

Dragon Lords

YET ANOTHER FANTASY & SCI-FI
ROLEPLAYING MAGAZINE

Issue 14

55p



Oh yes, almost forgot: VOTED BEST FANZIN

HA!HA!

MASTERLY seizing control of the Editor's typewriter, Marc finally turns the tables on his compatriots.

They thought they could squeeze me out, but they were wrong! This magazine is now mine; let's see how they like having to write one-line contents listings, eh? I control this issue; and what an issue it is...PHEW!

RIGHT, that's enough childish crap for one issue. This edition of DragonLords is a very special one for me, for two reasons. Firstly, I can announce that, at last, after two short years, we are THE BEST Fanzine around, Official & Approved. As voted in the annual awards, announced at Games Day, on September 26th-27th, in London, DragonLords came first, followed (stupidly in my opinion - the damn thing folded six months ago!) by The Dead Beholder, and then Quasits & Quasars, the tacky T&T zine. Other no-hopers gained similarly no-hoper places.

THAT is all very well. We deserved it, for we are the only amateur RPG magazine of our quantity, quality, and above all, intelligence, around at the moment. (When Thunderstruck stops patronising itself, stops pretending to its readership, and actually prints something someone somewhere wants to read, it'll deserve an award too.) But in the end, awards mean bugger all. What is important is that hopefully from next issue, DL will be distributed by Games Workshop Ltd, resulting also in a boosted print-run. Thanks to Rip and RYODA for making this possible. This necessary (and innovative!) step up has been criticised by some of the people close to the magazine, noticeably Fergus, who, showing his true age (16!) accused us of selling out to big business. Well, if this magazine was to be kept as a scatterbrained, tatty little broadsheet selling 125 copies, this would be an acceptable charge. But Ian, Mike, and I are concerned with the future of this magazine; we desperately needed this bigger distribution to reach more people, and this path is the only one to take. We certainly expected the cries of "Sell out!": it would have been strange if there weren't any. But try, please to remember that just because we are working with GW, this doesn't stop us from criticising them as normal. This will not change. I, personally, would like to see other things change:

1. Humour - Just because DragonLords is getting its act together, it does not mean that we are suddenly going to get all serious about it. As long as someone has something to say, if it is funny and relevant, it will be printed. DragonLords has always been known for its "occasionally lighthearted approach and zany madcap laffs" (continued '20 Years On'), and we'll continue to make it an integral part of the magazine. What will change, I hope, will be the style of humour: there should be more satire, more pointed criticism of the stupid side of the hobby, particularly (I hope) from the aforementioned Fergus O'Connor, who is developing a very nice style, whilst retaining an edge to his humour. Hopefully, we will see less of the childish silliness, the being vaguely humorous just for the sake of it. The dreadful PB column should go too, I think - it just isn't funny anymore.

2. Format - This issue has 32 pages (at least, it has when I'm typing this); it has 4 more pages than usual because we have more adverts. Like White Dwarf we add more pages if we are carrying a lot of them, so our readers (you lot) never lose out. This issue should also hopefully see the beginning of a change in our usual way of laying out the magazine. It gets very dull, I feel, reading page after page of 'title top-left then solid type', so we are going to try and pretty DragonLords up a little. I'm sure you'll tell us whether you like or dislike what we're doing to your magazine.

3. System Snobbery - As from NOW, I would like all adventures to be published in DragonLords in at least two systems. For fantasy-based games I would suggest AD&D and RQ as the most popular; for Science-Fiction based adventures it should be Trav and Space Opera (Trav = Traveller, dum dum); unless, that is, your fab adventure is in another system altogether, in which case, if it were up to me, I'd send it back - as proved by our stupid reliance on the very poor Laserburn system, you would rather have just the big four systems, and then convert from there if needs be. A note to contributors: If you've written an adventure in only one system, don't worry. I'm sure Ian & Mike wouldn't mind adding other stats for you; please don't let this be an incentive to laziness.

4. Reviews - Despite the opinions of one G. Carver, we do, and will continue to carry reviews of gaming products, films, conventions, and so on. Indeed, our coverage this issue has been drastically increased (though this is indicative more of the amount of junk being sent us than a conscious editorial policy). In future, however, we will generally only re-review a White Dwarf-reviewed game if we disagree, or have something more to say about the product. But don't let this put you off; we desperately need outside reviewers for all the areas we cover; nowadays, we may well be involved with the product to be able to review it fairly, so please volunteer for us - you'll get some free games at least!

THAT will do for the time being. I know (and indeed am glad) that some, if not all, of the above is not going to be liked. You must remember, however, all my conservative friends, that DragonLords will only remain the best if it can rationalise, if it can see its own strengths and build on them, whilst at the same time recognising its weaknesses and doing things about them.

THE second reason that DragonLords is a special issue for me is because it is my last. Yes, you can believe your eyes - I will not be a member of the DragonLords editorial triumvirate from January 1st; I am remaining a member of the production team for a time, however (ie I'll carry on doing the Letraset), and occasionally reviews will appear from my pen. Gradually, I will be withdrawing from the running of DL too, but only when Mike & Ian feel they can take the extra workload without endangering their other (academic) commitments. I have many reasons for leaving the fandom ratrace, not least a rapidly growing dislike of the games (I play to roleplay; if I wanted to kill I'd join the South African police), and the growing emphasis on big business. And unlike Tim Kalvis, I have no delusions as to where the fandom side of the hobby is going; I don't need or want to go with it.

Take care of yourselves and others,

SALUTI,



(Marc Gascoigne)

DragonLords, c/o Ian Marsh, Avalon, Grams Rd, Walmer, Kent, CT14 7PU

You may notice, as I've said before, that we have an extra 4 pages this issue; these are covered in adverts, however, so don't think you're getting more for your money, because you are not - you're just not getting less. These 4 pages are in the middle of the magazine, so you can tear them out and throw them away.

GAMES DAY 1982

Ian Marsh

OK, so first things first, this report is months out of date - but then it's only going to be short (after all, you only read this for the biting wit & the funny captions). Anyway, faced with another Games Day, we bravely steelled ourselves for the following objectives:

- 1: To walk off with as many prizes & as much fame as possible.
- 2: To annoy Ian Livingstone, Steve Jackson & a certain Brian Dolton.
- 3: To say "hi!" to everyone we knew (a list follows!).
- 4: To have fun and flog the zine.

Indeed, we killed two birds with one stone with some of these! But first, let's cover some of the things that happened.

DragonLords was fortunate in having two stands at Games Day - one with the rabble, on which Mike Lewis set up his zine emporium, & another shared with Chronicle Miniatures which gave us lots of space to display the zine and the "Ducks We Have Known" figures. (Thanks, Celia & Nick, sorry things got a bit "strained" towards the end). With our band of willing helpers (thanks Paul, Richard, Fergus and others!) this gave us greater flexibility to assault the hall.



Marc, Mike and Ian burst out laughing when they realise that Fergus's (our official Games Day photographer) flies are undone. Plus, a discreet bit of advertising for Chronicle! And some blatant showing-off of the award! Fashion note: Mike is wearing a hand-painted T-shirt, & Ronnie Corbett's glasses.

Much of what happened still remains part of a mad alcoholic haze, but things that stuck out included playing Judge Dredd with Ian Livingstone (he didn't stand a chance with Marc, Mike, Ian & Fergus all gunning for him!), insulting contributors by not remembering who they were (sorry about that everyone!), joining in on Star Frontiers (yes, I'm afraid Ian played a TSR game) and gallons of hot black coffee.

We managed to annoy all who we set out to - Steve Jackson (when Mike went to relieve him of our certificate), Ian Livingstone (when Ian took third place in Saturday's painting competition & IL judged/presented prizes!) and best of all, Brian Dolton - who Marc chatted to for ages, without Brian realising he was talking to his most hated enemy (we even have photographic evidence!). This also covers two of our claims to fame, so I'll just mention the third - this being the Games Day Game in the programme.

This leaves our "thanks to" list which is really too large for printing, so we'll just mention Fergus O'Connor (again) and Richard Meade who put Marc & Ian (respectively) up for Saturday night. See you at Games Fair (if we can afford it on our grants!).

Games ad infinitum

Peter Coutts

Another Games Day is over (said he; the seasoned veteran) & I for one am glad. Facing a plethora of rules and accessories is old hat to most of us. I am fortunate enough to live within easy reach of Games Centre et. al. but there's something about the atmosphere of Games Day that exacerbates the confusion generated by so many different games oriented products.

The trouble, it seems to me, is that even the most dedicated games player would never be able to do justice to every deserving system available by playing said system(s) exhaustively. Inevitably this means that otherwise worthy systems have to be ignored in favour either of the first system fate cast upon the player or through systems that have come to be preferred through other means - the chief one, I guess, being that the system is played by the group a player winds up playing with.

Other means include the superlative recommendation of a friend. Somehow I invariably fail to see the advantage a recommended game has over its rivals.

One myth which I feel needs exploding or at least exploring is that of the multi-system system - usually a construct consisting of a witches brew of a combat system from game A with magic rules from game B etc. This kind of game creation à la Frankenstein is usually only attempted by advanced players who are somehow able to overcome the havoc this kind of rule swapping plays with the internal logic of games systems. Actually, I doubt whether many people seriously play multi-system games, though I suppose many consider the idea.

So, what? Well, I'm trying to suggest that there's an inertia in each role-playing system which would tend to mean people stick to one system unless something reasonably traumatic happens to make them change. I think it's far more likely that players improve the rules they have rather than buy new rules. This contention would also mean that most player groups are left with very little time to indulge in the testing of new rules - yet walk into a games shop or go to a convention and what do you see? Games, thousands of them.

Perhaps the market is being swollen with a lot of products which those who matter, the consumers (us), do not need and, worse, cannot derive much benefit from. For example, TSR have just launched their own Gangster type game. FGU who made a Gangster game that doesn't seem to have sold like hot cakes have two games based on fantasy medieval Japan. I've lost count of the contenders for best SF RPG, & as for D&D, can you imagine the confusion Fug the Barbarian would face asking the orc on the door if he could be admitted to the advanced expert dungeon with a basic advanced ticket!? His solution is mine, hit it!

Superhero games have also had a field day - do we ever get the feeling that we're being exploited? It's not that we shouldn't be able to benefit from a wide choice of good systems but I would question whether this is the scenario we are presented with. I mean, if you were a big time game producer & you thought you could capture a larger share of the market by pushing out a large number of variants of an existing game rather than by introducing a new & unique game, which would you choose?

Well anyway, I'll have to stop there, I've fifteen rule books to read through by the end of the month. Of course, I'll never use them.

I WONDER IF WE'VE GOT ROOM FOR THIS DESPARATE PLEA FROM A MR HUMPHRIES?!

WANTED - 20 Years On 1, Aerial Servant 1 (come on Simon!), Ringwraiths Shadow 2, Black Rider 2 and Alien Star 1,2,3. Write to: Andrew Humphries, 53 Hallbridge Gardens, Upholland, Lancs; WN8 0EP.

Racial Discrimination

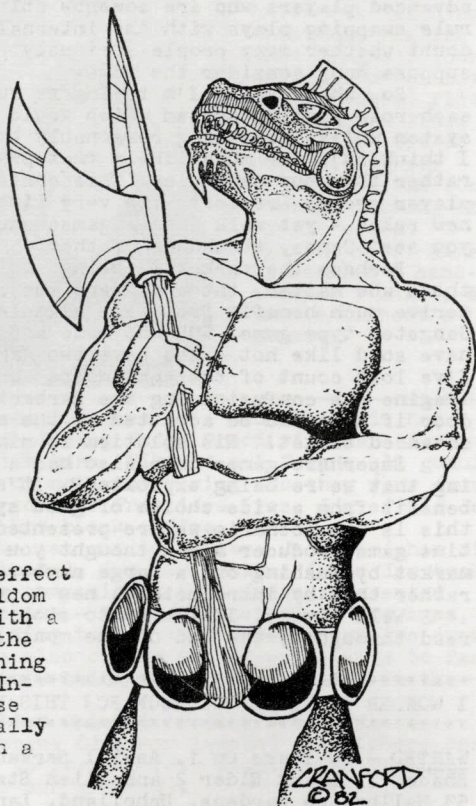
P.A.Walker

Four different methods are given by the DMG for generating player character ability scores. The most popular to my knowledge is Method One in which the six scores are generated by rolling 4D6 and discarding the lowest throw, after which the six numbers obtained are arranged in any order that the player desires. The main advantage of this system is that it allows players to choose which the best characteristic is to be, enabling them to create a viable character in the profession that they wish to play. This is all quite reasonable as no one wants to play a character who is destined to die as soon as he sets foot in a dungeon; nor is there any point in forcing a player to adventure with a character of a race or class with which he cannot readily identify.

Unfortunately, some of the characteristics have a much greater bearing on the course of the game than others. Wily players are able to pick and choose between these, arranging them to their own advantage. The result is that there is a sameness between many of the characters belonging to experienced players. For instance, after strength, most fighters will choose either dexterity or constitution as their next ability, whereby armour class or hit point bonuses might be accrued.

This, you might think, is not too important. After all, having a character who lives is far more important in the long run than having one who exudes individuality and dies. Yet games are without doubt, better if the players can role-play to their character's strengths and weaknesses, and obviously there would be more scope for this to occur were their ability scores to show greater variation from one character to the next. This would be especially true if the races could be made to be more like those of fantasy literature: the elves - fleet of foot and gifted in lore and song; halflings - homely, friendly fellows; dwarves - sturdy, reliable, yet taciturn.

You might argue that the rules in the Players Handbook concerning racial limits and bonuses do encourage this, but in reality, their effect is minimal. The lower limits are seldom very important as they rarely deal with a character's principle attribute, and the upper limits are hardly worth mentioning unless you happen to be a half-orc. Indeed, many people totally ignore these maximums and minimums anyway, especially if they are generating a character in a hurry.



The system which I am about to suggest, however, overcomes two of these problems. It gives characters a much greater racial feel without making them unviable in play, and the rules are such that it is virtually impossible to avoid or forget this racial factor.

The six ability scores are still determined by rolling 4D6 & discarding the worst throw, but the way in which they are assigned to the six attributes is different. The scores are first divided into two sets of three: the best three going into the top set, the worst three into the second. The numbers in each of these sets can only be assigned to certain attributes, the limits being determined by race as shown in the table below. Thus it can be seen that for a dwarf, a number from the top bank can be placed on either strength, constitution or wisdom but not onto intelligence, dexterity or charisma. Once all the numbers have been assigned, the modifications shown in brackets can then be made. Humans & half-elves still have a completely free choice as to where their ability scores are placed.

Most of the limits that I have chosen agree fairly well with the relative racial attribute weightings as specified in the Players Handbook. The only great variance occurs where gnomes are concerned, the difference being due to the way that I personally envisage gnomes to be. A more standard interpretation of this race might have constitution, intelligence and strength as the top bank characteristics.

Finally, you will note that in the table there is a column of racially preferred weapons. The idea is that just as elves gain bonuses to hit with bows and swords, so should dwarves with hammers and axes. Hopefully this might encourage even more racial role-playing.

Race of Character	Top Bank Characteristics	Second Bank Characteristics	Preferred Weapons
Dwarf	CON (+1), STR, WIS.	CHA (-1), DEX, INT.	Axes Hammers
Elf	CHA, DEX (+1), INT.	CON (-1), STR, WIS.	Bows, Short/ Long Swords.
Gnome	DEX, INT, WIS.	CHA, CON, STR.	None
Half-Orc	CON (+1), INT, STR (+1).	CHA (-2), DEX, WIS.	Clubs
Halflings	CON, DEX (+1), WIS.	CHA, STR (-1), INT.	Short Sword Slings.

STOP PRESS...STOP PRESS... MIKE LEWIS IN GANG BANG SCANDAL!! STOP PRESS...

Actually, Mike now has copies of Abyss 21 (75p), Lion & Lamb Chronicles 3 (45p) and Howl't 1&2 - an Elfquest fanzine (60p each). All prices include P&P. Write to Mike at the editorial address (not Marc or Ian, otherwise the order will be thrown away). No doubt Mick still has copies of Grim Reaper 1&2 (90p) and LLC 1&2 available as well, but then I wouldn't know since I've only had two letters from him this term! (and you all thought we were organised!!).

The main part of this adventure takes place in the dream of a rather large dragon; areas 7 and 8 represent the characters' departure from this dream world into the actual mind of the dragon. As soon as the players have passed through the first darkness, they enter the dragon's fantasy; this "world" should be as weird as possible, and the party should be made aware that something is amiss. Have wanderers by all means but keep them 'odd'. The encounters and rooms are laid out as in "Snakepipe Hollow", though without found items (since it is a dream, not a lived-in complex). Despite being a dream, all damage is real since it is the dream creations of a dragon that are encountered.

PLAYER'S INTRODUCTION:

The adventure begins in a small town on the edge of the wilderness (eg. Alone in Northern Sartar) where the characters are approached by some means or other, by the typical old man. He says that he has heard that they are adventuring after treasures, and offers to guide them to an old cave complex for a nominal fee.

After a short journey, the adventurers reach the cave entrance, and enter... After a short distance, the darkness closes in around them, & they begin to feel very drowsy. The last thing they remember is the old man slipping away...

Upon waking, they find that one wall of the cave has mysteriously disappeared, and that a rough hewn corridor slopes gently down into the darkness ahead.

ONE:

FIRST GLANCE: The dark corridor slopes down for 60', it is 8' wide and ends in a rough, blank wall.

CLOSER LOOKS: Nothing more can be discerned. A Spot Traps (asked for) will find... (see TRAPS).

EXITS: Back out of the passage and into the cave, and out.

TRAPS: The last 10' of the corridor is made of paper; anyone stepping on it will break through and fall into a pool of water 10' wide, 50' long and 15' deep. Use the Drowning rules on p.101 as if unprepared. At the other end of the pool a corridor rises out of the pool, 9' high and 8' wide. It leads on for at least 15', before disappearing into impenetrable darkness!

TWO:

FIRST GLANCE: Darkness, total and utter. The party can assume that the passage carries on, and disappears into the darkness.

CLOSER LOOKS: No spells, devices or natural abilities will be able to peer through the darkness. The passage actually goes along for about 60', but there are traps...

EXITS: Onward, down Pit (i), as detailed in TRAPS; or back through the pool to ONE.

TRAPS: (i) After 40', there is a traditional pit-trap, set off by any weight over 50lbs. It leads to THREE.

(ii) An open-topped pit, bottomless and full of water. The only way to go is via TRAP (i).

THREE:

FIRST GLANCE: The party will fall (or let themselves down on a rope) for 25'; then there is 20' of a room before a large pool of water is reached. (The water is about 15' deep).

CLOSE LOOKS: Beneath the water is an outcrop of rocks (directly below the shaft). Suspended above the water is a duck!

EXITS: Up the shaft to TWO; through a transparent membrane in the East wall to FOUR.

HIDDEN SPOTS: There is a cave entrance in the rocks.

TRAPS: None.

DENIZENS: The duck and, in the cave, a Walktapus.

TREASURE: None.

OTHER: On entering the room (via the trap or by climbing down), a character must roll POW^{x3} or less or else fall into the water. Otherwise he stays in the air! If the character was on a rope and has failed this roll, the rope has broken and he falls; otherwise he finds himself in stasis at the same height as the duck. The character will stay in stasis until he speaks to the duck; the water will then change places with the air and from the rocks below, the character will see the duck swim away up the shaft, hotly pursued by the Walktapus. Anyone not in THREE will now have to deal with these creatures!

Anyone falling down the shaft takes 4D6 damage on hitting the rocks, and then has to fight the Walktapus (as does anyone just falling into the water). However, the main concern of the Walktapus is the duck and it will attack this if given the chance.

Any character in the water when the room "inverts" takes 3D6 damage falling onto the rocks.

After 5 rounds of combat, the Walktapus will disappear as the dragon is bored. If the membrane is smashed, water from THREE will pour out; the water is movement class four, and will stop 5' away from Korchnoi. (FOUR).

FOUR:

FIRST GLANCE: The passage widens into a small room 10'x10'. A newtling sits at a stone table concentrating on a small board in front of him.

CLOSER LOOKS: The newtling looks pretty average (although he isn't!). Of more interest to the players is the board. Lhankor Mhy & more clever bods might recognise it as a chessboard. The board itself is made of IRON; the pieces are golden with jewels set in their heads.

EXITS: West to THREE; East to FIVE.

DENIZENS: Korchnoi the newtling. Korchnoi will challenge characters to a match, one at a time. If attacked, he will hurl his exploding pawns and defend himself with the board as a small shield. He disappears if the characters show other reactions (than playing or fighting), with his stuff.

TREASURE: The board and the pieces: the "reds" with ruby tops are worth 7500L (the King contains Korchnoi's bound spirit, INT 13, POW 17), & the "whites" with diamonds are worth 6000L.

OTHER: Playing chess is tricky! Unless the character has played before, his Play Chess ability will be POW+INT %. Lhankor Mhy types add half this again to signify their greater knowledge. Conduct the match as with normal RQ combat, with "hit points" equal to $\frac{1}{2}$ of the Play Chess %. You attack at your Play Chess % and parry at the same %. When "hit points" fall below 0 you have lost. A critical hit on an attack roll means an immediate victory unless it is parried. In one round, you cannot attack and parry except at halved % in each. A successful hit (unparried) does D10 damage to your opponents "hit points".

If Korchnoi's "hit points" fall below 10, he will offer a draw. If this offer is not accepted, Korchnoi will call for an adjournment, turn invisible and disappear with all his stuff. If both player's hit points fall below 0 on the same round, it is a draw, these are the only ways a draw can result.

Korchnoi wants to give all characters a game; if any refuse he will be offended and utilise his exploding pawns; four of the pawns of each colour are explosive, the red causing 2D6 damage and the white 4D4 when thrown against a hard surface (eg. floor, some hero's breastplate etc.).

If a draw is agreed, Korchnoi will be very impressed and offer the 6000L set to his opponent as a prize. If Korchnoi wins all his matches in under four rounds he will be unimpressed and offer naught but one Elf yoghourt to the player who lasted longest. If Korchnoi is taken to four or more rounds by any player, that player will be given the white exploding pawns and three Elf yoghourts.

Elf Yoghourt: Korchnoi does not reveal it as such for fear of offending party members, but any troll tasting it will immediately recognise that tangy, earthy taste and find it adds 3 points to their CON for 5 rounds (they might wish to buy up the other characters supplies!). Dwarves will like it, but to others it will act as a POT 8 poison.

FIVE:

FIRST GLANCE: A wooden jetty, 3' wide extends about 10' into this cave (35' by 15'). The jetty is 2' above the water which is 12' deep & 10' below the ceiling. Opposite the jetty is a 5' (in depth) ovalar ledge, on which four dragonewts are sitting, totally engrossed in what appears to be a pile of junk on a table around which they sit.

CLOSER LOOKS: Even as the players watch, the four dragonewts (one of each stage) turn, look blankly at them and slowly meld into one; the crested dragonewt Sebastian. He holds a wire in his hand, which trails in the water. As soon as merging is complete, Sebastian calls over: "Anyone for a game of Ti-zin-rin? One gets so frightfully bored playing with one's own future, you know". (Even dragonewts have bad grammar!).

EXITS: East to FOUR.

TRAPS: If the characters make any hostile move towards Sebastian, he will pull his wire; this is attached to a vital joint in the jetty, and when tugged it brings the whole thing down (treat as unexpected drowning).





DENIZENS: The dragonewt; he sits on a stone stool; on the floor next to him there is a sling, a shortsword and a small shield. Sebastian will not answer any questions about the complex.

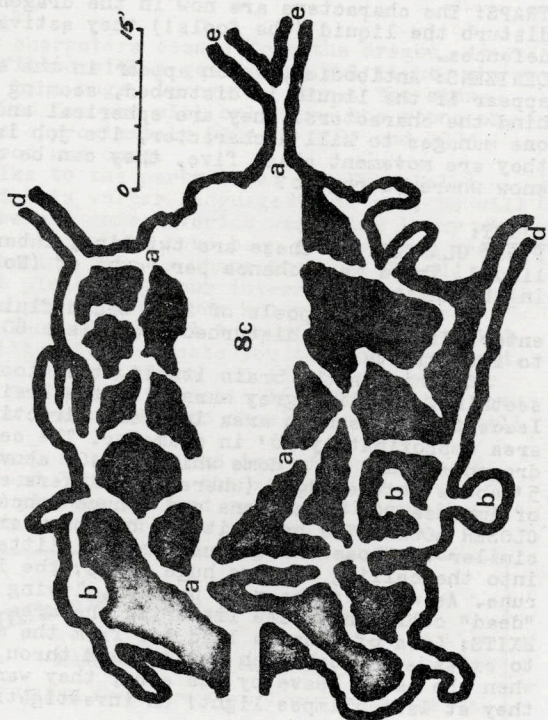
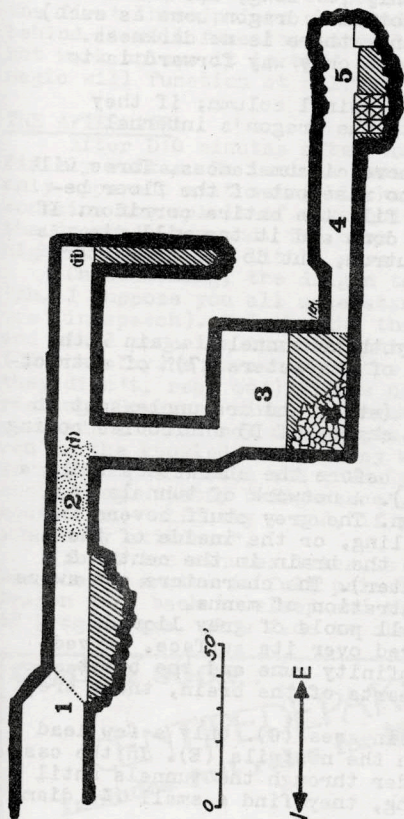
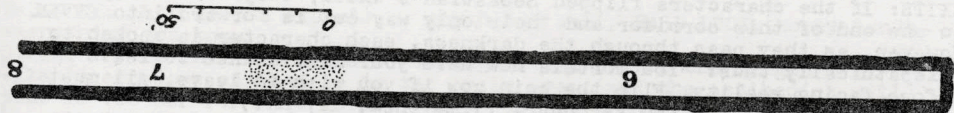
TREASURE: Among the junk on the table (bones, dice, pottery shards, bits of paper etc.) are to be found: 3 gems worth 17L, 35L and 138L; a dagger, 5 clacks, 1 wheel and an iron greave, already tuned to the dragonewt rune.

OTHER: If the adventurers do swim over (one at a time and unarmed - Sebastian is quite firm about this), Sebastian will take no hostile action but play the game.

Ti-zin-rin is terribly complicated and the chance of a non-dragonewt being able to understand the rules from Sebastian's explanation is equal to INT as a percentage. A successful luck roll (POWx5) means a dragonewt PC will have encountered the game before. Sebastian will suggest the introduction of financial stakes to make it more interesting - if the players put up 5000L, he will offer the contents of the table. A novice player has a 5% chance of beating Sebastian; someone who has encountered the game before will have a 25% chance.

Win or lose, after one game Sebastian will pick up his weaponry and walk out through the wall behind him saying: "Gung-ho chaps, thanks for the game, but I don't think you youngsters are advanced enough yet to really challenge me. Oh, by the way, if you do want to go on, flip the gold three times". There is no secret door to be found in the wall, and Sebastian will exit this way before if it seems likely that the players will overcome him by force.

KEY	
WATER	
DARKNESS	
ROCKS	
JETTY	



SIX:

FIRST GLANCE: The party appear to be in a cylindrical tunnel with a grey liquid on the floor. The corridor stretches as far as the characters can see.

CLOSER LOOKS: The liquid is harmless and does nothing. After 220' the tunnel becomes filled with darkness (as ONE) and by the 250' mark all light is extinguished. This pitch blackness is the final crossover from the dream to the brain.

EXITS: If the characters flipped Sebastian's wheel, they were teleported to one end of this corridor and their only way out is forward into SEVEN. However, as they pass through the darkness, each character is spoken to telepathically thus: "You mortals now have your last chance to leave before facing reality. Flip the coin now if you wish to leave. All must go, or none. You have ten seconds". (Time them! Ha, ha!).

If the coin is tossed once, the characters are teleported back to the passage leading from ONE to the first darkness. If not used within ten seconds, the coin disappears.

SEVEN:

FIRST GLANCE: This is identical to SIX but only 70' long, and the walls are white (bone). (Note: the characters do not know dragon bone as such).

CLOSER LOOKS: If the adventurers reach the end, there is no darkness.

EXITS: The characters cannot return to SIX; the only way forward is to EIGHT.

TRAPS: The characters are now in the dragon's spinal column; if they disturb the liquid (the fools!) they activate the dragon's internal defences.

DENIZENS: Antibodies, which appear in the above circumstances. Three will appear if the liquid is disturbed, seeming to rise out of the floor behind the characters. They are spherical and fill the entire corridor. If one manages to kill a character, its job is done and it too will die. As they are movement class five, they can be outrun, but do the characters know where to run to?

EIGHT:

FIRST GLANCES: A: These are twisting, labyrinthine tunnels, again with liquid. There is a chance per round of $(\text{No. of characters} \times 7)\%$ of attracting D3 antibodies.

B: These are pools of ick, brain fluid (etc.) and are unpleasant to enter. If they are disturbed there is a 60% chance of D3 antibodies coming to investigate.

C: This is the brain itself, the floor before the characters being a seething, bubbling grey mass (ie. the brain). A network of tunnels (A) leads from this main area in every direction. The grey stuff covers an area approximately 30' in diameter. The ceiling, or the inside of the dragon's skull is a dome which is 10' above the brain in the centre & 5' above at the edges (where the players enter). The characters are aware of immense POW emanations and a huge concentration of manna.

CLOSER LOOKS: The brain itself has many small pools of grey liquid similar to those encountered before, littered over its surface. Carved into the ceiling are two huge runes: the infinity rune and the beast rune. As well as the many pulsing, living parts of the brain, there are "dead" cells and waste littering the area.

EXITS: Lots of tunnels lead off from the main area (C). Only a few lead to exits - through each ear (D) and through the nostrils (E). In the case when the party leave by the ears, they wander through the tunnels until they at last glimpse light! On investigating, they find a small (4' diam)

opening. After completing a 35' drop onto soft sand, the characters will find themselves standing by the jaw of a 250' dragon.

Should they go via the nostrils instead, the characters will have a similar experience to the ears, but the end drop is only 15'.

DENIZENS: There is a 40% chance of D3 antibodies appearing for every minute spent in the area (including time spent in combat with other antibodies). There should be an unlimited number of antibodies, but since this would undoubtedly spell curtains for the party, you might want to limit the number to around 15 in total. (Beware, mass combat in RQ can be a little tiresome!).

TREASURE: What do you expect?... Anything? Well, **HARD LUCK.** Money isn't everything you know.

OTHER: If the characters start hacking at the brain, the dragon will wake (tremendous earthquake in the brain area, and the antibodies will pour in (D6 per round)). Inflicting 75 points of damage will kill the beastie but it kind of cuts down player escape options later! Anyone who sits and contemplates the brain for 15 minutes (antibodies allowing) has a chance equal to INT as a % of permanently gaining one point of INT. This includes spirits with the party.

The dragon's brain will absorb any battle magic spells cast in the main area (C) up to three points. More powerful spells will have only the first three points absorbed. Any rune magic with over three points behind it will function normally; less potent offensive rune magic will not work unless it is tied to either of the dragon's runes. Other rune magic will function at half efficiency.

THE AFTERMATH:

After D10 minutes after the characters escape from the dragon, it finally awakes. He is in a cave filled with a gentle magical light, the only apparent exit being blocked by a huge, immovable stone. The stone contains the spirit of a vanquished foe who will only move the stone on the dragon's command. The cave is approximately 500' by 250' and 100' high, and contains little save food and dung.

On awakening, the dragon talks to the party thus: (in Tradetalk) "Ah. I suppose you all understand this vulgar language?" (if not, he will use Mindspeech). "I thought there was some maverick wandering in my mind and now I perceive the disruptive element to have been you motley crew." (If the players have hacked the brain, this is where they get fried! If they didn't, read on!) "I was not pleased by your interruption for I was resting. However, since I presume your arrival was not deliberately planned, I shall not punish you. Instead, I will entrust you to my children in the knowledge that they will better educate you to face the world. Your incomprehension and (here you can add nouns and adjectives of your choice, eg. "petty belligerence", "mindless bombastic behaviour" etc) have amused me - slightly - and, if you are willing to show repentance, I will summon my children".

About ten minutes later, a very flustered and incredulous crew of Dragonwets arrive (a full priest and 3 beaked), the stone rolls back, the dragon goes back to sleep and the players are led out into the sunlight of Dragon Pass. Slow fade to black and **CUT!!** It's a take. How cute.

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MARC GASCOIGNE: Sexist, racist, overpriced CRAP!

IAN MARSH: Great! ...mind you, I could change a few bits...

kozmo games

MIKE LEWIS: Sorry, what are we talking about again?

DUCK: Room 3

STR: 8	INT: 11	POW: 12	L	-/4	R	Relevant skills: None Weapons: None.
CON: 11	DEX: 14	THP: 10	-/3	-/5	-/3	
SIZ: 7	CHA: 6	DEF: +5%	-/4	-/4	-/4	

WALKTAPUS: Room 3

STR: 22	INT: -	POW: 11	L	4/6	R	(Spot hidden will reveal this wound).
CON: 15	DEX: 12	THP: 17		4/5 (x8)		
SIZ: 21	CHA: -	DEF: 0%	4/5	4/7	4/5	
			4/6	4/6	4/3	

Tentacles: 40% SR: 7 2D6
Constrict: 4D6

Chaotic Features: NO regeneration, instead, has water-breathing.

NEWTING (KORCHNOI): Room 4

STR: 7	INT: 17	POW: 13	L	2/4	R	Gen. Knowledge: 60%
CON: 12	DEX: 10	THP: 11	2/3	2/5	2/3	Spk/Write Trades: 90/90%
SIZ: 7	CHA: 8	DEF: 10%	2/4	2/4	2/4	Spk/Write Draconic: 90/90%
Dagger: 30%	SR: 8	D4+2		25%		Play Chess: 95%
Small shield:		AP: 8		65%		

Protection 4; Healing 6; Invisibility; Detection Blank 2; Mobility;
Spirit Binding. (Remember his bound spirit!)

Shield 2 (1 use Rune magic).

DRAGONWET (SEBASTIAN): Room 5

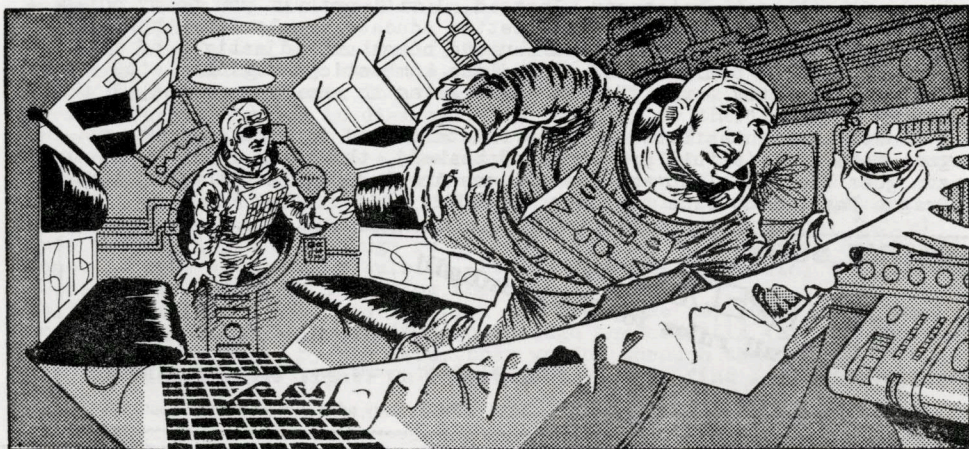
STR: 9	INT: 13	POW: 8	L	1/4	R	Relevant skills: None.
CON: 11	DEX: 12	THP: 10	1/3	1/5	1/3	
SIZ: 6	CHA: 15	DEF: 5%	1/4	1/4	1/4	
Sling: 40%	SR: 2	D8				
Shortsword: 35%	SR: 8	D6+1		30%		
Small shield:		AP: 8		30%		

Lightwall; Disruption; Healing 2; Shimmer 4.

ANTIBODIES: Treat these as one location targets with THP of 3D6 and 3 point skin armour.

Roll/Crush: 100% SR: 1 4D6. Movement class: 5 (remember?).

Dragon stats are irrelevant, as are those of the final dragonwets. Also, the more observant among you will have noticed that the maps are sections for 1-7, and plan views for 8. If you can't cope with this...



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- FTP 2: Dead Palestinian + knife wound.....B
- FTP 3: Decapitated Palestinian.....A
- FTP 4: Selection Asstd Palestinian Heads....C
- FTP 5: Dead Pregnant Palestinian Woman.....C
- FTP 6: Dead Palestinian Babies.....C

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Christian Militia

FTCM 1: Christian Militia bulldozer w/scoop..U

Jewish Side

- FTJ 1: Begin wringing hands.....B
- FTJ 2: Reagan wringing hands.....B
- FTJ 3: Sharon wringing necks.....B



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ON RAGGED LIMBS.
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Fantasy Tribe TSR Designers

THEY WERE CALLED UP FROM THE
BOWELS OF THE EARTH,

- FTSR 1: Ernst Stavro Gyax w/credit card....B
- FTSR 2: Dave Arneson (discontinued line)
- FTSR 3: Laurens van der Schick (soon to
be discontinued)...B
- FTSR 4: Don Turnbull in wheelchair.....D
- FTSR 5: Evil Lord Gyax in litter w/concubines
& 3 book-bearing munchkins.....W
- FTSR 6: Paul Mason (shurely shome...)ZZzzzz.

THERE IS NO ESCAPE.

DEAR DOUG...

DOUG COWIE AGONISES

Steve Jackson Games have produced a role-playing adventure to go with Car Wars called Sunday Drivers. You can tell it's a RPG by the ludicrous musculature of the 3 heavies on the box art. It is all about a motor cycle gang trying to beat up a bunch of peace hating, small town vigilantes. The cops are in there somewhere, so a typical, sporting Car Wars blood bath should ensue. Coming up in the Space Gamer Magazine (soon) is a Car Wars scenario set in Britain; pot-holes courtesy of 40 years of Tory mis-rule. There is also a Car Wars Expansion Kit 1 just to prove the Game's a success. Sunday Drivers is £3.50 (£3.95 at one particular chain of games shops with branches in London, Manchester, Birmingham, Nottingham and Sheffield. Space Gamer is £1.95 and the Car Wars Exp'n is £2.25. Latest issue of the Space Gamer is no.56 & it's an exceedingly Good....

While I'm on about SJ Games, they've also recently released Illuminati (£4.95), a card game about world conquest which is unusual in that it has no connection with Car Wars. Two more sets of Cardboard Heroes are out - Traveller 2 - Imperial Marines and Fantasy Set 8 - Giants, both sets retailing at £1.95. The way they churn out these things out SOMEONE must use them - but who?

Talking of esoteric exotica, the new D30 (thirty sided dice) is selling extremely well, which is surprising considering their limited uses. Price is 50p each. Things are also told that the producers of this stocking filler are producing a book on what to do with the damn thing. Furthermore, it has 40 pages. I am impressed. (Perhaps WD should have printed it as an article to replace Lew Pulsipher's junk - Ian).

If you want to buy someone a Basic D&D set for Christmas ("No, no, it's not for me of course, it's for my nephew") it looks like Woolworths in Cambridge is the place to go. They are selling some D&D stuff at cut prices. No wonder they nearly went bust.

Trollpack from Chaosium is now available at £14.95 & looks like a very good (if rather expensive) package for Runequest campaigns. The UK printing of Cults of Prax is in the shops at £5.95 (with a pretty appalling cover) and a hard back version of the Runequest rules has also reached these shores selling at £9.95. These were primarily intended for the US book trade (as was the similar Traveller book) & Games Workshop do not expect a large demand in this country. They have no plans for a UK printing.

Games Workshop and TSR don't seem to be getting on very well with each other these days. Certainly the Workshop appeared to take great exception to the precipitate announcement of TSR's price increases.

Have you noticed that Charles Vasey, Military Modelling's boardgames hack, has been having a few digs at RPGs in his column? Almost certainly this is the despairing last hope of a man who is frantic to try and stir up some reader reaction to his arid and turgid column. He recently described RPGs as the "easy way... all month and 3 rule books" - now there's biting wit for you. Gosh, I bet role-players squirmed in dismay at being the target for such a finely flighted shaft. Dragon Lords readers, being nicely brought up, have probably never even heard of the character.

Well, he's the bloke who managed to sound enthusiastic about some fairly average UK produced SP/F board games a while back. I suppose the fact that his comments were printed on the boxes of those very games was just a coincidence.

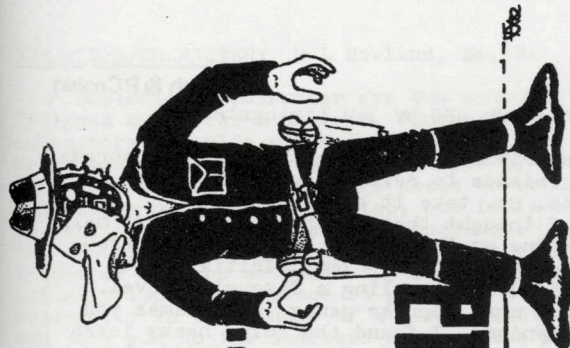
Citadel's new, huge dragon can now be bought for £49.50. It is described as only being suitable for experienced model makers. A rival figure manufacturer drily observed that this was because it fits together so badly that extensive (and skillful) patching up is essential. I hear that Citadel had one of these beasts on display at Games Day, dangling on a piece of string. Unfortunately it fell off causing fundamental assembly integrity problems (it broke). Ah well, when you turn out 40 new figures per month you must expect little hiccups. Citadel's formidable output is not endearing them to retailers who have to find somewhere to stock the stuff. Grumbles can even be heard from Games Workshop's own shops (let me remind those of you who don't read the business pages of White Dwarf, that GW owns Citadel.).

One of GW's twin bright stars (the luminary who is also editor of their house magazine; I do beg your pardon, I should say he who is the crusading editor of the fiercely independent White Dwarf magazine) has a new book out - Dicing with Dragons (see review this issue), £3.95, which is quite a useful book on RPGs. The author for those of you who did not spot it, is of course, Ivan Livingstone, taking a well earned rest from performing opening ceremonies at new shops.

beyond Westworld....

is

Duckworld



Fantasy Games Unlimited have another game from the designers of Bushido and Aftermath. Called Daredevils, it is about adventuring in the thirties and is largely inspired by the film Raiders of the Lost Ark. It uses a simplified version of the hugely popular Bushido/Aftermath system. It costs £9.50 (and we'd have reviewed it if we had space this issue! - Ian). More Space Opera aids in the form of an adventure - Rasolt in Peril (at £2.95) and a Star Sector Atlas No. 2 (at £3.95).

Millenium Games of Huddersfield have produced a plastic laminated square grid playing board. I can't remember the exact dimensions but it's about 4' by 2' 6". The grid is designed to fit in with the movement scales of most popular RPGs. It has meles round and turn records printed on it as well, so that's convenient for time records. Chingraph, wax crayons & overhead projector pens can all be used to draw on it and a cloth soaked in white spirit will quickly clean the surface. £3.99.

REVIEWS I:

IMarsh & PCronin

DICING WITH DRAGONS - An Introduction To RPG by Ian Livingstone.

Rather than have one of us experienced hacks rip this book to shreds, I decided to give it to one of my friends to review, in order to see if the book did all it was supposed to. So, take it away, Pete:

As a complete novice to RPG, I thought that if this book didn't help explain what it was all about, nothing would. I felt the title was eye-catching & imaginative (stop sniggering, cynics!- Ian). Initially, my attention to the text was held as if I was tackling a favourite novel, but as I reached the sections on the most popular games (ie. 'Games you can buy'), their basic rules & mechanisms, I found the going heavy (even with some knowledge of "conventional" wargaming). However, it did clear up the 8th wonder of the world: why Ian makes duck figures!

Creating a character for the solo adventure (which ran to about a fifth of the book), I soon perished at the hands of a kindly old lady & her pet vampire (it all comes of not reading "Little Red Riding Hood" as a kid!).

Other chapters contained some very useful information about game accessories, figure painting, advice for Dungeon Masters and a well thought out chapter on computers. If you want to go further, the chapter "One Step Beyond" gave several opportunities to move away from the sitting down type of RPG. Finally, a chapter on how to enter the world of D&D - very informative.

What more could the novice want? Five useful appendices on games, magazines, figures, shops and mail order companies help tremendously. To conclude, I felt that the book was well thought out when you consider it has to cover such a broad subject.

Well, there you have it, a review without any bias from us highly sarcastic gamers. Next? Well, I'll be feeding Pete to the lions! (We can't have these newcomers taking over!!).

ENDLESS PLANS - Set One (Basic), Set Two (**Elaborate**). Endless Games. £3.99

I must confess, when Allen first sent a sample of these, I was unimpressed & wrote back saying that it was unlikely that any of us would use such a product. However, after an explanatory phone-call and full review samples, I am all too ready to give a more favourable opinion.(!) Endless Plans are, quite simply, floor plans to aid mapping and combat. They differ from others currently available in that they are two-tone (black on embossed grey card) and have no grid system. The first of these is all a matter of personal taste, and the second is no disadvantage - in that corridors are standard widths, and other dimensions can be easily gauged. In fact, it makes mapping more realistic in that players only get a general impression of size, not an accurately measured dungeon. The plans are extremely versatile in use - room sizes can be tailored to fine dimensions, and, rooms can be made into quite complex shapes with relative ease. Everything is explained in a comprehensive booklet accompanying each set, so all in all, not a bad buy.

DUNGEON FLOOR PLANS, DUNGEON ACCESSORY PAD - Standard Games. £2.50

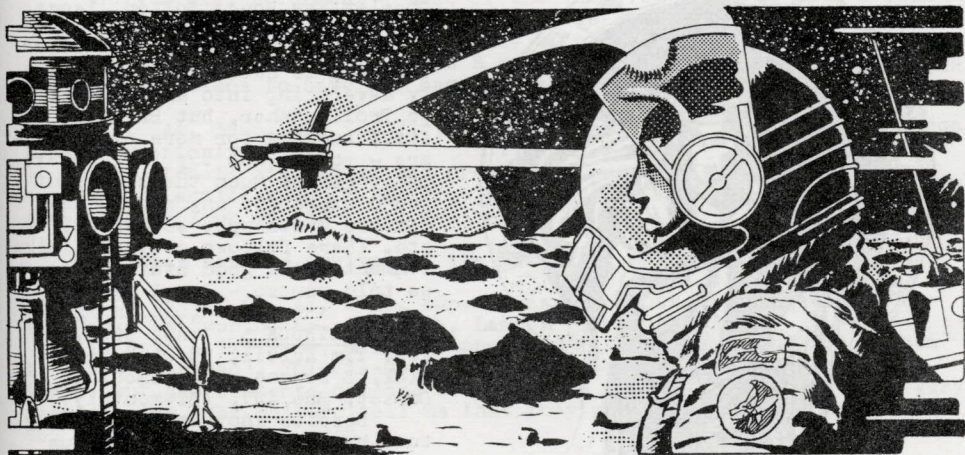
Think of the more popular sets of floor plans currently available. Right, now think of the same plans, but on matt finished, pastel toned card. OK, what would you buy? Right, the Games Workshop ones. In all honesty, the Standard Games pads are pale shades of those we are used to. Although they contain some useful bits (small boats, trees & the like), you'll be better off in the long run with the glossier finished plans. Right, that's lost our chance of more freebies from Standard Games, so:

SUBSECTOR/CHARACTER: M L Rowland, £4.50.

Subsector & Character are two computer programmes for a 16k ZX81, designed by Marcus L Rowland. "Subsector", as its name suggests, generates subsectors & worlds suitable for Traveller. It is useful in that you can keep generated systems stored on tape &, once loaded can be easily referred to. Its only disadvantage seems to be that you cannot link the various subsectors using travel routes, but it is suggested that a master chart be kept in order to link these together.

"Character" allows the generation of a wide variety (some 20) of character classes suitable for D&D. This is one use of computers I can actually appreciate since it provides a fast means of generating NPCs - especially in the middle of a game! Mind you, a computer, printer et. al. can only add to the confused mess on the DM's side of the table!

If you're not prepared to spend hours writing your own programmes, then these sort of aids are immensely useful and a boon to the harassed GM. After all, with all the time you save, you can concentrate on designing scenarios and failing your exams!



COMPUTER GENERATED STELLAR SYSTEMS: K Wortelhook, £2.00 or £3.50.

On a similar line to Marcus's product is a service run by Keith Wortelhook; Keith is currently offering computer generated star systems for sale, again suitable for Traveller. However, Keith's listings are for those without a computer. For £2.00 you get 50 pre-generated stars, and for £3.50, 100 stars. A star consists either of several planets or gas giants, or can be an unsuitable system with no planets of interest. For a sample listing, if you are interested, you can send an SAE to Keith (refer to his advert!) before committing yourself fully. If you play Traveller and can't run to a computer, then give this a go. However, if you're reasonably wealthy and can afford tons of electronic paraphernalia, try Marcus's programmes instead. Either way, it looks like the age of convenience is catching up with us fast!

ISN'T IT A ZIN(E)!!

Mike Lewis

Having been deluged with fanzines at James Day, I had better get on with the reviews! (Format is: size, pages, price, address and frequency).

CELESTIAL HOMECARE OMNIBUS 2: A5, 36pp, 40p. Ian Gibbs, 25 Bramley Avenue, Sheffield, S13 8TT. (?)

This issue is a vast improvement over the first one (It couldn't be any worse - Ian). CHO now covers a variety of material concerning Sci-Fi - including Traveller, and appreciation of Keith Laumer (by, well, modestly forbids me...), reviews, strips etc. and a game called "Towel Combat". Artwork is about the standard of usual student art which, on the whole, doesn't really say much for it. CHO is only likely to appeal to a very few who appreciate its attempted humour, but for 40p, it's not that much money to waste.



DOOMBOOK OF CHAOS 6: A5, 36pp, 50p (£2.20 for 5). Brandon Bennett, Wells Gray, The Clough, Chorley New Road, Bolton, Lancs, BL1 5BB. (Bi-monthly).

Probably the best issue of the zine to date. It is definitely developing into an APA similar to Trollerusher, but Brad is still looking for more contributors - so why not try your hand?! DC6 contains much the same stuff you'd expect of any zine - adventure write-ups, scenarios, etc. (Here follows a typical Mike comment). All good stuff. (See, we told you so - Ian & Marc).

THUNDERSTRUCK 5: A5, 32pp, 70p. Tim Kalvis, 53 Wick Lane, Wick, S'bourne, Bournemouth, Dorset, BH6 4JY. (Bi-monthly).

Despite another off-putting turd brown cover & the obvious confusion arising from calling issue 5 of a bi-monthly magazine a birthday issue (infers unreliability, doesn't it!), TS5 is a vast improvement over previous efforts. TS scores on presentation - arising from the number of typeset pages it now sports, but on more 'normal' pages it still has those embarrassing white spaces between the script & the spacefilling fancy border. This issue contained some really out of date news, the usual Patricia B Mantovani article, a Traveller & a RQ adventure, a really cack comic strip, & the inevitable letters from Mick Lewis, Marc Gascoigne, PBM et. al. Well

worth the money, though, and congrats. to Tim on producing such an excellent issue. Mind you, if you can't stand the false optimism generated by Tim's editorial and comments, avoid it like the plague!

QUASITS & QUASARS 6: A5, 52pp, 75p. Dave Hulks, 54 Slimmons Drive, St. Albans, Herts. (Bi-monthly).

An extra large issue this, with an extra large price, due to an enormous (30 page) T&T solo scenario (which Dave spent two years developing). It's a pity Dave didn't take more care over its presentation, since it could be fitted into about half this space, and the printing is absolutely terrible (presumably it is photo copied). Other articles include a D&D scenario, film reviews, new monsters and (believe it or don't) a boardgame version of PacMan! (entertainment value = nil). Still, it looks good value for money, though for 75p, I bet you'd even rather buy WD.

TROLLCRUSHER 24: A5, 52pp, 75p. Rory Maclean, 24 Barsby Drive, Loughborough, Leics. (Quarterly).

Sadly a disappointment - most of the issue is taken up with a Paul Blackwell scenario; and the issue seems to be very "empty" - hopefully next issue will see a TC more like that of old(?). Some of the articles are very out of date (eg. a Pierre B Moussaka one from 2½ years ago!). TC needs contributions to save its name!

SEWERS 9: A4, 36pp, 80p (£4 for 4). Chris Baylis, 12 The Fryth, Basildon, Essex. (Quarterly).

This stencil zine still has pretty bad artwork, but does contain many useful articles about D&D of a reasonable standard - if AD&D is your game, take a look at it.

Gamesday saw the arrival of the following new fanzines:

HOUNDS OF AVATAR 1: A5, 28pp, 40p. James McDermott, 18 Hedgerows, Cowm (?) Park, Whitworth, Nr. Rochdale, Lancs. (Bi-monthly?).

This is a T&T zine, & is A5 unreduced (like Doombook of Chaos when it first appeared). This issue contains all that is usual for a first issue, but the contents do show some promise - Hounds could become a very good fanzine. The editors tell me that they will be branching away from T&T on to other games soon.

SUPERZINE 1: A5, 16pp, 35p. Dave Salisbury (cheques payable to Matthew Williams), 25 Elmdale Rd, Bristol. (Quarterly).

This is the product of the "British Champions Association". The 1st issue covers Champions in various ways, plus reviews, etc. Difficult to judge on just the first issue, but worth trying if Superheroes are your thing.

MISERS HOARD 1: A5, 20pp, 35p (+P&P?). Ian McKeown, 22 Hall Lane, Upminster, Essex, RM14 1AP. (?).

Another zine of standard content - but slightly different in that it has a 1½ page ad. for a computer programme for generating AD&D characters! MH is very well printed and hopefully will be able to keep this up since it improves looks no-end! For such a ridiculously low price, it can't be a bad buy.

We'd just like to get Trevor Graver off our backs and say that his zine Dark Star has folded (years before our mention in DL11) and he'd appreciate not getting any more requests for copies! At least he wished us happy Christmas!

Splash It All Over!

Markham & Marsh

Last issue, we showed you just how easy it was to convert your mass production figures into individuals in their own right. The next step is to transform this epoxy/metal mess into an attractive, well turned out figure by painting. We are aware that other articles have been written about this subject, but it is felt that some of the suggestions made in them are wrong and impractical for the novice to master. In painting, there are several techniques that can be used to good effect, it's just a question of trying them all to see which suits you best. Before dealing with painting, we'll just run over some of the equipment you'll need:

(1) Brushes. You get what you pay for in this area. All we can do is reiterate the old point to buy sable brushes & not worry about the tiny sizes just so long as the ones you have go down to good points. If you can afford them, go for Inscribe brushes, otherwise Humbrol or Windsor & Newton will do. Nylon brushes, incidentally, tend to curl after prolonged immersion in solvents/brush cleaners and are best left alone.

(2) Paints (obviously). There are three types of paint that are of interest to the budding artist - enamels, acrylics and oils. Oil paints are a bit fiddly so we'll ignore them. Of the other two, Stuart uses enamels (Humbrol being the obvious choice) and Ian uses acrylics (both Heritage and Armoury). However, don't let anyone hogwash you into thinking that acrylics are the bees knees in paint - they require a different technique to enamels and, before varnishing, are very susceptible to chipping. Also, when you buy acrylics, get them in pots rather than tubes since pots are more economical in use. Regardless of paint type, go for a large variety of colours (warning: a large number of acrylics can take you over the £20 limit!!).

(3) Thinners. Actually, this is a misnomer since when we mean thinners, we actually mean brush cleaner that can be pressed into use for thinning paint! For enamels, turpentine is best (get it from an ironmongers rather than an art shop) and white spirit a poor second (it is ideal as a cleaner, but tends to break paint up for thinning). Never add turps or spirit to the paint tin - you need actual cellulose thinners for this. For acrylics, all you need is a handy bathroom tap since you can thin paint and wash brushes in ordinary water.

(4) Varnish. One of the better matt varnishes is produced by Hinchcliffe Models (it really is matt!). This will do for any paints you've used, and comes in that ever popular container, a spray can (destroy the ozone layer now!!!). Ian actually uses Cryla matt varnish thinned 50/50 with turpentine - this gives a slight sheen, but has the advantage that when stripping figures, it washes off easily in turps. Stuart finds that 'Spectra' - a varnish available from most car accessory shops - is good.

The first step in painting is to undercoat your figure (essential for acrylics). For enamels, a thin coat of Humbrol matt white produces a satisfactory base for future painting. Alternatively, you can use a spray paint, although you may need to retouch areas afterwards that the spray hasn't reached. Spray from at least a foot away and use sweeping motions. A bit more preparation is required for acrylics due to the fact that they are water based. The best undercoat Ian has come across is Heritage Primer (ref no. 9545) which actually etches into the figure. Even if you have only handled your figures a little, it is best to wash them in warm soapy water, rinse and dry them, before priming. Otherwise, you will see areas where the paint 'stands back' from the metal surface due to grease being present. Washing your figures is not a bad practice for enamels too.

Having primed or undercoated your figures, let them dry for about 24 hours before commencing with the colours. There are three rules you should bear in mind for the next stages:

- (a) Always mix the paint well.
- (b) Where possible, paint lighter colours first.
- (c) If you can see it, you can paint it, so don't worry too much about fiddly corners, 'cos they'll be easier than you think!

Let's move onto the paints themselves, primarily enamels since they are easier to get hold of. Enamels seem to get a poor press as far as serious modellers go, but there is nothing really wrong in dirtying your brush with Humbrol's products. You'll find that consistency and colour varies from batch to batch, but variations are often so minor and of no concern to us since we're not worried about historically accurate colour schemes. When you use enamels, have two pots of thinners handy. After you've finished with a particular colour, wash the brush in one pot & then in the other. This will give you a pot of dirty thinners and a pot of not so dirty thinners. This helps keep the brush nice and clean and lengthens its useful life.

This article intends to show how it is possible to create superb works of art - but this may not be your aim! Perhaps you just want to get painting out the way as soon as possible (crys of "don't we all!"). Fear not, there is indeed a technique that allows you to vastly improve the appearance of simply painted figures! How we do this is quite simple - we use drybrushing. Drybrushing is a technique whereby you dip the brush in the paint and then proceed to wipe most of the paint off again (usually on a bit of card). The brush is then dragged over the surface of the figure - and only applies paint to raised parts of the moulding, leaving any recesses the original colour. Drybrushing figures a light grey (over all colours except white) crudely highlights the figure, making it look impressive from a distance (close inspection can be disappointing...). Right, now for you budding experts...

Firstly, let's deal with flesh colouring. You can be really daring & mix your own flesh or just use a commercially available flesh. In the latter case, Airfix flesh is much better than Humbrol for a N. European colour (unless you're into excessive suntans!). Firstly you should paint in the whole flesh area (face, hands etc.) with the basic colour, then clean your brush. Now mix a slightly darker flesh (basic + Humbrol leather is good) and a slightly lighter flesh (by adding white to the basic colour). Where there should be shadows, apply the dark colour, and on raised sections or highlights, apply the light shade. Using a clean brush very slightly dampened with turps, carefully blend from highlights to shadow to produce a gradual transition from the two extreme shades. Also, to complicate matters further, you shouldn't completely obliterate the contrast of colour - this is tricky to explain and master as a technique! Aim for a balance that doesn't completely obscure the base colour. If you want to mix your own flesh colour, start by mixing yellow and brown, then white to produce the shade you require. A little red is optional - use this for lips and cheeks, but excessive red gives faces a pink look. You can also add a touch of silver to a brown flesh mix for a bronzed barbarian look (Note: Ian's never tried this so shoot Stuart if you don't like this!). Apply the flesh as before, shading with brown and highlighting with a light shade. Areas that deserve special mention for shading are under the chin, below the helmet rim and between fingers and toes - in these cases you need more contrast for good effect.

Let the flesh tones dry before putting in the eyes. The most effective way of painting eyes involves three stages. Firstly, paint in a black oval, secondly a smaller white oval, and then dot in the pupils (green or blue eyes are best since dark colours tend to give a permanent "stare"). Thus the eyes will have a very fine black outline - and despite derogatory comments about mascara, definately improves the figure.

Now you can paint in the other parts of the figure in any colours you desire - trying to paint light colours first (since dark colours tend to show through light colours). Also, paint in any wood or fur black - why? Well, stay tuned. While the paint is still damp, you can shadow in any folds and creases in clothing to create a feeling of depth on the figure. To do this, take the original colour and add a small amount of dark brown or black to it. This mixture should be blended in to such areas as under packs, straps and belts and around cuffs. Next, while the paint is still damp, highlight using a lighter tone of the base colour, blending this in over raised areas of clothing, the tops of straps/belts, and anywhere you think it "looks good". Remember to deal with one colour at a time, allowing it to dry before starting the next one (be patient!). To create lighter tones of colours, you can use yellow or white mixed in with the original colour. Yellow is best suited to highlight greens, reds and most browns, otherwise use white.

Fur and wood are best done using a drybrushing technique. For a brown fur or for wood, drybrush over those black areas with a chestnut brown. You can go to town and carry on with successively lighter colours and less brush pressure, right up to a light cream colour. This multiple coating technique gives a better effect than just a single drybrushed coat.

Armour can be painted a number of different ways to render it effective. One of the simplest is, prior to undercoating, to paint a black wash (1 part thinners to 1 part black paint) over all the armoured areas. When this is dry, drybrush with silver. This uses the natural metal colour of the figure to best effect. You can now carefully undercoat all the non-armoured parts of the figure. Plate armour can be done after undercoating by painting gunmetal and drybrushing with silver. (Emergency gunmetal can be made by mixing black and silver). Of course, you are not limited to just iron armour - for a really fancy finish you can use bright glossy colours or Humbrol red, green and blue metallics. Gold or bronze coloured armour are also quite simple - Antique Bronze is a very useful colour in that it can be used to shade gold or 'firebronze', and by itself as a dark yellow metal. A useful tip for metal paints is to mix the paint outside the tin - using 2/3 of the thick part to 1/3 of the thin part of the paint. Swords etc. can be painted silver and highlighted lightly with white. Magic weapons can benefit from a coat of Humbrol's red/orange reflective paint, although this needs a white undercoat to look effective.

Those brief leather tunics on female figures can be painted in bright gloss colours - and don't forget white for a change, although black looks good against a pale flesh colour. Use the talcum powder trick mentioned last issue for jewels on equipment - remembering to paint them gloss.

How about some special techniques for monsters? Well, undead look good with a flesh colour of Humbrol unbleached linen or a pale cream mix. You can mottle this with dried blood and rotted flesh in crimson/purple. Staring red gloss eyes on a vampire are enough to make even the most stalwart fighter rush to the safety of his foam-lined box (sic). For ogres and orc-types, try the barbarian flesh colour with even more silver added.

Lizard-men can be painted in green/yellow and then over-painted with the THIN part of the green paint once it has settled - this gives a wet look to the skin. Don't forget to add rust on some weapons, and use a black wash on equipment to give a grimy effect - particularly on orcs and goblins. Lastly, jellies, oozes and puddings benefit from a gloss varnish after painting.

Many of the basics mentioned above apply equally well to acrylics with regards to colour schemes. However, due to the extremely fast drying times of acrylics, the blending technique is very difficult to carry out. As with enamels, it is best to have two pots of brush cleaner (in this case, water) handy, and rush to the bathroom tap occasionally for a more thorough cleaning.

The technique Ian uses for acrylics involves applying the base colour and letting it dry before applying a wash of a slightly darker shade over this base. Whilst this wash is still damp (it takes longer to dry than 'neat' acrylic) a lighter shade is blended into the highlights. To get an even better colour transformation, you can also reapply some of the base colour between shaded and highlighted regions, blending it in carefully. This technique tends to totally alter the base colour (darkening it) so it is often better to use a brighter or lighter base colour than the intended, final colour.

Acrylic metal paints are also tricky to get the hang of - being a thinner consistency than Humbrol metals, and hence it is harder to get a bright, solid colour from them. However, they do give a good effect when painted over black - the black showing through, giving a pleasing broken effect.

Right, now for a few final words! Acrylics take some time to get used to & you may be better off starting with enamels. However, if you suffer from skin complaints (Ian suffers from eczema), acrylics may suit you since you'll only be dealing with water based paints rather than an aggressive organic solvent. Now you know how to paint figures, don't let anyone tell you that you're doing it "wrong" - there are lots of styles to suit individuals. All we can say is remember that they are fantasy figures and use bright paints to their best effect. Don't be afraid to experiment - you can get away with hideous colour clashes on figures of this size! If you want to learn more secrets, just grab us at conventions!

RIGHT, LET'S FILL UP THE FOURTH PAGE OF THIS ARTICLE WITH SOME PERSONALS!

ZX81 16k MC/BASIC SCI-FI ADVENTURE: £5.00. Send to Richard Roberts, 52
Whalesmead Road, Bishopstoke, Hants, SO5 6HL.

16K ZX81 micro-computer for sale. Includes manual, sound-board & books. Also Chess and Galaxians programmes. Only £95. Phone (01) 527 3902 for details.

WANTED: Someone who can write really abusive letters to a certain Nick Spalding, 30 Durlock, Minster, Kent, CT12 4HE and can take coming in on a blatant "in"- joke. Ability to reply essential - apply to Ian at the editorial address! (And if you take any of this seriously, you need your head examined!). Fergus?...

TAIL-ENDS

Ian Marsh

DUCKS WE HAVE KNOWN: The duck figures are now available from Bill at the Wargame Stall, Canterbury. See the ad. this issue for the address. The range is currently: DL1 Gandrake, DL2 Sordrake (Lord of the Wing), DL3 Eldrake & DL4 Duck Savage (25p each plus P&P). I haven't had time to design any more due to pressure of work! Also, I haven't had a reply from Bill about the figure situation, so he may not have got round to making any more since the first 200 sold out at Games Day. Just persevere, that's all I can say at present! More news next issue.

STORMLORD: OK, so Stormlord 15 has just struggled out, only to become the subject of another takeover! (And, I haven't even had my sub. copy yet!). The dreaded Matted Quarterbrain says he's likely to become the official editor-in-chief, with Matt Realff and Jerry Seligman (current editors) both doing their bit. If you're interested in finding out what the hell's going on (shades of TNB), write to Matt Quartermain c/o G24, Saltash Hall, Brunel University, Uxbridge, Middlesex, UB8 3PH.

SOL III: The 15th Official Star Trek Convention takes place over 27th-30th May 1983 at the Grand Hotel, Birmingham. Lee Owers is in charge, and for information & registration details you should write to: The Sol III Convention, 39 Dersingham Avenue, Manor Park, London E12 (enclosing SAE). Special appearances by James Dohhan (Scotty) and Walter Koenig (Chekov), plus Anne McCaffrey & Bob Shaw as guests should make it worth attending. Lee wants to dispel the idea that one has to don pointy ears and 'Trekkie' persona to enjoy the event, so there should be plenty for SF fans and Gamers to do as well.

PLAYERS ASSOCIATION NEWS: PAN will be incorporated into the new "Imagine" magazine, PA members getting a "substantial" discount (so it is said) on a subscription. So they had better, we all cry! It seems ludicrous that you should join the PA and then be invited to shell out more money in order to get your newsheet! Ah well, there wasn't really very much else those lovable half-wits at TSR could do in the circumstances. There, I've probably offended them now! (but just wait until the next letter arrives guys!). While I'm talking about "Imagine", they've also obviously got enough articles since they don't seem to have been toting for them recently. We shall see...

WONDERWORLD: This lovely establishment no longer stocks us. Funny, isn't it, how it is sited in the home territory of that scourge of Boots zit repellent counter, Tim Kalvis. Not that we've anything against Tim and his minions, but we seem to sell well everywhere except Bournemouth!

A LETTER FROM AMERICA: I received a lovely letter from Matt Tabery the other week, some of which is worth repeating here (it relates to my editorial in issue 12):

"Now Ian, just wait one damn minute. It's gospel truth that what Judges Guild puts out is pure and unadulterated crap. I know that, you know that, practically the entire gaming world knows that!!! But not to say that we "money grabbing Americans" are trying to put the screws to our UK gamers. I know that it's nice to buy individually, the game miniatures, but what we do here is get together with some fellow gamers & chip in to buy the whole set, box or whatever. Now granted, not all Grenadier miniatures are great, but the majority of them are OK. When you boil it all down, I don't care if it's approved by TSR or the Grand Floogle of Flanterus; if it looks good and fits well with my campaign, I don't care if it's approved or not. I hope this is the attitude of most

gamers, and let's change the attitudes of those who are anxiety stricken when they buy a product that's not approved by TSR."

OK, Matt, I've not got anything against Americans, I'm just riled by "big business" mentalities. I mean, if I didn't agree with your points of view, I wouldn't print this letter would I? Besides, it's just Canadians that...

RED KEN STRIKES AGAIN!: Hot on the heels of every other Sunday Magazine is "You" from the Mail on Sunday (no, I didn't buy it, I have more sense than that!), with an article on those violent Treasure Trap people. (Well, one of them did "axe" me at Games Day!). In this, they ended up with a summary about Games Workshop as follows:

"Mr Ivan Livingstone, marketing director of...."
Thus, it is confirmed that Mr Livingstone is straying to the left of politics! What we want to know is when Red Ivan is going to redistribute some of last years £2 million turnover!

THE YEAR AHEAD: I'm aware that some of you may have tried to get hold of me on the telephone this term and failed miserably either due to ~~the~~ ^{my} sorry, British Telecom adding a number to the Guildford number without informing lots of people, or, quite simply, because I've been out. I can't do much about the former, but in the latter case, I'm on the final year of my degree course and don't want to mess it up after all this effort. Thus, this work takes priority over DragonLords at all times. (Hence my attitudes towards ads. on the back cover). This may mean that DL will be late occasionally, especially around Easter, but I'm afraid this is unavoidable since Mike, Marc and myself will all be heavily involved with exams. Meanwhile, we'll do our best. (So now you know...).

AND FINALLY, ESTHER: The next DragonLords free gift is unavoidably delayed since; (a) they sold out a Games Day, and (b) I haven't got round to making new masters yet! Hopefully, it will end up being a model of BP! Also, I'd just like to say please mention DragonLords when you reply to adverts, especially for Quest, Endless Games and Standard Games.

I think that's it...

lan

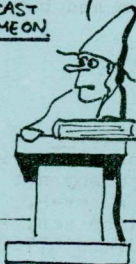
VOP....

BY LAN GIBBS.

QUICK DRAINS, WE'RE
GOING ON AN ADVENTURE
SO LEARN HOW TO CAST
A FIREBALL AND COME ON

OK.

HOW TO CAST FIREBALL
TURN TO PAGE 73.



CONTACTS:

Once again it's time for the all-singing, all-dancing contacts listing! (This enthusiasm is killing me!).

Steve Shambada, 221 Cocoa Avenue, Hershey, PA 17033, USA.
Mick Harrison, 37 Herefield Avenue, Leicester, LE3 2EZ.
Scott Bauer, 128 Maureen Circle, Pittsburg, CA 94565, USA.
Gavin Dobson, 330 Chester Road, Stretford, Manchester, M16 6AA.
Ivor Carr, St Davids University College, Lampeter, Dyfed, Wales. (Baa...)
Trevor "I'm getting a lot of plugs this issue" Graver, 2 Essex Court, Hammersmith Grove, Hammersmith, London W6.
Tim Brown, 4 Coniston Drive, Farnham, Surrey.
Richard Sawtell, 7 Octon Grove, Torre, Torquay, Devon.
Andrew Lee, Ewing House, Pollock Halls Of Residence, Edinburgh Univ.
Richard Meade, 28 Cholmeley Crescent, Highgate, London, N6 5HA. (now in the Egon Ronay Good Food Guide, 1982).
Fungus O'Yellowbelly, The Beeches, St Andrews Square, Surbiton, Surrey, KT6 4EG (who must be quite fed up with all these name changes).
Oh yes, and CELIA LUND - cough up or we hand the negatives to NICK!
Ivan "grin and bear it" Livingstone, Steve "the Stirrer" Jackson & lastly Gary "wait until you see the trousers as well!" Chalk from their respective mega-firms.

ADVERTISING:

Trade ads. are £2 per quarter page from ready to print copy. If, however, you want us to draw up an ad. from your sketches, it'll cost twice as much (since I'm fed up getting spider-scrawl, handwritten yuck.). In future, no computer printed (ie. dot letters) copy will be accepted (so get a daisy wheel or a golfball to do it!). Receipts will be sent with a copy of the issue in which the advert appears. Personals are free up to 30 words and cost a mere 2p per word over this limit.

SUBSCRIPTIONS:

Send 60p per issue required in Postal Orders or Cheques. Please limit subs. to 6 issues maximum. Cheques should be made payable to Mike Lewis, NOT DragonLords. US sub. rates are £1.20 per issue by airmail. Send everything to Ian though.

BACK ISSUES:

We only have issues 6,7,8 (only 5 copies) and 13 left. Send 60p for each issue you require (stating alternatives). Try Tangle Model Workshops in Guildford for others (it saves Ian having to go down and buy back issues!).

CONTRIBUTIONS:

Will be used if they are of good quality and legible or if you include a large enough cheque to make it worthwhile for us to risk it! We're also looking for a bit more interior artwork - so why not try your hand? Remember, for art, we are A4 reduced to A5 - so a cover, for instance, should be drawn on A4 NOT A5. Any queries (for ads, subs or even contributions) can be directed at Ian - phone Guildford 577603 (from 9th January, and be patient!) or Deal 67040 (over Christmas).

Well, that wraps up another issue, Happy Christmas & goodbye!...