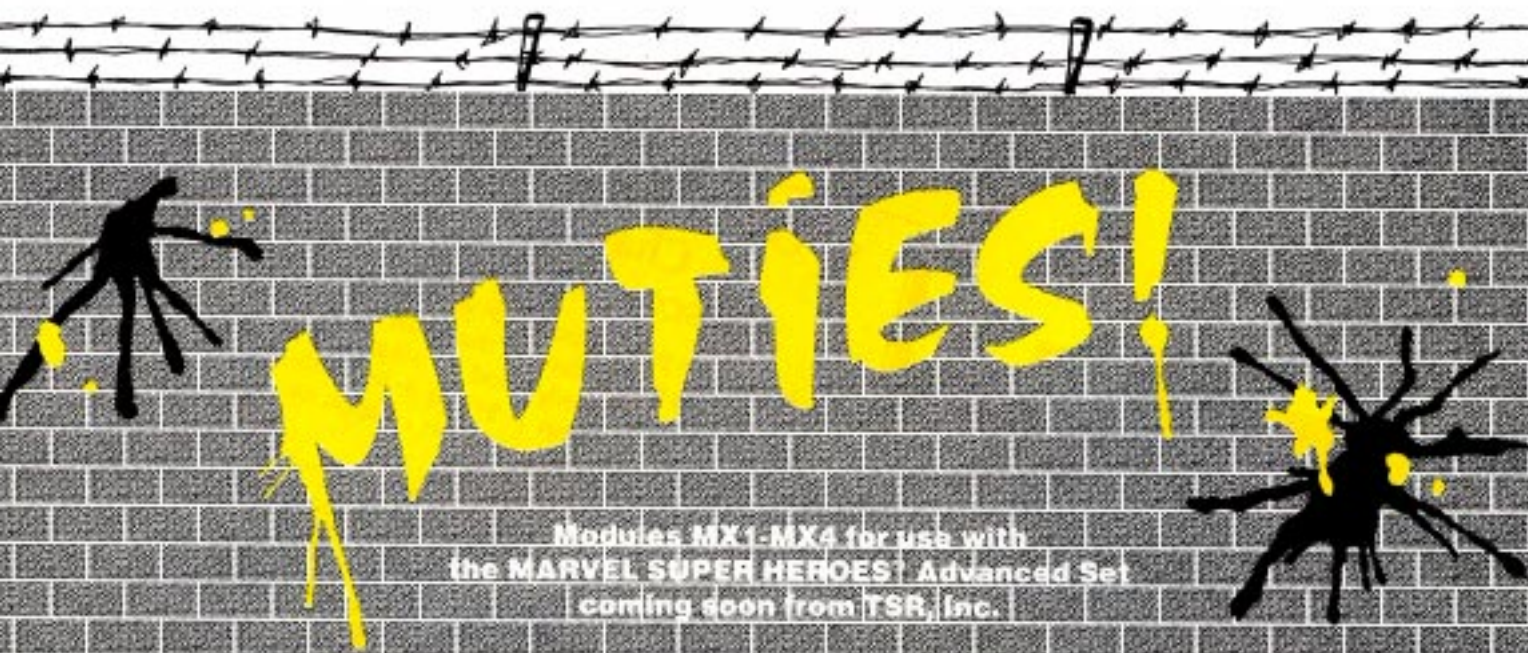
Briefing: The U.S.A. has gotten increasingly concerned that the ESA's surveillance-satellite program has gotten too good. Agents (under cover as regular astronauts) are to learn as much as possible about imaging equipment used on surveillance cameras on ESA spacecraft.

Alternatively, the U.S. government is worried that a private corporation is placing illegal materials into Earth orbit — namely, weapons to be used against other satellites. Agents, under cover as special technicians and Mission Specialists, are to learn whatever they can about the private company's space plans.

Complications: Admin's choice.

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Profile

that began early in his childhood. When he was eight years old, he read *The Hobbit*. "I didn't read the trilogy for three more years. I was afraid I wouldn't like it as much. I was right, but I still enjoyed it.

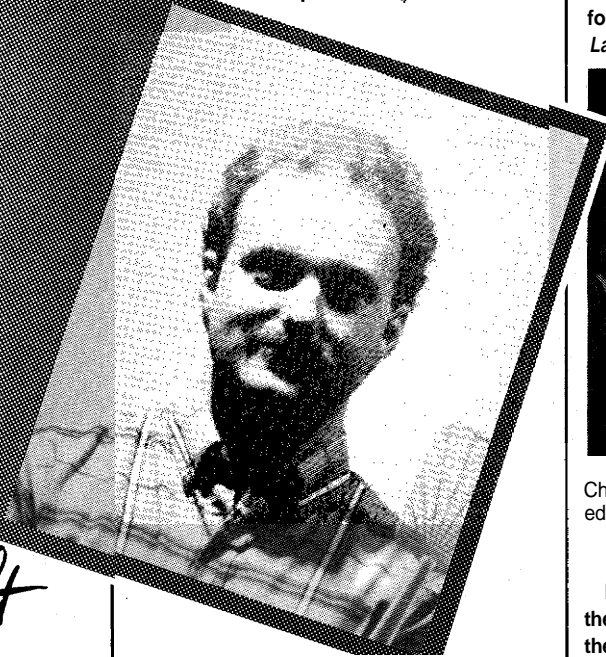
"In junior high, during the summers, I would walk to the library every other day and get about ten or fifteen science-fiction and fantasy books. Then I would stop at the store for a bottle of soda and a bag of bite-sized Three Musketeer bars. I went home to my room from there and munched, slurped, and read the day away." As a natural next step from science fiction, Mike developed an interest in astronomy in high school and took many science courses as this interest increased. After graduation from high school, Mike attended Rensselaer Polytechnic Institute in Troy, New York. He graduated from the institute in 1980, with a degree in physics and an astronomy minor.

Mike was first introduced to fantasy gaming the end of his freshman year at RPI. "I joined a game club that had about 40 people in it. We played lots of D&D® games, miniatures games, and Diplomacy. However, disaster struck the club in my sophomore year — about

couple of years later, I married her!"

During grad school, Mike spent a year as an editorial intern for *The American Spectator*: "a far-right-wing political opinion magazine," according to Mike. In 1984, Mike applied for a position on the editorial staff at TSR, Inc., after noticing an ad in the *Chicago Tribune*. "Mary and I were at Marriott's Great America [an amusement park north of Chicago] and picked up a copy of the newspaper. The classifieds had the TSR ad, so I immediately put my resume together, and I was hired in September of that year." Mike moved to Wisconsin that month, and Mary followed by the end of the year, after completing her Masters degree at Indiana University. Before then, Mike made the long trip back to Indiana each weekend to see Mary and fulfill a teaching contract at the university.

Among Mike's editing credits are the new LAZER TAG™ books for use with the LAZER TAG™ equipment, the *Oriental Adventures* book, the *Dungeoneer's Survival Guide*, the STAR FRONTIERS® game's *Zebulon's Guide to the Galaxy*, and the upcoming *Manual of the Planes*. Mike has also edited most of the highly successful DRAGONLANCE® adventures, and he and Jim Ward teamed up for the design on the AD&D® game *Book of Lairs*.



Christopher Breault taking TSR's most difficult editorial test.

In July 1986, there was a new addition to the Breault family. Mike and Mary became the parents of Christopher Michael, born at the end of that month. "I don't have as much time for playing games now, or as much time for freelance work, but the trade-off is worth it. Chris is lots of fun." Mike also must steal time to pursue his other interests, such as whitewater rafting, volleyball, basketball, stamp collecting, and — of course — reading science fiction and fantasy.

Asked if he had any advice for our readers, Mike very emphatically stated, "Don't get so caught up in gaming that you forget your other responsibilities. Gaming, while enjoyable; is not the most important thing in life. Keep it in perspective!"

Ω

Michael Breault

MICHAEL BREAUT

May 28, 1958 saw the arrival of Mike Breault in Central Falls, Rhode Island. Unable to deny that he was their child, his parents bundled him up and took him home, determined to make the best of things in the coming years.

During the first five years of his life, Mike lived in the Boston and Cape Cod areas, but eventually returned to Rhode Island to attend first grade in Warwick. Mike had an intense interest in science fiction and fantasy

half the club flunked out of school because they played games so much. The real hard-core players played all weekend and several hours each night. They were bound to flunk out."

The next step for Mike was to attend Indiana University for graduate school. He received his Masters degree in astronomy in 1984. As an associate instructor, Mike also taught astronomy courses on television that was broadcast to the regional campuses of Indiana University. But other things were happening as well. "I met Mary Elsbury at the university in 1982, and a

ROBIN "LA SPUD" JENKINS

Interviewed by Roger E. Moore.

"I am very pleased, very very very pleased, yes much, that you have chosen to interview me in this wonderful, wonderful magazine," said Robin, as he danced about his office wearing his Ukrainian flag as a toga. He paused and peered at me through a hole in the underwear he wore over his head. "You aren't going to make me look silly because of the Profile I wrote about you last year, are you?"

"Of course not," I said. Robin looked greatly relieved and sang the theme song from *Mister Roger's Neighborhood*, then told me of the highlights of his life — both of them.

Robin was born in Woodruff, Wisconsin, on July 20, 1959 — a Cancer, like every other magazine editor at TSR, Inc. His family moved across the country from coast to coast, but eventually returned to Wisconsin, where he finished high school at La Crosse. In a dreadful foreshadowing of his editorial doom in years to come, Robin held a position as a journalist for his high-school newspaper — with additional responsibilities as the paper's photo editor, city editor, school editor, and editor-in-chief. "I used to write out articles on the bus on the way to the printer," he recalled.

He went on to the University of Wisconsin-La Crosse, but "I did so well that I was asked to take a year's vacation to decide if college was where I really wanted to be." Robin credits too much time spent partying with his fraternity and playing the DUNGEONS & DRAGONS® game for his leaving (again foreshadowing the inescapable doom that befell him later). Robin did manage to become the director for a science-fiction convention that hosted A.E. Van Vogt one year. "We decided to call it Attempt-A-Con because of all the problems we were having with it."

After a year spent in factory work, the re-energized Robin reappeared on campus and became the Assistant Arts Editor for the *Racquet* (the college newspaper), the secretary for Sigma Pi Fraternity, the vice-chairman of the Lectures and Concerts Committee, and the chairman of the Video Committee. He would occasionally study as well, and developed a sudden interest in early SF and horror films such as *Metropolis* and *Nosferatu*. Eventually, he was support-

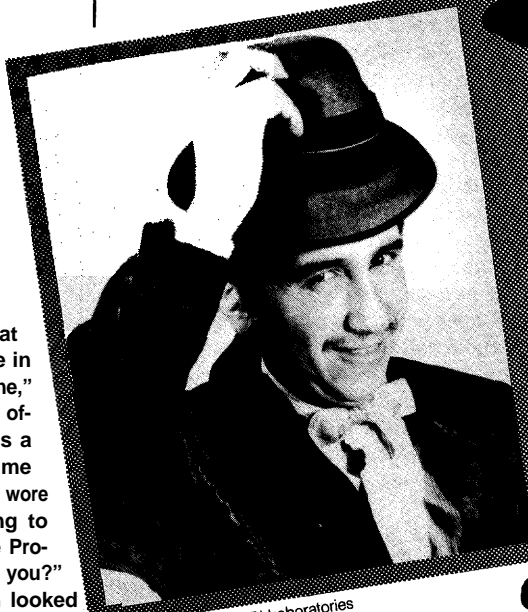


Photo courtesy of FBI Laboratories
Washington, D.C.

Robin Jenkins

ing a habit of 12 movies a week, but still managed to graduate with honors in English (the first to do so in the five-year history of the program) and with a minor in photography.

Unfortunately, as Robin put it, "No — they *don't* necessarily have jobs for English majors." He acquired jobs as a color printer and as a news cameraman for WXOW TV-19 in La Crosse, with additional responsibilities in photography, film production, and commercial making. He quickly became disenchanted with TV's standards of news journalism and moved to Madison, where he became a color printer for a photo lab and freelanced articles to regional business magazines and newspapers. Then the skeletal hand of Destiny came to rest squarely on his little pointed head — he saw an ad in a local paper for an assistant editorship at DRAGON® Magazine.

Robin went after the position with all the enthusiasm that Norman Bates showed for getting into the hotel business. A gamer since 1976 ("We used a six-sided die roll to decide everything in the game"), Robin looked forward to getting into the "real world" of magazine publishing. Instead, he wound up applying at TSR, Inc., in May 1986 and got the job shortly thereafter. It was then that he discovered the terms "real world" and "TSR, Inc." were mutually exclusive. He also discovered that many readers believe he is a woman — the dreaded Tracy Hickman syndrome, shared by such other greats as Pat Price and Kim Mohan. "Life is hard," says Robin stoically.

Where is he going from here? "To Madison, to party on some rubble," says Robin, putting on his obscene Betty Boop button. He also plans to look up the rediscovered version of Thomas Edison's film, *Frankenstein*, and has a number of projects in mind for special editions of DRAGON Magazine — some of them even being remotely reasonable.

His advice to gamers? "If you have an interest in writing, develop your communication skills — they're too often overlooked, and you have to take it on yourself to improve them. I also recommend you have your art director checked for rabies once a year."

Indeed, what more need be said?

Profile

took college drama classes and got her first taste of higher education. English class was where she garnered her most valuable skills. "Constructing sentences and paragraphs was the most useful thing I ever learned."

Barbara presented the image of a studious young woman to her mother, who thought Barbara was staying after school daily to study in the library. In actuality, this after-school hippie was working in a typical '60s leather shop called "The Leather Fetish," making handbags, capes, and sandals. "Our shop made a cape for one of The Byrds," she stated proudly. This meant taking the train to Old Town daily, which led to Barbara's cover being blown. "One afternoon, this rickety old woman walked directly into the train. The driver had blown the whistle and all, but she was between the two guard rails and apparently didn't see or hear the train. He was pretty shaken — and being the dutiful citizen I was, I gave my name and address as a witness to the accident. After all, I was in the first seat in the compartment, right next to him. Everything was fine until the CTA investigators came to our house a few days later to question me. After they

During that time, she worked at IBM on one of the first word processors, before magnetic disks were around. In a roundabout way, this engendered an interest in applied computer technology (through her love of science-fiction and fantasy literature), including things like voice-recognition typewriters and computers, which have moved from the realm of science fiction to that of everyday existence.

Her college experience brought her a double major in English and linguistics. The latter came from her interests in turning thought into language and the possibilities of communication with other life forms (either here or elsewhere). The former consisted almost entirely of courses in science-fiction and fantasy literature, creative writing, "and one class in Elizabethan and Jacobean literature that was really a fluke."

All this SF and fantasy interest led to her involvement with role-playing games and TSR, Inc. "By way of fandom, I was introduced to the DUNGEONS & DRAGONS® game, and I kibbitzed quite a few games before getting involved myself." This led in turn to her answering an advertisement in the *Chicago Tribune* for game editors at TSR, Inc. She worked in that capacity from



Barbara G. Young

BARBARA G. YOUNG

The time has come, the Walrus said, to speak of Barbara Young. A curious combination of techno-dabbler and former flower-child, Barbara was born in Chicago on the third of July. ("At least that ensures that I'll always have a day off near my birthday.") In her earliest memory, she is standing in her crib and begging to be allowed to watch "What's My Line," a primordial television game show.

While still a high school senior, Barbara

grilled me, Mom raked me over the coals."

Thus began Barbara's long, slow descent into the ranks of hippiedom. To be sure, she outwardly presented the picture of a concerned young woman going to college. ("It was easier than getting a job, since we lived right across the street from Northeastern Illinois University.") She was so into education, in fact, that she actually crammed four years of college into eleven years. "That's not the recommended way, though." She also took several secretarial positions in sequence to allow her to leave the family home and strike out on her own.


September 1984 to 1985, then worked on a local newspaper while editing game modules as a freelancer. In January 1987, Barbara rejoined the company in the magazine department as the assistant editor for DUNGEON™ Adventures.

Of the atmosphere at work, Barbara says, "All I ever wanted was a place to work where I could wear jeans. The standard corporate image is not one I was ever comfortable with." Of her daily commute across the Illinois-Wisconsin border, she tells us: "I drive 70 miles round trip and see more cows than cars on those back roads."

Her advice? "If you submit work to an editor, don't start your cover letter with your age, and don't end it with an apology for your spelling."

Koo-koo-ka-choo, Barbara.

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LETTERS

(continued from page 3)

modules gave DRAGON Magazine a certain style that cannot be easily duplicated. A character(s) of the month column, as mentioned by Pat Lieberg, would be a great cure for this lost style. I'm sure you would have no trouble getting characters (I could keep you supplied for a long time). I read the POLYHEDRON™ Newszine and realize that you avoid overlapping material. The question in my mind is: Why? If you have good material, it will sell, overlapping or not. DRAGON Magazine will not undergo an "identity crisis" if you begin this; it will only become more distinctive.

The resurrected Sage Advice column is great. Keep this feature and try to include it in every issue. Bazaar of the Bizarre is also excellent. It would be great to have a one-page section of this column every month.

Another feature that I and many of my friends would like to see is a "New Worlds" monthly section. You could have readers submit their campaign worlds in a specified format, and publish them. I realize that this would be a monumental task, but monumental tasks pay off the most. You could detail parts of Greyhawk, Blackmoor, Dune, Kara-Tur, Ringworld, and the Forgotten Realms in this section. I would really love to see Ed Greenwood's world mapped out.

Niel Brandt
Janesville WI

We will certainly consider the character column and the one on new worlds for DRAGON Magazine. Some details would have to be worked out first, however — such as the question of whether or not we have enough space for them. More on this issue later.

As has been noted before, you are going to get a big dose of Ed Greenwood's FORGOTTEN REALM™ campaign world very soon now. See The Game Wizards column from issue #119 for details. — RM

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CONVENTION CALENDAR

Convention Calendar Policies

This column is offered as a service to our readers around the world. Anyone may place a free listing for a game convention here, but the following guidelines **must** be observed.

In order to ensure that all convention listings contain accurate and timely information, all material should be either typed double-spaced or printed legibly on 8½" x 11" paper. The contents of each listing should be short, succinct, and under 150 words in length.

The information given in the listing **must** include the following information, in the following order:

1. Convention title and dates held;
2. Site and location;
3. Guests of honor (if applicable);
4. Special events offered;
5. Registration fees or attendance requirements;
6. Address and telephone number(s) where additional information and confirmation can be obtained.

Convention flyers, brochures, newsletters, and other mass-mailed announcements run the risk of not being considered for use in this column; we prefer to see a cover letter with the announcement as well. No call-in listings are accepted. Domestic and foreign conventions are welcome.

WARNING: We are not responsible for incorrect information sent to us by convention staff members. Please check your convention listing carefully! Our wide circulation ensures that up to a quarter of a million readers see each issue. Accurate information is your responsibility!

Convention listings should be mailed by the copy deadline date to Convention Calendar, DRAGON® Magazine, P.O. Box 110, Lake Geneva WI 53147. Copy deadline dates are the last Monday of each month, two months prior to the on-sale date of an issue. For example, the copy deadline for the August 1987 issue is the last Monday of June 1987. Plan ahead; early listings pay off!

If a convention listing must be changed because the convention has been cancelled, the dates have changed, or incorrect information has been printed, **please contact us immediately!** For any questions or changes related to this column, please call either Robin Jenkins or Roger E. Moore at (414) 248-3625.

game tournament, Star Fleet Battles tournament, game demonstrations, and miniatures displays. The registration fee is \$5 for the weekend. For details, contact: The Wizards Corner, 801C Broadway Avenue, Saskatoon, Saskatchewan, CANADA, S7N 1B5.

KEYCON '87, May 15-17 *

This science-fiction and fantasy convention will be held at the Delta Winnipeg at 288 Portage Avenue in Winnipeg, Manitoba. Guests of honor will be Keith Laumer, Ken Macklin, and Mike Glicksohn. Events include filksinging, videos, an ice-cream social, an art show, an auction, a dealer's room, gaming, parties, and much more. Membership rates are \$18 until April 26 and \$24 at the door. For more information, write to: KEYCON '87, P.O. Box 3178, Winnipeg, Manitoba, CANADA, R3C 4E6.

MISCON II, May 15-17

This science-fiction, fantasy, and gaming convention will be held at the Quality Inn in Missoula, Mont. Guests of honor are Steve Jackson, Bob Eggleton, Mike and Beth Finkbiner, and Marion Zimmer Bradley. Events include an RPGA™ Network tournament, other role-playing games and boardgames, videos, a masquerade, a dance, an art show, panels, and a writers' workshop. Registration is \$15 until April 15 and \$18 thereafter. For further details, contact: MISCON II, c/o WMSFC, P.O. Box 9363, Missoula MT 59807.

TECHNICON 4, May 15-17

Sponsored by the Virginia Tech Science Fiction and Fantasy Club, this gaming convention is held at the Blacksburg Econo-Travel in Blacksburg, Va. Guests of honor include Margaret Weis, Terry Adams, and Lisa Cantrell. The convention features other guest speakers, an extensive gaming tournament, video rooms, an art show, computer games, a masquerade, and a dealer's room. Membership is \$10 before May 1 (\$6 for students) and \$13 thereafter (\$9 for students). For more information, contact: TECHNICON 4, P.O. Box 256, Blacksburg VA 24060.

ADVENTURE GAME FEST '87, May 22-24

SKIRMISHES presents this role-playing extravaganza at the Howard Johnson Plaza Hotel in Tampa, Fla. Events will include AD&D®, Star Fleet Battles, Killer, CHAMPIONS™, and other game competitions. Dealers and other programming events will also be featured. Preregistration is \$10 before May 1; after that point, registration is \$15. For more information, contact: SKIRMISHES, 7100 Darmouth Avenue N., St. Petersburg FL 33710, or call (813) 544-2873.

BAYCON '87, May 22-25

This science-fiction and fantasy convention will be held at the Red Lion Inn in San Jose, Calif., over Memorial Day weekend. Guests of honor include Barry Longyear, Mike Glycer, Marta Randall, and one to be announced. Advance four-day memberships are \$25 until April 30. Thereafter, memberships are \$35 for the

weekend. Single-day memberships are available at the door for \$15 per day. For more, send a SASE to: BAYCON '87, P.O. Box 70393, Sunnyvale CA 94086, or call (408) 446-5141.

GAMEX '87, May 22-25

Brought to you by STRATEGICON, the people who also brought you ORIGINS '86, this gaming convention will be held at the Pasadena Hilton Hotel. Role-playing, wargame, computer game, and family boardgame tournaments will be offered, as well as an RPGA™ Network AD&D® tournament and various seminars and demonstrations, a flea market, a game auction, and an exhibitor's area. Preregistration is \$16 until May 9; thereafter, registration is \$20. For more information, contact: GAMEX '87, c/o DTI, P.O. Box 8399, Long Beach CA 90808, or call (213) 420-3675.

NOT*A*CON, May 22-25

This is the first eat-in, sleep-in, gamers' holiday. Role-playing gaming, miniatures competitions, and a host of other events are scheduled to be run by the best game referees in the Indiana tri-state area. For more details, write to: NOT*A*CON, 3328 Broadway Boulevard, Fort Wayne IN 46807.

V-CON 15, May 22-24 *

This science-fiction and gaming convention will be held at Gage Residence on the University of British Columbia campus in Vancouver, B.C. Highlighting the history of science fiction, this convention will feature SF historian and anthologist Sam Moskowitz as its guest of honor. Artist guest of honor will be Alex Schomburg, who has been illustrating SF books and comics since 1925. Events will include panel discussions, open gaming, *Star Trek* and *Dr. Who* programming, a writers' workshop, an art show and auction, movies, a dealer's room, a banquet, a costume contest, and a dance. Registration is \$18 (\$14 U.S. currency) until May 15 and \$20 (\$16 U.S.) thereafter. For more details, write to: V-CON 15, P.O. Box 48478, Bental Centre, Vancouver, B.C., CANADA V7X 1A2.

RAGGCON, May 24-26

Sponsored by the Rockford Area Gamers' Guild, this gaming convention will be held on the Rockford College campus. Events include a game auction, a Masters and a regular RPGA™ Network AD&D® tournament, and a number of other tournaments. Prizes will be offered in a number of these tournaments. Registration costs are \$5 for the day and \$8 for the entire weekend; a \$35 fee will cover all accommodations, meals, and registration costs. For more information, send a SASE to: RAGG, 2736 City View Court, #301, Rockford IL 61103, or call (815) 282-1278.

DALLAS FANTASY FAIR, June 5-7

Sponsored by Bulldog Productions, this comic-book, science-fiction, and film supershow takes place at the Dallas Hyatt Regency, 300 Reunion at I-35. This event includes appearances by dozens of comic-book artists, writers, editors, and publishers, as well as a number of film personalities. Other features include a huge dealer's room, a professional art show, an art contest, an art auction, video rooms, a masquerade, numerous workshops, previews of upcoming motion pictures, and a variety of gaming events and open gaming competition. Tickets for this three-day event are \$20 through May 15 and \$25 thereafter. For more information, contact: Bulldog Productions, P.O. Box 820488, Dallas TX 75382, or call (214) 349-3367.

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NEO-VENTION VI, June 5-7

This gaming convention will be held at the Student Union of Kent State University in Kent, Ohio. Sponsored events include RPGA™ Network events, miniatures displays and gaming, an art show, and numerous other attractions, including special guests Penny Petticord and Frank Mentzer. For more information, send a SASE to: NEO-CS, P.O. Box 412, Cuyahoga Falls OH 44322-0412, or call (216) 666-1866.

DALLASCON, June 12-14

This gaming convention will be held at the Regent Hotel in Dallas, Texas. Over 100 events are scheduled, including an RPGA™ Network AD&D® tournament, along with a variety of role-playing games, board games, and miniatures games. For more information, including a preregistration form, send a SASE to: DALLASCON, P.O. Box 867623, Plano TX 75086.

GLATHRICON '87, June 19-21

This gaming extravaganza will be held at the Executive Inn in Evansville, Ind. Guest of honor is E. Gary Gygas, with Frank Mentzer and Penny Petticord as additional guests of honor. Ray VanTilburg is the artist guest of honor, and Jay Tummelson is the game master guest of honor. RPGA™ Network tournaments include the AD&D® Grand Masters (a national first), the AD&D® Masters, the Joe Martin AD&D® Tournament to Benefit the American Cancer Society (another national first), and a variety of AD&D®, MARVEL SUPER HEROES® Masters and regular, TOP SECRET®, and GAMMA WORLD® game events. Other features will include a miniatures-painting competition, a banquet, and masquerade. Membership is \$12 until April 30 and \$15 thereafter. Memberships may be limited, so early registration is advised. For more information, contact: The Evansville Gaming Guild, P.O. Box 15414, Evansville IN 47716, or call (812) 474-0461.

POLYCON, June 19-21

This annual gaming convention will be held on the Cal Poly State University campus in San Luis Obispo, Calif. Events will include 24-hour gaming sessions and a good number of tournaments. For further information, write to: POLYCON c/o Saga, Box 168, Julian A. McPhee University Union, Cal Poly State University, San Luis Obispo CA 93407.

BATCON VI, June 26-28

Sponsored by the Southeastern Indiana Gamers' Association and Role-Players' Workshop, this gaming convention will be held at the Sherman House Inn in Batesville, Ind. Events include an RPGA™ Network AD&D® game tournament, an AD&D® game open tournament, a TOP SECRET® game tournament, and many other gaming contests. Also, there will be a miniatures-painting contest and a schedule of films. Shawn McKee, designer of Hack-n-Slash, will be this year's guest of honor. For more details and registration information, write to: SEIGA, P.O. Box 266, Batesville IN 47006-0266; Robert Washburn, 1025 Locust Avenue, Batesville IN 47006; or call Robert Westerman at (812) 852-4542.

BOARSHEAD MIDSUMMER REVEL June 26-28

This gaming convention will be held at the Trentonview Recreation Center in West Bend, Wis. Several RPGA™ Network events will be sponsored, along with the first three-round AD&D® Masters competition. A LAZER TAG™

tournament, a medieval feast, and other special events will also be sponsored. Featured guests of honor include Harold Johnson, Jim Ward, Frank Mentzer, and Penny Petticord. Preregistration is \$15 for the weekend and \$5 for the day; after June 15, registration fees are \$21 for the weekend and \$7 for the day. For more details, send a SASE to: Keith Polster, 1812 West Morgan Drive, West Bend WI 53095, or call (414) 338-8498.

HAYSCON III, June 26-27

The Pegasus Extension cordially invites all fantasy and science-fiction gamers to participate in their third annual convention. This event takes place in the Memorial Union of the Fort Hays State University campus in Hays, Kans. Featured activities include all types of role-playing games, a miniatures competition, a game auction, and dealer's booths. Preregistration fees are \$10. For inquiries on registration or on game mastering for HAYSCON III, send a SASE to: HAYSCON III, The Pegasus Extension, 1718 Felten Drive, Hays KS 67601.

ORIGINS '87, July 2-5

This national gaming convention and trade show will be held at the Baltimore Convention Center and Hyatt Regency Inner Harbor in Baltimore, Md. The convention is sponsored by GAMA, the Game Manufacturer's Association. For more information on registration rates and scheduled events, contact: Atlanticon, Dept. C.A., P.O. Box 15405, Baltimore MD 21220, or call (301) 298-3135.

AUSTIN FANTASY FAIR, July 3-5

Sponsored by Bulldog Productions, this comic book, science-fiction, and film supershow takes place at the Austin Marriott, 6121 I-35 at U.S. 290. This event includes appearances by dozens of comic-book artists, writers, editors, and publishers, as well as a number of film personalities. Other features include a huge dealer's room, a professional art show, an art contest, an art auction, video rooms, a masquerade, numerous workshops, previews of upcoming motion pictures, and a variety of gaming events and open gaming competition. Tickets for this three-day event are \$20 through June 15 and \$25 thereafter. For more information, contact: Bulldog Productions, P.O. Box 820488, Dallas TX 75382, or call (214) 349-3367.

MAPLECON, July 3-5

This regional science-fiction convention will be held on the Carleton University Campus in Ottawa, Ont. Marion Zimmer Bradley will be guest of honor, along with Guy Frechette, Charles de Lint, Bob Eggleton, and Bink as additional guests. A number of events will be featured, including gaming, videos, an art auction, numerous panel discussions, a masquerade ball and costume competition, a short story and poetry competition, and a writers' workshop. Registration is \$15 until May 31 and \$20 thereafter (there is also a \$10 supporting membership and half-price memberships for children under 12). For more details, write to: MAPLECON 9, P.O. Box 3156, Station D, Ottawa, Ont., CANADA K1P 6H7, or call (613) 741-3162.

LIBERTYCON 1, July 10-12

This science-fiction convention will be held at the Sheraton City Center Hotel in Chattanooga, Tenn. Guests of honor will include L. Sprague and Catherine Crook de Camp, Vincent di Fate, and Wilson "Bob" Tucker. Programming will include panel discussions, autograph sessions, two dances, a *sanctioned* Singles Bridge Tourna-

ment, a miniatures painting workshop, an art show and auction, and a dealer's room. Preregistration is \$15 before July 15 and \$20 thereafter. Registration is limited to 750 people, so advance registration is advised. For more details, contact: LIBERTYCON, P.O. Box 695, Hixson TN 37343.

EMPEROR'S BIRTHDAY CONVENTION XVI, July 11-12

This gaming convention will be held at the Indiana University in South Bend, Ind. Events will include miniatures competitions, RPGA™ Network AD&D® game tournaments, and a number of other gaming competitions. The first round RPGA™ event will begin at 10 A.M. on Saturday; the second round event will take place at 3 P.M. that same day. For preregistration packet and information, send a SASE to: R. Hagerty, 227 North 2nd St., Apt. G, Elkhart IN 46516. For information regarding RPGA™ events, contact: The Brigade Gaming Group, P.O. Box 252, Elkhart IN 46516.

DOVERCON III, July 18-19

This year, DOVERCON will be staged at the University of New Hampshire's Memorial Union Building (MUB) in Durham, N.H. Featured games will include AD&D®, CALL OF CTHULHU®, CAR WARS®, DIPLOMACY®, GURPS, D&D®, MERP PARANOIA™, Star Fleet Battles, STAR TREK®, and TOP SECRET® games, and a host of others. Registration for events will be on a first-come basis. A flea market, film festival, miniatures painting competition, art contest, and open-gaming area will also be provided. Preregistration rates (must be received by July 1) are \$7 for both days; at-the-door rates are \$8 for both days and \$5 for one day. There will be a \$1 entry fee for each event. Vendor and game master inquiries are welcome. For further information, write to: Information, DOVERCON III, P.O. Box 622, Dover NH 03820.

KINGCON III, July 25

This one-day convention will be held in the Lewis Building at the City Park in Mount Vernon, Ill. This gaming event will run from 8 A.M. to 8 P.M., and features a two-round AD&D® game tournament, a miniatures painting contest, continuous movies, a dealer's room, and a variety of role-playing and board games. Preregistration is \$5 until July 1; thereafter, registration is \$6.50 for the day. For more information, send a SASE to KINGCON III, Rt. 1, Box 202, Kell IL 62853.

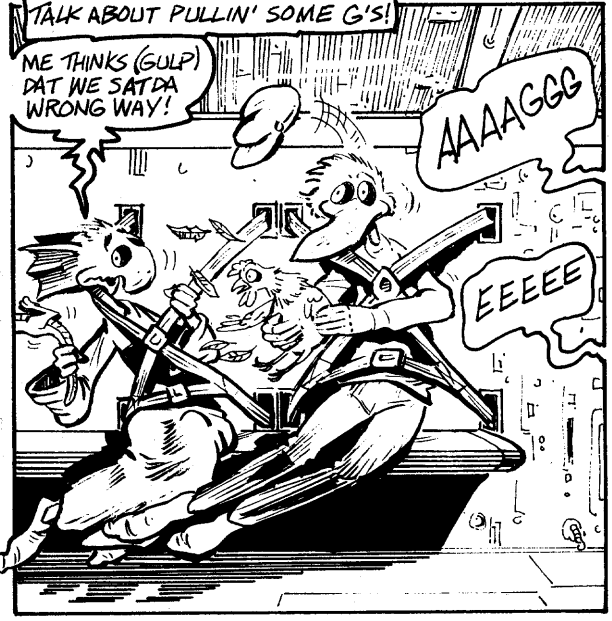
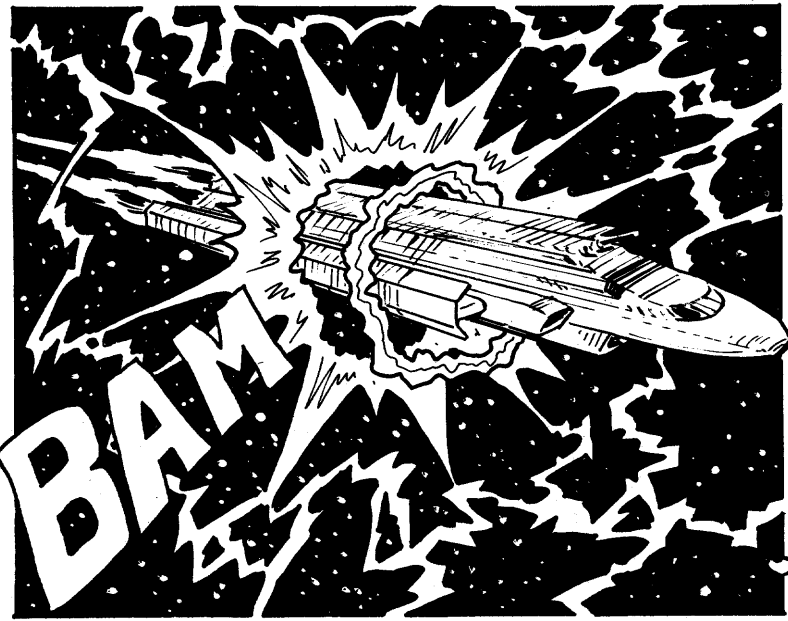
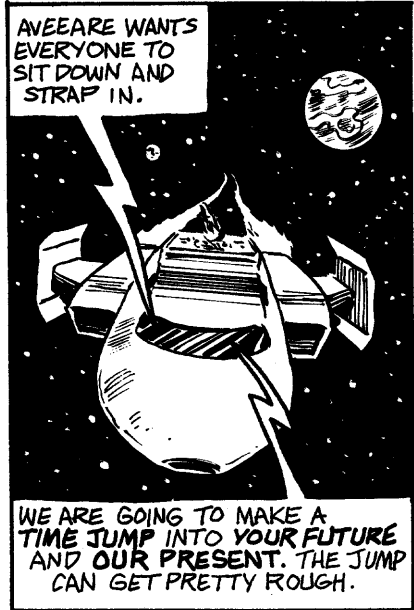
WINDSOR GAMEFEST V, July 25-26

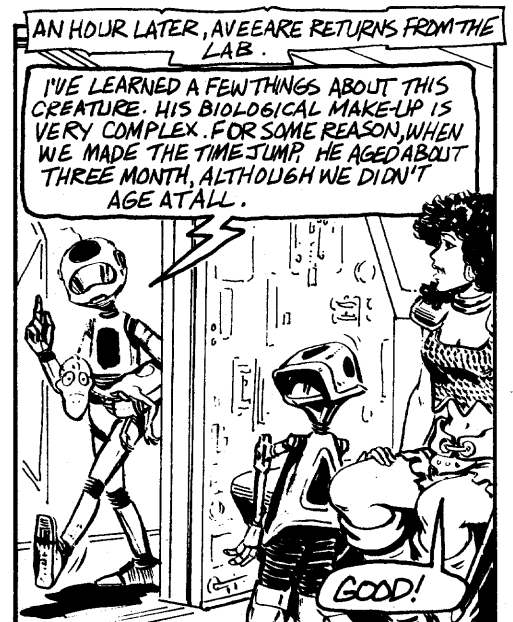
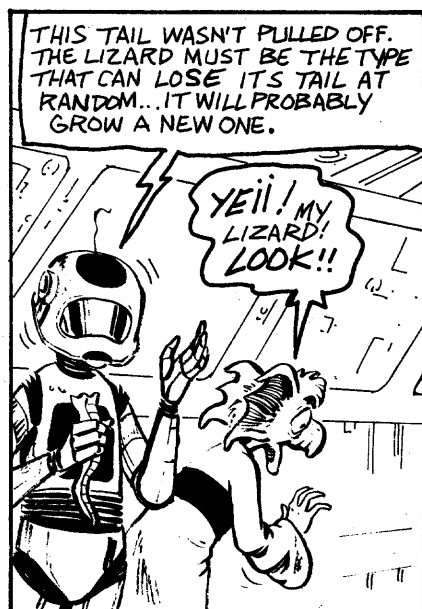
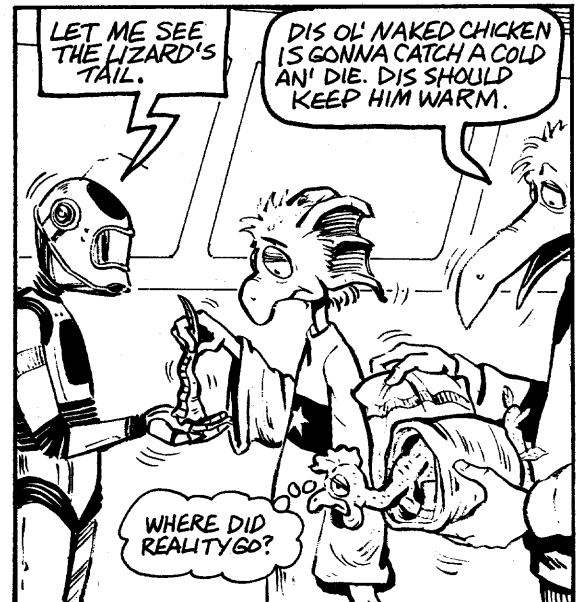
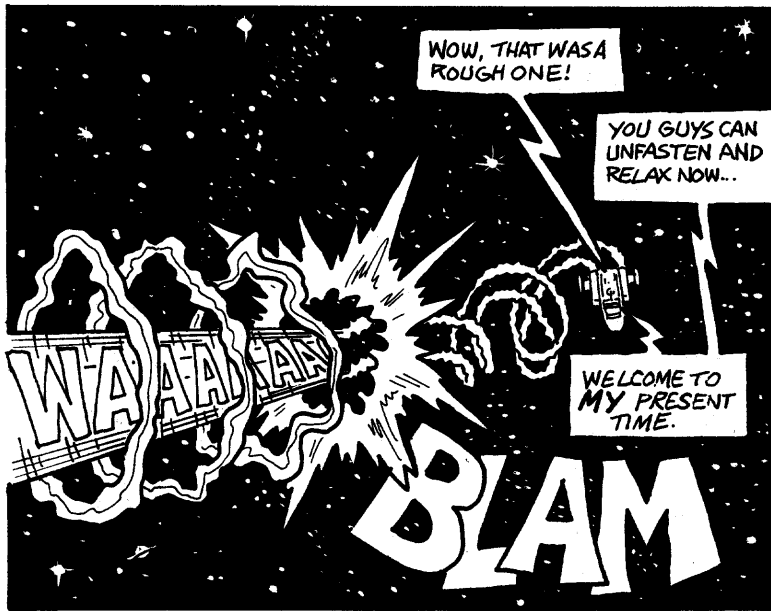
This gaming convention takes place at the Ambassador Auditorium in the University Centre at the University of Windsor. Featured events include role-playing, miniatures, and boardgaming, free movies, and a dealer's area. Registration for this event is \$10 for preregistered admission, \$12 for regular registration, and \$7 for a daily pass. For further information, contact: W.R.P.A., P.O. Box 2055, Walkerville Station, Windsor, Ontario, CANADA, N8Y 4R5. Telephone inquiries can be made by contacting Kristine Sheffiel at (519) 734-1150 or John Schippers, Jr. at (519) 735-5233.

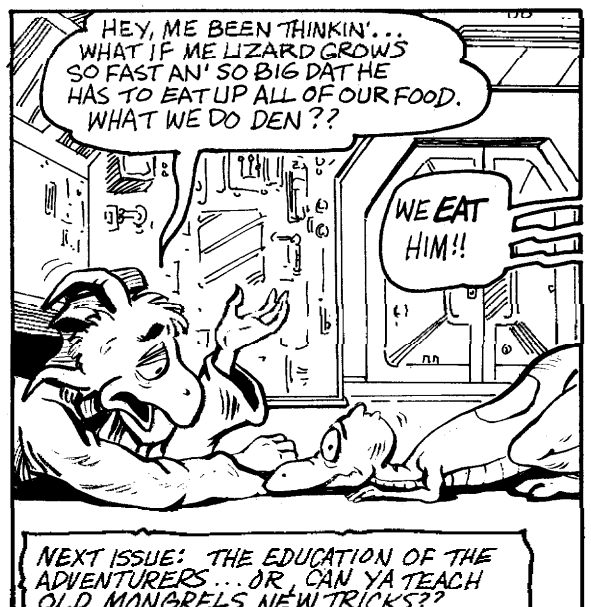
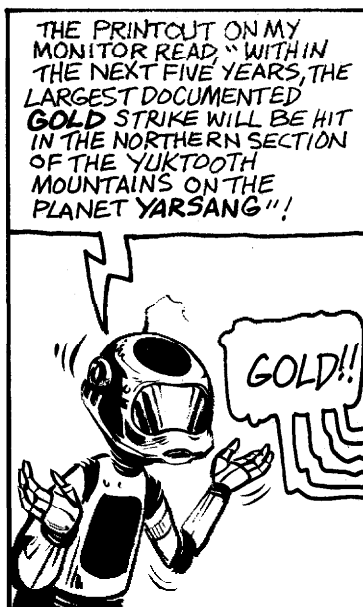
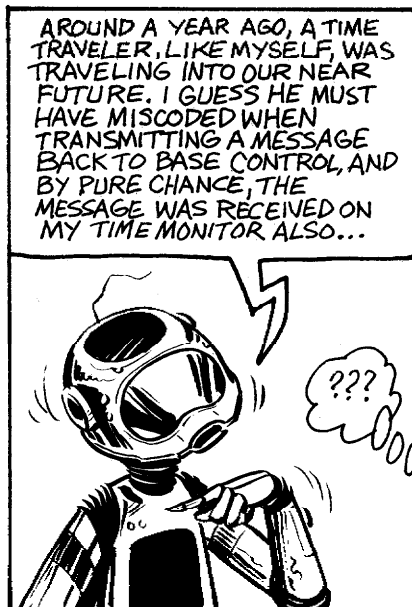
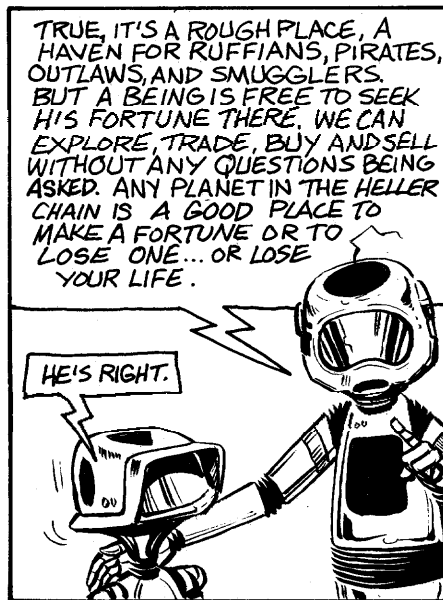
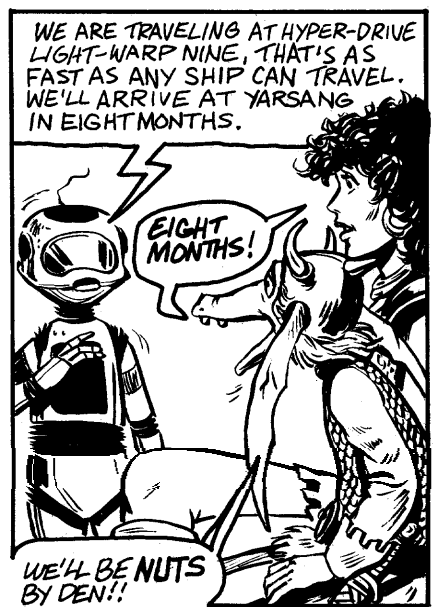
OMACON 7, July 31-August 2

This science-fiction and gaming convention will be held at the Holiday Inn Central at 72nd and Grover St. in Omaha, Nebr. Numerous gaming, science-fiction, and pro-space events are scheduled. For convention and registration information, write to: Craig A. Cleaver, 9738 Brentwood Road, Omaha NE 68114, or call (402) 397-0159.

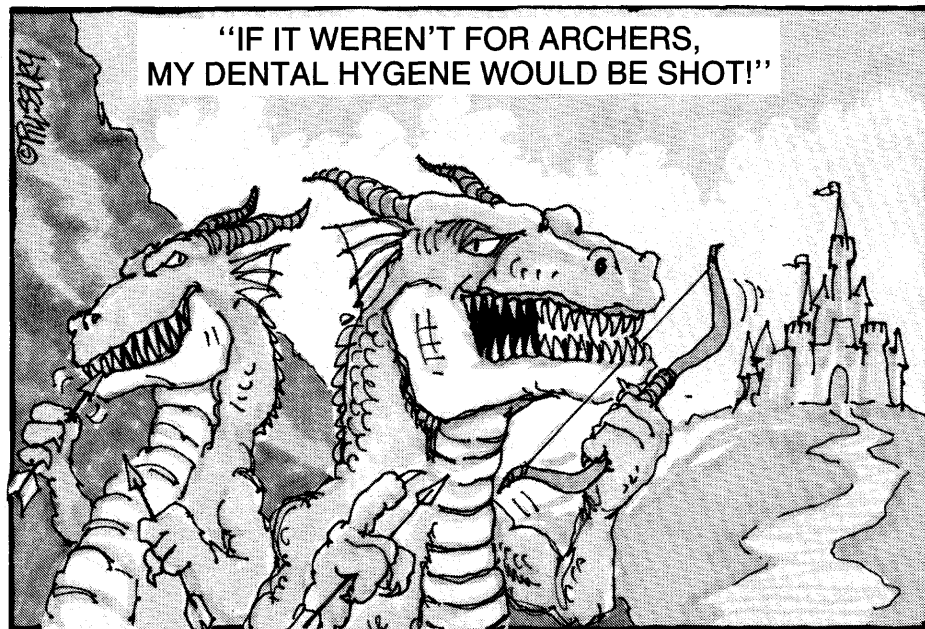
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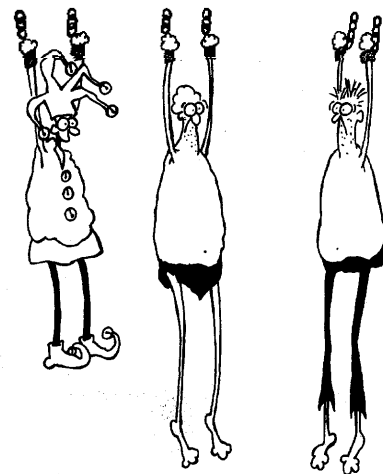




DRAGONMIRTH



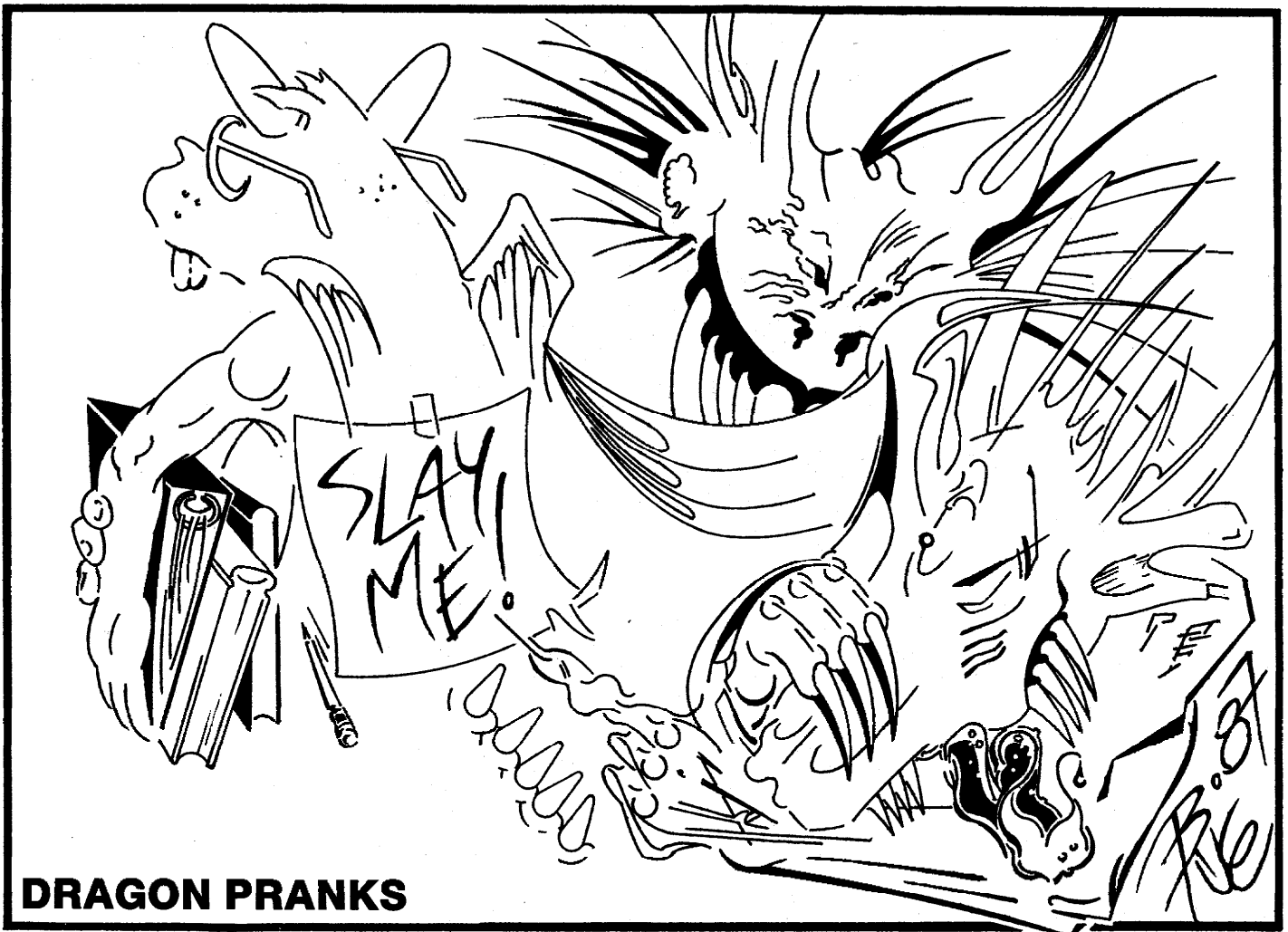
"I'VE GOT A
MILLION OF THEM . . ."



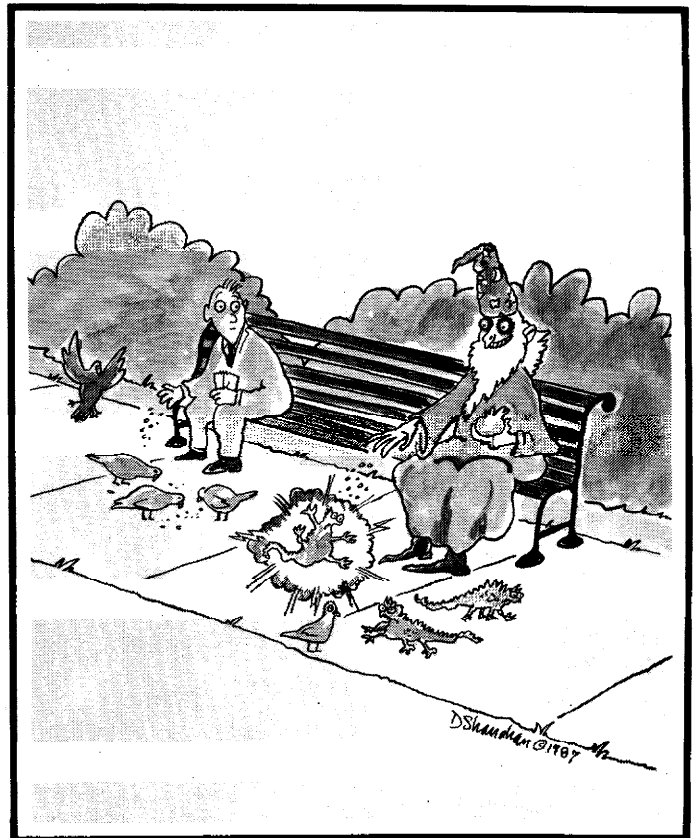
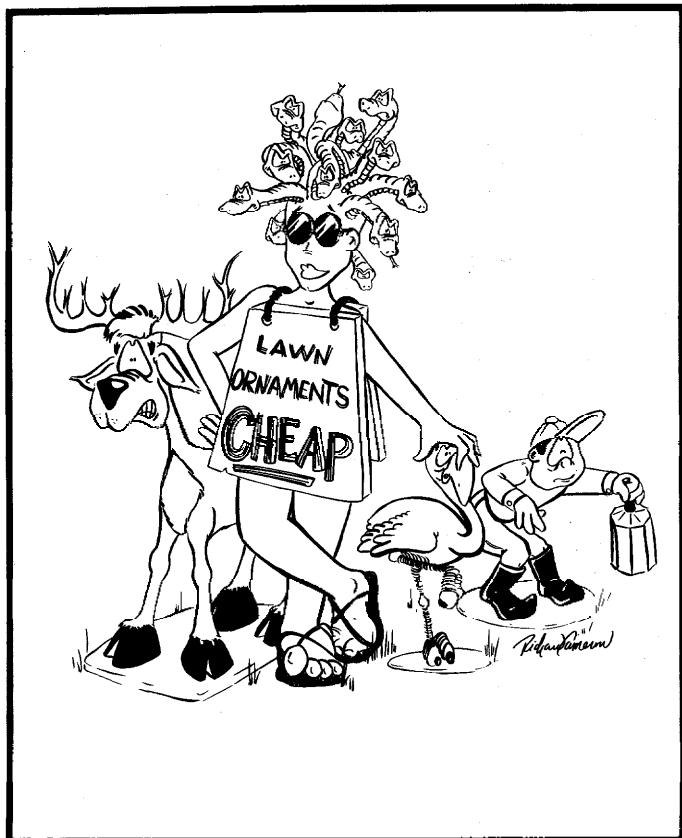
MEYER

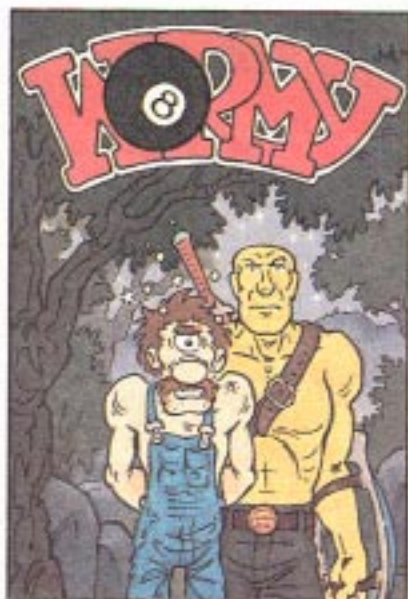


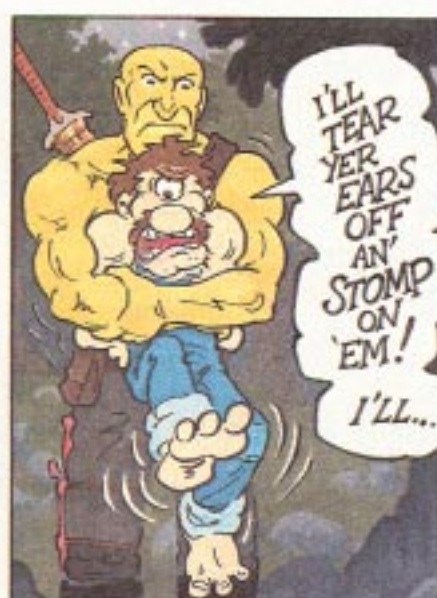
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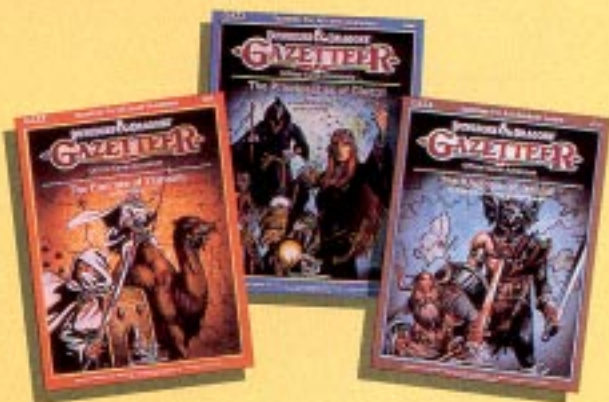
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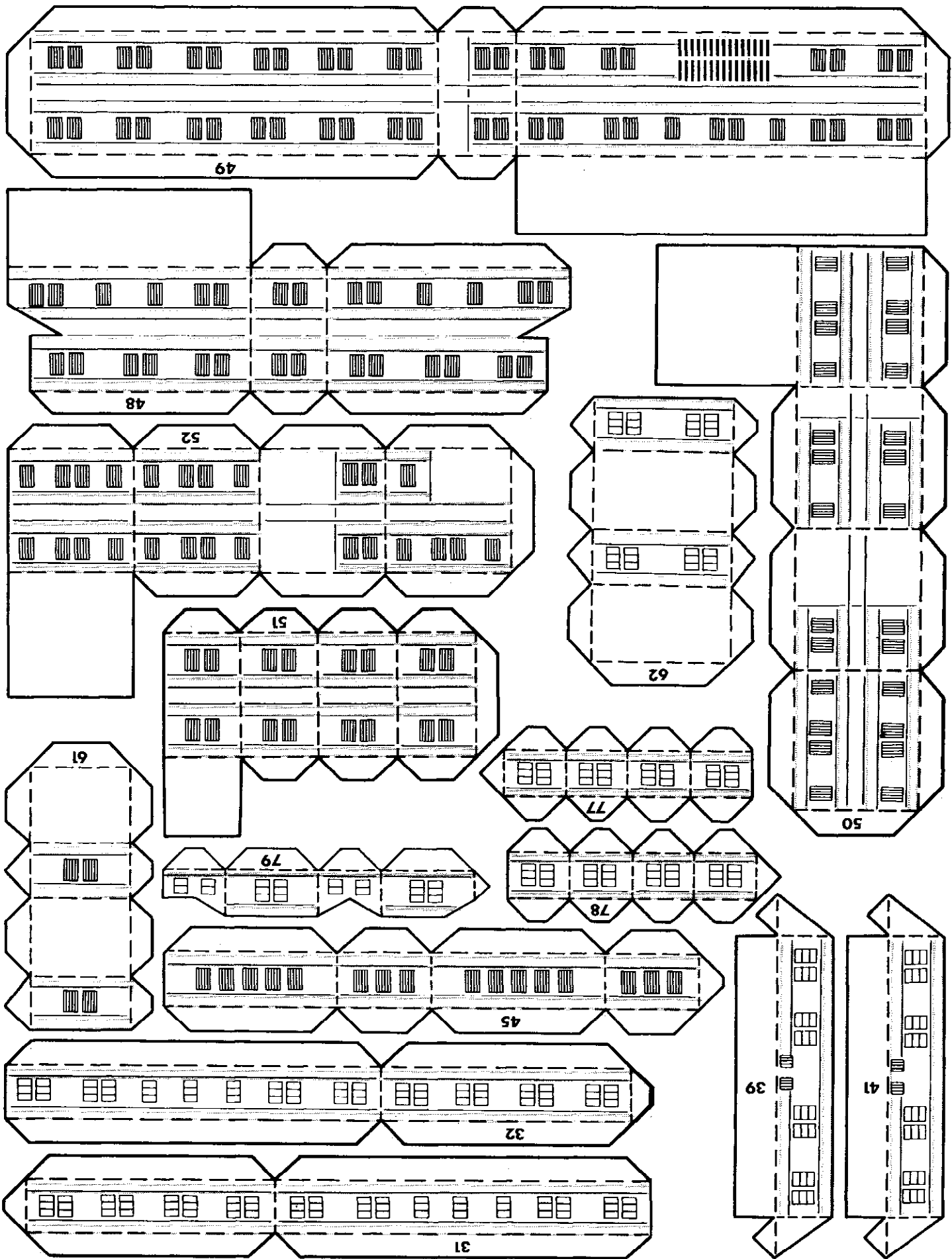
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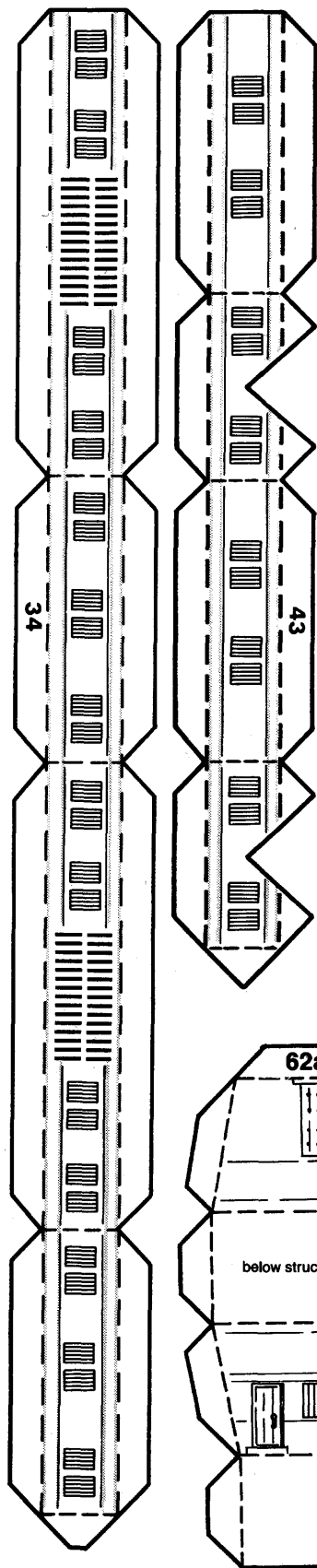
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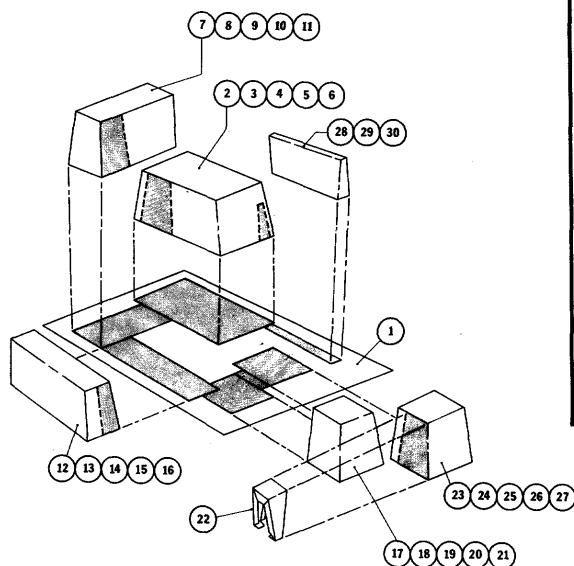
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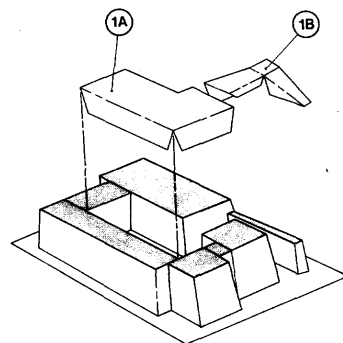
FOLD-UPS



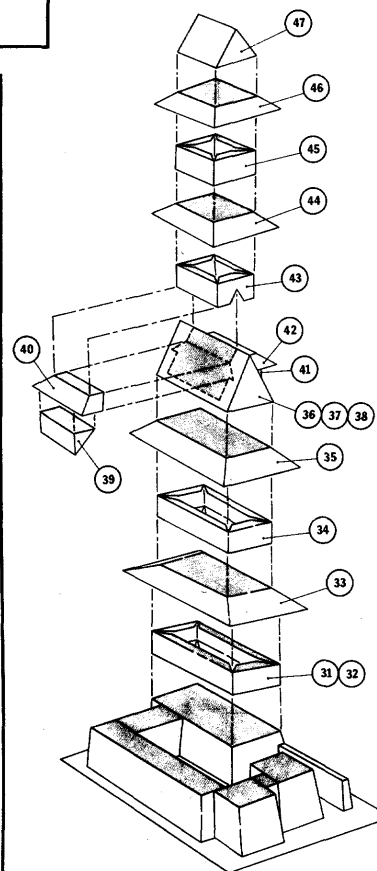
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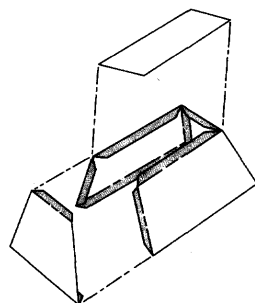
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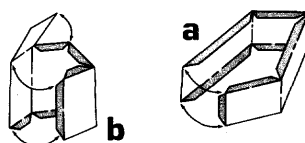
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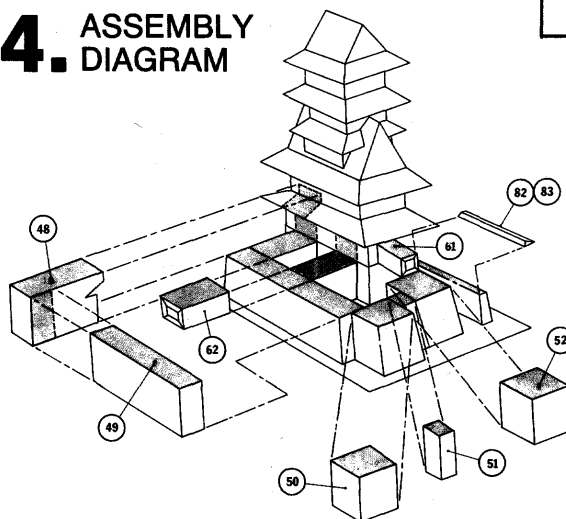
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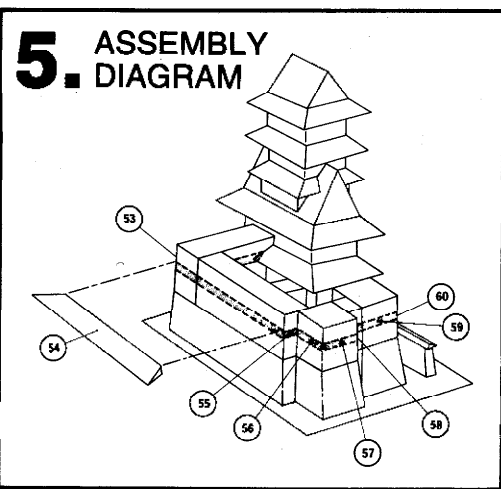


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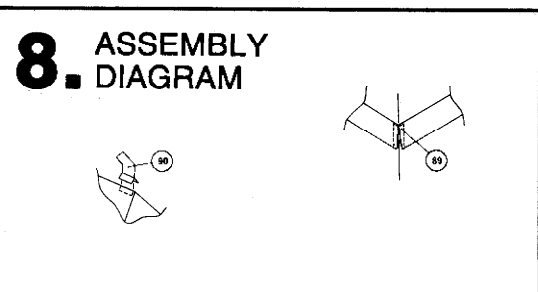
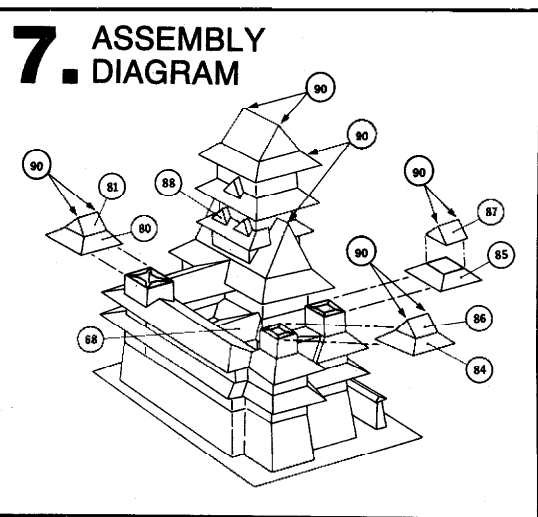
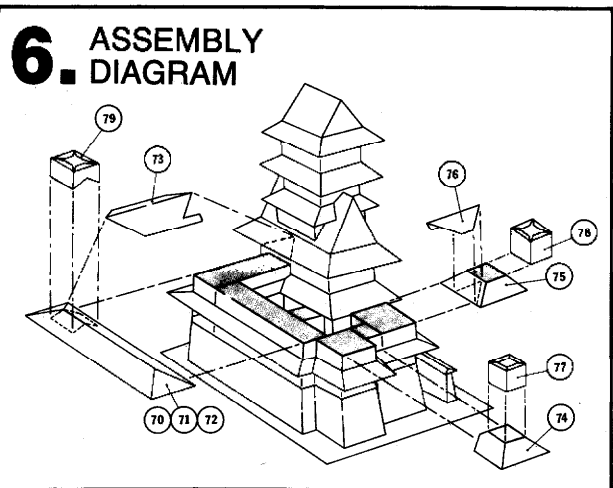
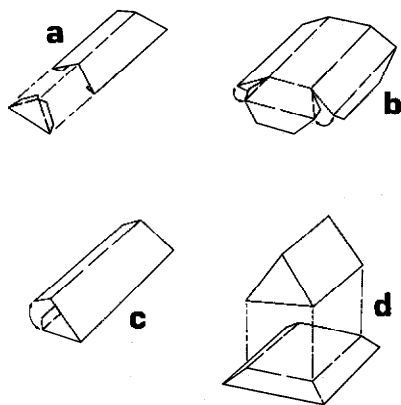


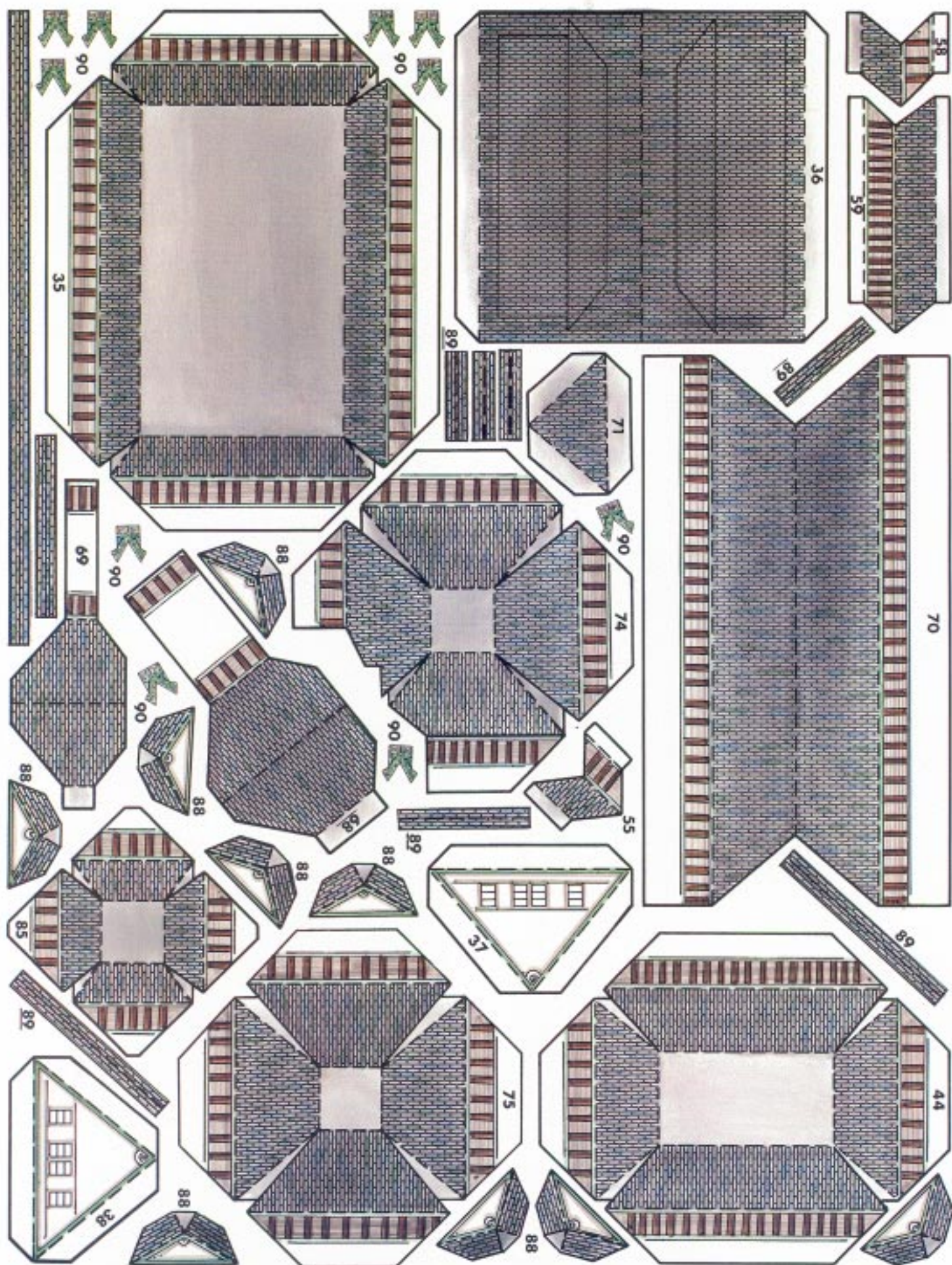
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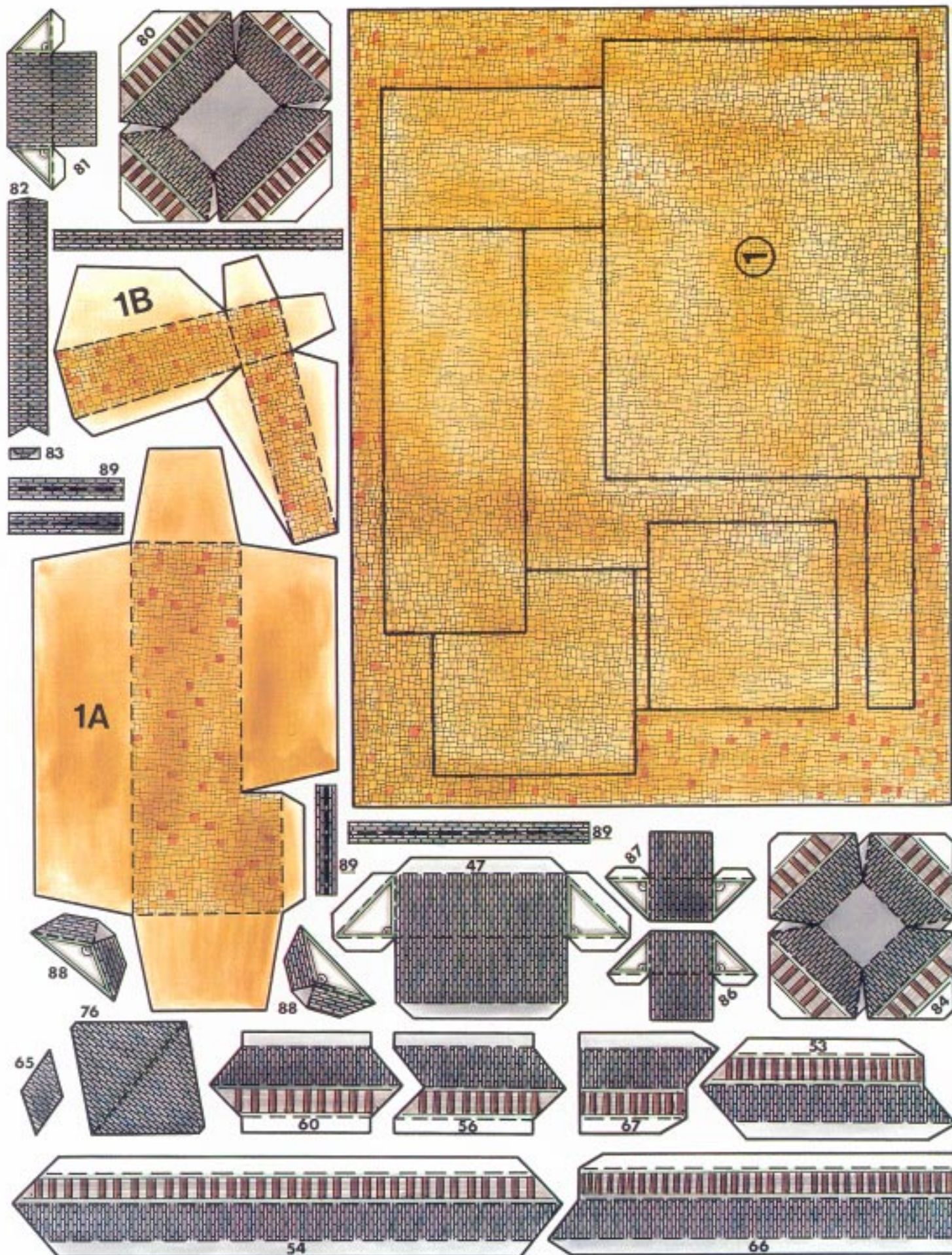


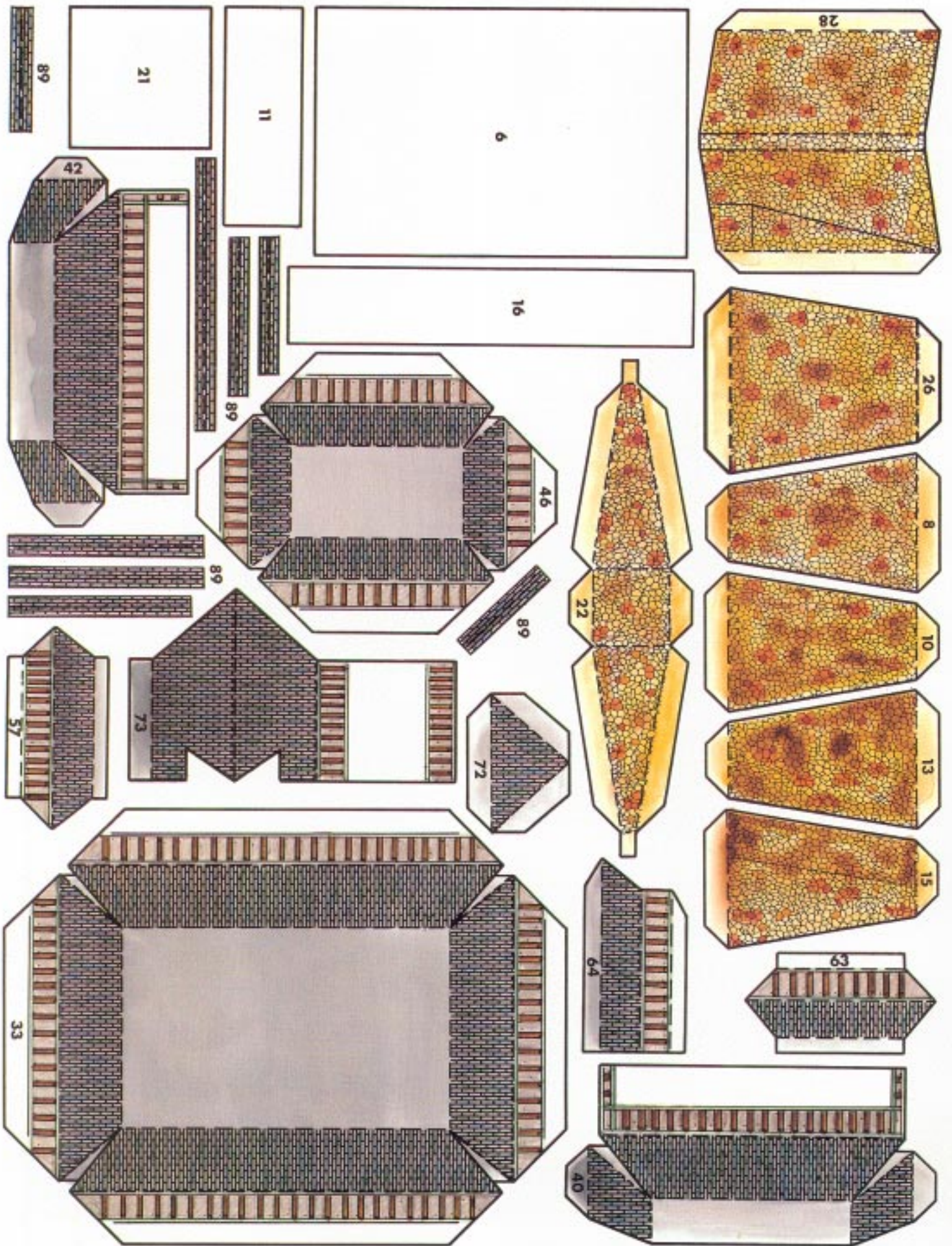
**C. TYPICAL ROOF
SUB-ASSEMBLY**



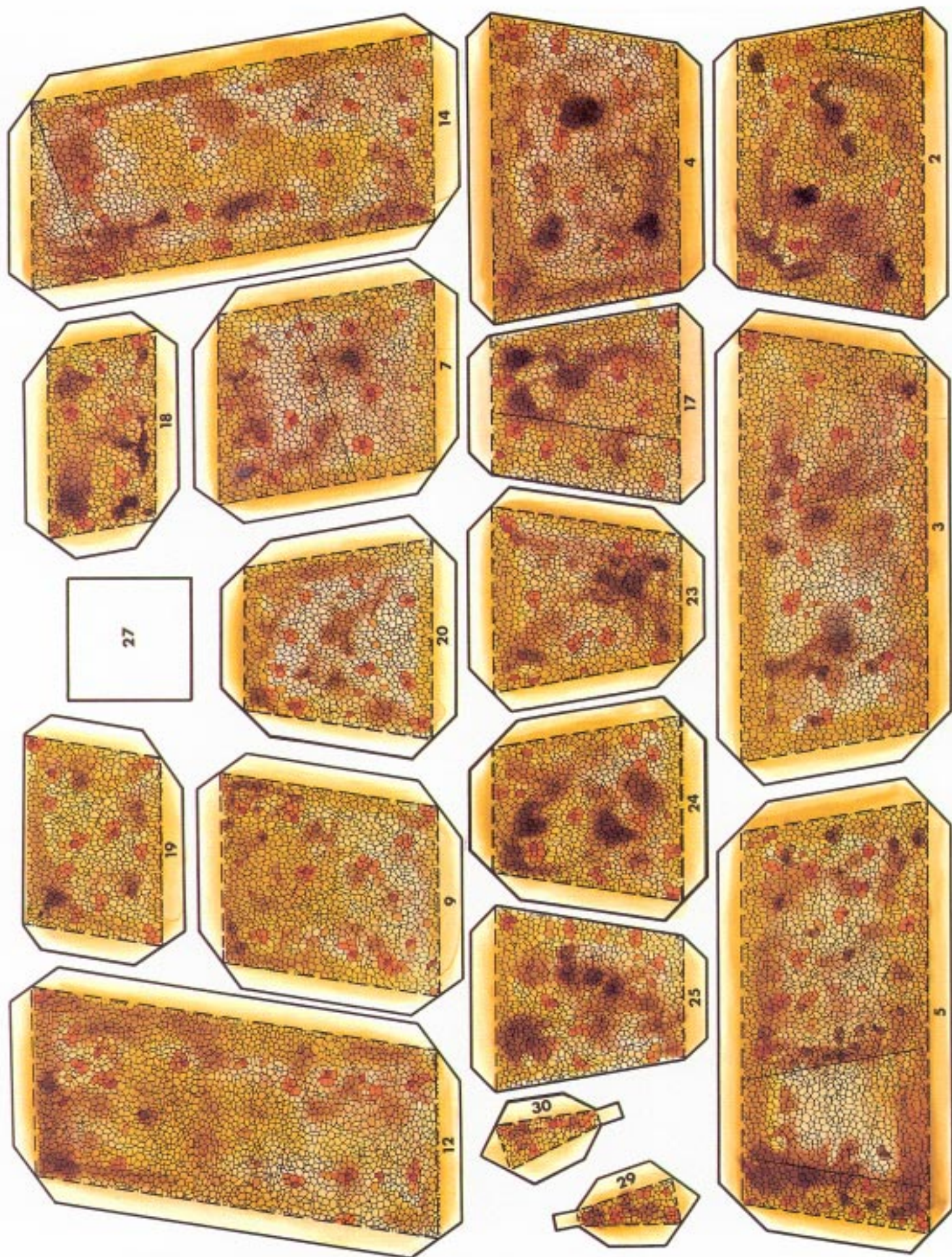


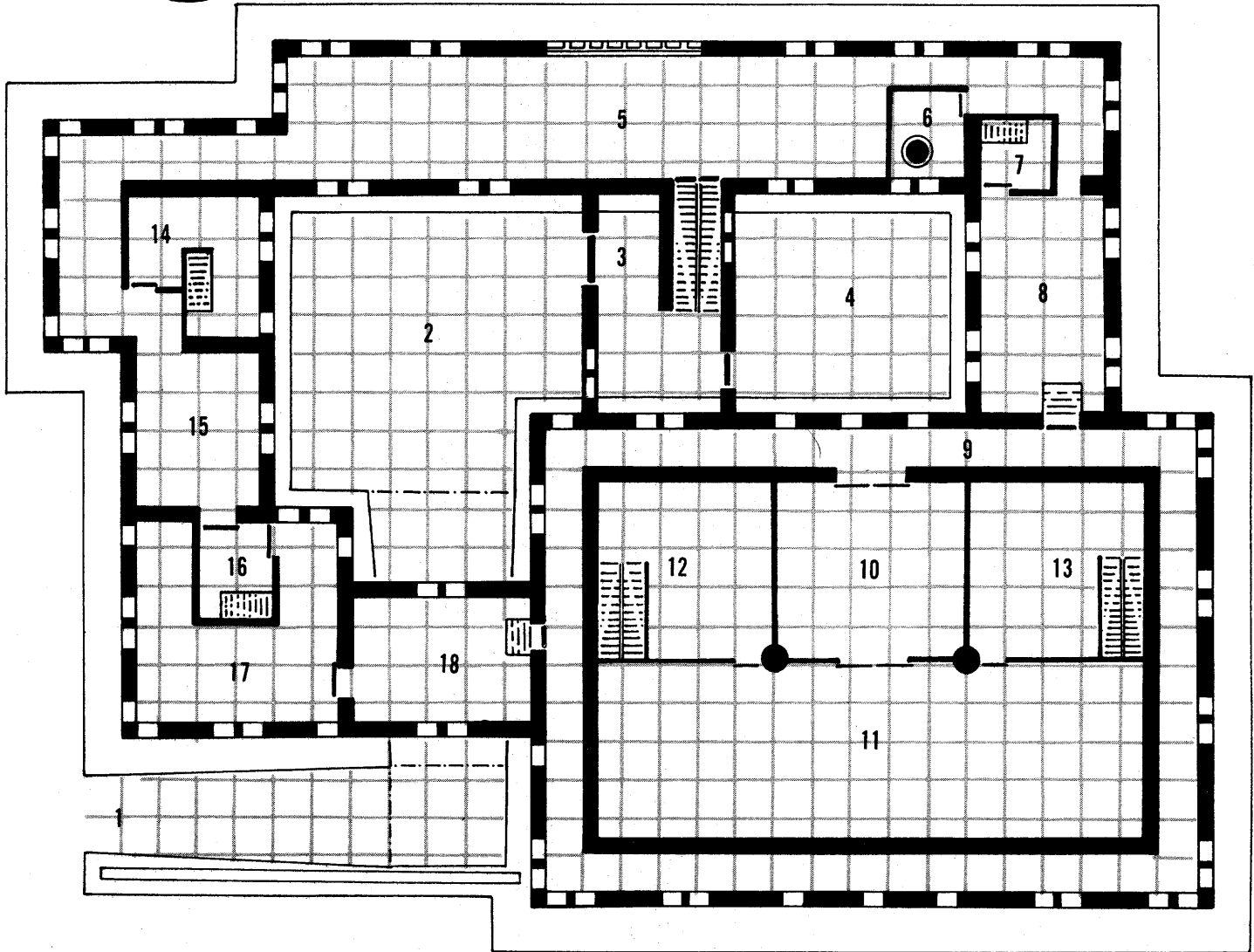
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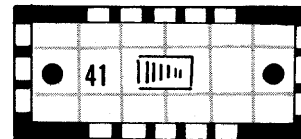


FIRST STORY

SPECIFIED ROOM KEY

- 1. Entrance Ramp
- 2. Courtyard
- 3. Entry Hall
- 6. Well
- 26. Watch Tower
- 30. Watch Tower
- 34. Watch Tower
- 38. Reception Hall
- 41. Main Watch Tower

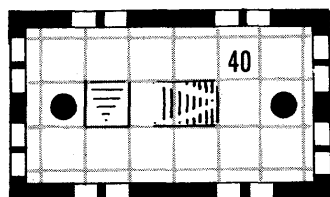
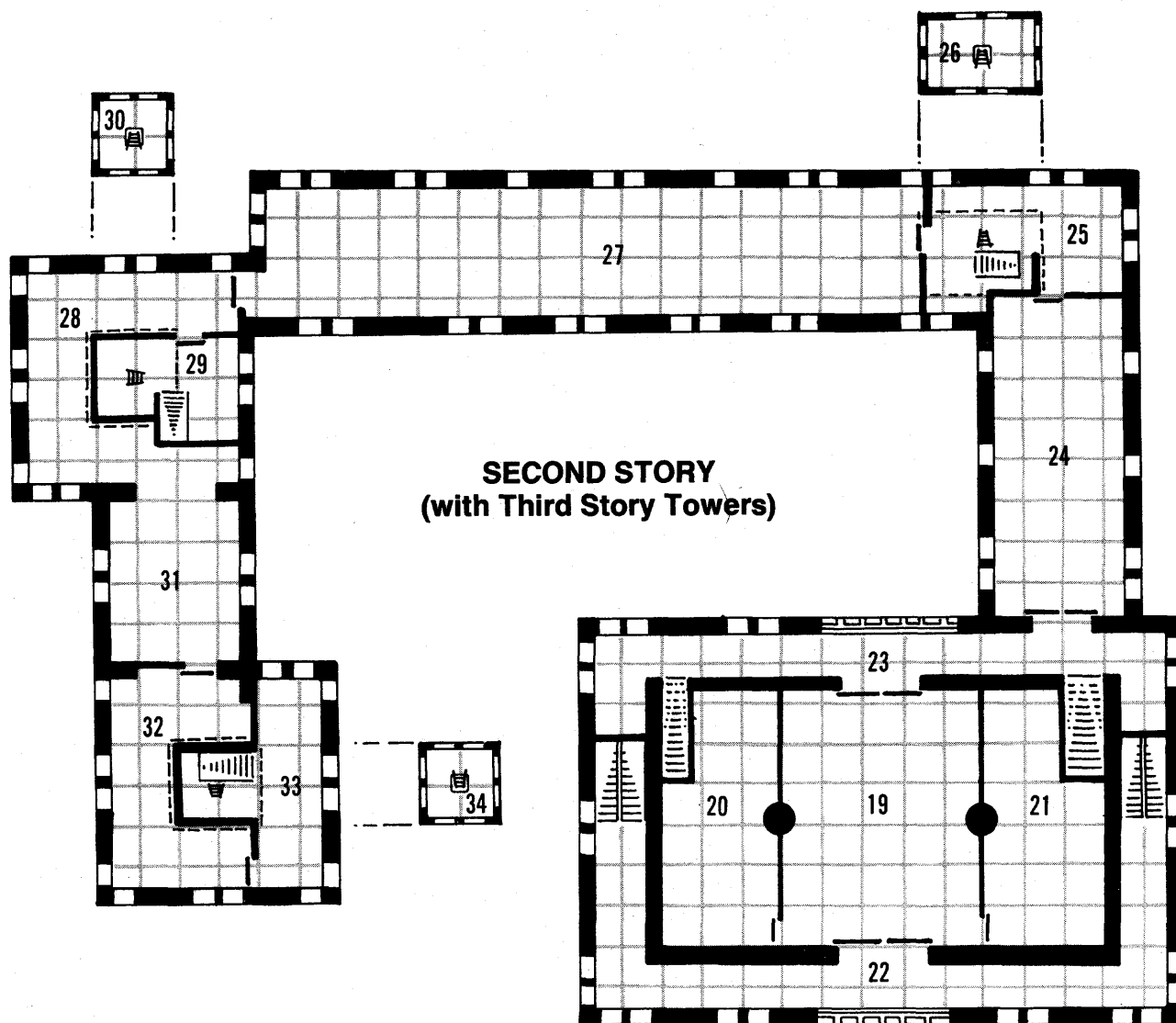
Only a few of the rooms within most Oriental castles have a specified purpose. The room key at left gives the uses for those rooms at Sun Dragon Castle which have fixed uses. The DM is free to assign uses for all other rooms as desired.



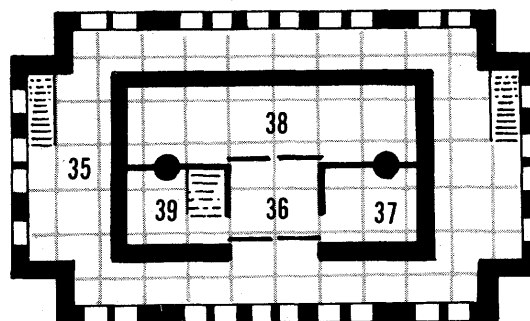
TOP STORY

**REFEREE'S MAPS
SUN DRAGON CASTLE**

1 square equals 5 feet



FOURTH STORY



THIRD STORY

Getting It Together

by Robin Jenkins

Long-time readers of DRAGON® Magazine will recall a curious cardboard model which appeared in the center of issue #86 in June of 1984. Called "Great Stoney," this cardboard castle was designed by Arthur Collins and Dermis Kauth. Arthur Collins drew upon Western medieval castles for his architectural examples; "Great Stoney" emulates this European style in a fantasy mode.

With the appearance of *Oriental Adventures*, a new cultural milieu was opened to AD&D® game players. The Oriental culture described in this supplement provided new classes, weapons, monsters, spells, and magical items. It did not, however, offer an aspect of Oriental society which would undoubtedly be of interest to players of *Oriental Adventures*: the construction and maintenance of Oriental castles.

Sun Dragon Castle, in the center of this magazine, has been made to fit the BATTLESYSTEM™ game scale: in other words, 1" = 10 yards. Included along with the Sun Dragon Castle model are floor plans, ground plans for the outlying areas of the castle, and plans for the surrounding jokomachi, or castle town. The scale for these maps conforms to AD&D game standards: 1 square = 5'. Though based on Himeji castle, the model and the accompanying maps may be altered to fit any DM's campaign.

You will need the following items:

- A 12" metal ruler or straightedge.
- A small pair of sharp, pointed scissors.
- A modeling knife (X-acto blade).
- Elmer's glue or rubber cement.
- A ball-point pen (one without ink is preferred) or a stylus for scoring along fold lines.
- Paper clips or clamps (these will be used to hold pieces together until they dry).
- Magic markers, paints, inks, or correction fluid (optional for touch-up work).

- A pair of tweezers or a hemostat.
- A roll of masking tape.

Before beginning the construction of Sun Dragon Castle, a modeler should put together a prototype to become familiar with its composition. This can be done by photocopying the center pages onto regular paper. A prototype construction will insure a quality construction in the end.

Sub-assembly

First, remove the center pages containing Sun Dragon Castle from the magazine. Next, cut apart each of the castle sections and place them in order of assembly. When separating the pieces, do not separate the numbers from the pieces; doing so may cause you to lose track of which piece is which. The assembly of this model follows in numeric order, with the early numbers providing the base for later numbers. Do not misplace any of the pieces.

Taking the stylus in hand, draw along the back of the pieces which are to be folded. Dotted lines mark surfaces which are to be folded; solid lines mark cutting patterns (along the outside of a piece

only) and glue lines (in the interior of a piece). Use a straightedge to insure a solid, even fold. Do not score the lines on the printed surface of the pages; this causes the surface to break up, leaving an unsatisfactory image. Be sure the straightedge is carefully placed along a line before scoring; a piece cannot be unscored.

Fold all of the pieces into the rough shapes to which they will conform (these shapes are shown in the sub-assembly diagrams). The white tabs of the pieces are the surfaces used for gluing the sub-assemblies into shape, and eventually to each other in final assembly. As an option, these white tabs may be scraped lightly with the modeling blade to provide a rough surface to which the glue may adhere.

When gluing pieces together, make sure all white tabs go under the printed surfaces; gluing them outside the printed surface will mar the image. When two tabs come together, the tab with the number on it goes beneath the other. In these cases, the number will be obscured from view, which may cause a mix-up in construction. Before gluing numbered tabs under, record the number on a piece of paper and tape or lightly pin this numbered piece of paper to the sub-assembled piece. This helps keep track of the pieces for final assembly.

Two sets of diagrams are provided with the castle model; these are Sub-assembly Diagrams (A-C) and Assembly Diagrams (1-8). On the Sub-assembly Diagrams, arrows indicate pieces which are to be glued together. Likewise, dotted lines which are not on a piece itself mark pieces to be glued together. In the Assembly Diagrams, arrows merely indicate position numbers and dotted lines not on the pieces indicate pieces to be glued together.

Typical foundation sub-assembly: Diagram A shows the sub-assembly construction of all stonework foundation pieces. These pieces fit together to form a truncated pyramid with five sides covered. The bottom will be the only open part of this foundation piece; this will not show when glued to the base. Pieces which are assembled in this manner are 2-6, 7-11, 12-16, 17-21, and 23-27. Other foundation pieces, such as piece 22, are merely folded. Foundation pieces 28-30 follow illustration (c) in Typical Roof Sub-assembly Diagram C. While these pieces are drying, proceed to the next sub-assembly.

Typical wall sub-assembly: The sub-assembly in Diagram B includes all of the white pieces. Pieces 34, 43, 45, 50, 51, 52, 77, 78, and 79 are glued to form 4- or 5-sided boxes (shown in illustrations (a) and (b)). Pieces 48 and 49 are glued to form 3-sided rectangles with a covered top (and one open end). Pieces 31 and 32 are glued together to form a 4-sided box. Pieces 61, 62, and 62A form open 4-sided boxes shown in illustration (a). Pieces 39 and 41 are glued to form elongated prisms with one side open (similar to illustration (a) in the Diagram C roof sub-assembly).

Typical roof sub-assembly: Diagram C shows the various illustrations for assembling the roof sections. Pieces 36-38, 70-72, and 82-83 are glued together as shown in illustration (a) to form separate roof sections. Pieces 33, 35, 44, 46, 74, 75, 80, 84, and 85 are cut and glued into shape as shown in illustration (b). (Some of these pieces will later be glued to the roof point section in illustration (d). Pieces resembling the one in illustration (c) will be folded and glued to form pyramids with one open side (these will also be used in illustration (d)). These pieces are 40, 42, 47, 81, 86, 87, and 88. Likewise, pieces 53, 54, 55, 56, 57, 58, 59, 60, 63, 64, 66, 67, 68, 69, and 73 are glued together to form closed, elongated pyramids with open ends. The following pieces will be glued together as shown in illustration (d): 46 to 47, 80 to 81, 84 to 86, and 85 to 87. Many of the pieces in this construction merely require scoring and folding. These pieces are 1A, 1B, 76, and 90. Pieces 1, 65, and 89 require no sub-assembly; they are used as is in final assembly. After these pieces have dried, you may proceed to the assembly stage.

Assembly

Once the pieces are sub-assembled, they may be final assembled to the base. Note that the base (piece 1) is marked with a series of heavily lined rectangles and squares. These shapes mark the area to be covered by the sub-assembly pieces. These lines are drawn heavily to accommodate two styles of modeling. If a modeler puts the castle pieces together to allow for a bit more thickness to the constructed pieces, the outside of the heavy lines may be used for placement of the pieces. If a thinner construction is used, providing a snug, precise fit, the inside of the heavy lines may be used.

Moving in numeric order, begin gluing the pieces to the base as shown in Diagram 1. To alleviate problems in gluing, the modeler should (unless otherwise advised) apply glue only to the edges of the piece to be glued down — not to the base to which the piece is to be glued.

The stonework base: Refer to Assembly Diagram 1 for this section. Starting with composite piece number 2-6, glue the stonework to the paper base (1) as diagrammed. Wait until the glue has bonded the two solidly before continuing. Once this has occurred, glue the stonework piece number 7-11 to the base and to piece number 2-6. Many of the stonework base pieces will be glued together; these areas are indicated by gray shading and solid interior lines. In the case of piece 7-11, two surfaces are glued; one to the base (1), the other to the shaded area of stonework piece 2-6. Once this piece has dried in place, continue in numeric order to piece 12-16. This piece is glued to the base (1) as well as to the shaded area of piece 7-11. After this piece has dried, move to piece 17-21. This stonework piece is glued to both the base (1) and to the shaded area of piece 12-16. Once this has dried, move to piece 23-27.

Taking the folded piece 22 in hand, glue the piece to the shaded area of piece 23-27. Do this before placing the composite piece on the base. Once the composite piece has dried, glue the bottom of piece 23-27, the small bottom of piece 22, and the folded tabs of piece 22. Piece 22 is a connector between piece 17-21 and piece 23-27. Position the composite piece 23-27 and 22 on the base and against piece 17-21. Allow this to dry before continuing. Then, glue piece 28-30 to the base and to the shaded area of piece 2-6. Allow this piece to dry before proceeding to the next level of construction. Note that the construction of the pieces has followed a counter-clockwise direction. This procedure is used throughout the construction of the castle. When in doubt, follow this pattern.

Diagram 2 shows the placement of piece 1A and

1B. These two ramp pieces are adhered to the stonework pieces by gluing the white side tabs rather than the base itself. First, glue pieces 1A and 1B to each other. After they have dried, slip the constructed ramp into position to make sure it fits. This piece should fit snugly between the stonework pieces and stand on its own. Once its fit has been assured, glue the side tabs and carefully slip the piece into place. Be careful not to smear glue along the stonework pieces as piece 1A-1B is slid into position; this could damage the appearance of the final model.

The main tower. Refer to Diagram 3 for this procedure. The order of construction follows numeric as before, working in this instance from the base up rather than in a counter-clockwise fashion. As before, shaded areas denote sections to be covered by glued pieces. Always place glue on the piece about to be glued down (unless stated otherwise, as in the case of piece 31-32, 34, 43, and 45). Be frugal with glue usage.

This entire tower uses piece 2-6 as its base. Beginning with first floor piece 31-32, glue the bottom of the piece and fit it into position on the stonework tower base (piece 2-6). These base pieces should be placed as precisely as possible, since all other pieces will be built upon them in turn.

Once piece 31-32 has dried, glue the eaves piece (33) into place. This is done by placing glue on the white top tabs of piece 31-32. Once this piece has dried to the first floor section, glue the second floor (piece 34) into position. Once this has dried, glue the eaves piece (35) into position as before. Wait for this to dry, then place the triangular roof piece (36-38) into place on top of it. Before proceeding upward, glue pieces 39, 40, 41, and 42 to the sides of piece 36-38. These third floor and roof pieces should be glued to each other first (39 to 40, 41 to 42) before gluing them to roof piece 36-38. These pieces provide the base for the upper stories of the tower.

Once the composite piece of 36-42 has dried, glue the fourth story (piece 43) to it. Be careful with this piece; it must be glued to both the outcrop roofs of piece 40 and 42, as well as to the point of piece 36-38. An accurate placement of these earlier pieces guarantees a snug fit here, as does a precise gluing and placement of piece 43. Once dried, glue the eaves piece (44) into position. Once this has dried, glue the final story (piece 45) to piece 44. After this has dried, proceed with the composite eaves and triangular roof pinnacle piece (46-47).

Vanity tower floors: The next construction uses Diagram 4 and involves the placement of the first stories of the other stone bases. Before beginning with the numeric sequence, glue the door wall (piece 62A) into place. This piece is glued to the base and to stonework pieces 2-6 and 12-16. There are no glue lines on the base or on pieces 2-6 or 12-16. Diagram 4, however, shows the placement of this piece. Once this has dried, glue the ends of the elevated walkways (pieces 61 and 62) and position them accordingly on the main tower. Piece 62 is also glued to piece 62A. Allow these pieces to dry, then begin with piece 48. (If this does not hold, the modeler may wait to attach pieces 61 and 62 last, after pieces 48-52 have been placed. In this case, glue should be placed on both ends of both 61 and 62, and they should be slipped into place as shown. Piece 61 is glued to first floor pieces 31-32 and 52; piece 62 is glued to first floor pieces 31-32 and 49.)

Glue piece 48 along the edges which are to be placed against the main tower. Place glue on the edges which are also to be stuck to the stonework base. Position the piece and allow it to dry. Next, glue piece 49 to piece 48 and to the stonework base. Glue should also be put on the white folded

tabs of piece 62. Position the piece against piece 62, piece 48, and the stonework base. After this has dried, proceed to piece 50. Glue this piece directly to the stonework base. It is not necessary to glue the sides of this square piece to piece 49, as it should fit snugly against this piece. For added strength, the modeler may glue these first floor pieces to each other. (This may only be done if the pieces fit snugly against each other to begin with. Any spacing between the pieces negates this possibility.) Glue pieces 51 and 52 as piece 50 was glued. These pieces are glued only to the stonework bases (unless the modeler decides to use the option for piece 50 described above). Piece 52 is also glued to piece 61; glue for this should be placed on the folded tabs of piece 62 before piece 52 is positioned for gluing on the stonework base.

After the first story of the other bases has dried, glue the eaves (piece 82-83) to the stonework base wall (piece 28-30). After this has dried, you may continue to the next diagram.

Eaves dividing first and second floor: Diagram 5 shows the placement of the eaves on the first story pieces. This placement separates the first and second floors. Note that the green shingles are the top of the eaves and the brown-lined fold is the bottom. Beginning with piece 53 (on the back of Diagram 5), glue the eaves into place. This piece is glued not only to the first story (piece 48), but also to the eaves of the main tower (piece 33). Apply glue to piece 53 and position it carefully with the placement against the tower in mind. Proceed to piece 54. This piece is also glued to piece 53 and to the first story (piece 48). Do not be overly concerned with gaps that may appear between these pieces (as with pieces 53 and 54, 56 and 57, and so on). Pieces marked 89 are meant to cover these gaps at the end of assembly.

Once piece 54 has dried, skip piece 55 and continue to piece 56. This eaves is glued to the first story only (piece 50) for the time being. Proceed to piece 57. This eaves is glued to the first story (piece 50) and to eaves 56. Once this has dried, skip piece 58 and glue piece 59 into place. This piece is only glued to the first story (piece 52) for the time being. Next, glue piece 60 to the first story (piece 52) and to piece 59. After this piece has dried, return to piece 55. Glue this piece to the first floor (piece 49), to piece 54, and to piece 56. Once this has dried, move to piece 58. Glue this eaves piece also to the first floor (piece 50), and to eaves pieces 57 and 59.

Although they are glued and positioned as the other pieces are, these interior eaves sections are more difficult to glue and place due to the confined space in which they are positioned. A pair of tweezers comes in handy. Since these interior eaves are not illustrated in Diagram 5, pay careful attention to the instructions.

Since pieces 61 and 62 have already been positioned, move along to piece 67. Working in a counter-clockwise direction, glue piece 67 into place against first floor piece 48 and eaves piece 33. The squared end of this piece should be flush against piece 49. In all the interior eaves placements, the following eaves piece should be glued to and cover the previous squared end. Glue piece 66 to both eaves piece 67 and to first floor piece 49. The squared end of this piece should rest against piece 50. Skip piece 65 and move next to piece 64. This piece is glued to eaves piece 66 and to first floor piece 50. The squared end of this piece should rest against piece 52. Once this has dried, move to piece 63. Glue this piece to first floor piece 52 and to eaves piece 60. Now glue piece 65 to first floor piece 52, and to eaves pieces 63 and 64. Allow these pieces to dry before continuing.

At this point, the modeler may decide to skip ahead momentarily to Diagram 7 to glue pieces 68

and 69 into place. Only piece 68 appears on Diagram 7; piece 69 could not be shown. Start with roof piece 68. This piece is glued to pieces 62, the main tower eaves (piece 33), and to eaves 66. Next, piece 69 is glued into position to piece 61, to the main tower eaves (piece 33), and to eaves 63. This position will fit snugly against the tower that is to be built upon piece 23-27, so no glue will be needed for these two pieces.

Roof tops and third floors: Diagram 6 shows the assembly for these pieces. Composite piece 70-72 is glued to first floor pieces 48 and 49. Allow this to dry, then glue roof piece 73 to first floor piece 48, to roof piece 70-72, and to main tower eaves piece 35. Next, glue the truncated pyramid roof section (piece 74) to piece 50; it should rest against eaves piece 70-72. While this is drying, glue roof piece 75 to piece 52. Once these two have dried, glue roof piece 76 to roof pieces 74 and 75. Allow this to dry.

Glue third floor piece 77 to roof piece 74. Do this also with third floor piece 78, placing it on piece 75. Last, glue third floor piece 79 to composite roof piece 70-72 and to piece 73 (if the two fit snugly).

Vanity tower tops: After the other sections have dried, consult Diagram 7 and begin with the attachment of the vanity tower roofs. (Since pieces 68 and 69 are already placed, disregard them in this diagram). Beginning with composite roof piece 80-81 (which has been assembled in sub-assembly), glue this piece to third floor piece 79. Since piece 82-83 has already been placed in an earlier diagram, proceed to composite roof piece 84, 86. Glue this roof piece to third floor piece 77. Next, glue composite roof piece 85, 87 to third floor piece 78. Once these pieces have dried, begin gluing the gables (pieces 88) into place.

Numerous gables (pieces 88) have been provided so the modeler may personalize Sun Dragon Castle by positioning these as needed. Gables can be glued to any eaves and floor pieces (glued to both) above the second story. Diagram 7 shows six gables glued to the main tower (only three are shown, though three more are positioned identically on the opposite side of the tower). Two gable pieces are glued to each of the eaves pieces 40 and 42; all are glued to fourth floor piece 43. One additional gable is also glued on each side to eaves 44 and to fifth floor piece 45. Other gables can be added to the other towers in any arrangement desired.

Diagram 8 illustrates the position of pieces 90 (the dolphins) and the position of corner-cover pieces 89 (the remaining tile pieces). The dolphins may be placed in pairs on any or all of the roof peaks. The main tower at least should have four dolphins attached: one to each end of piece 47 and to each end of composite piece 36-38. The others may be placed as desired (or not at all). The corner-cover pieces should be used only where needed. Gaps between the corners which are very noticeable should be covered. In doing this, merely score the piece in the direction that the bricks run (lengthwise) and cut the piece to the length and shape necessary to cover the gap. Next, fold the piece in half and glue it directly to the corner, covering the gap. After it has dried, trim the excess with a scissors. If possible, trim the piece to fit before gluing; this saves a lot of frustration.

There you have it: Sun Dragon Castle, complete for use in *Oriental Adventures*. Minor touch-ups for color can be done with a magic marker, with colored paints, or inks; correction fluid can be used for white pieces. Now you're ready to allow your model to be besieged and destroyed by characters in your *Oriental Adventures*, BUSHIDO™, or *Land of the Rising Sun* campaign! Ω