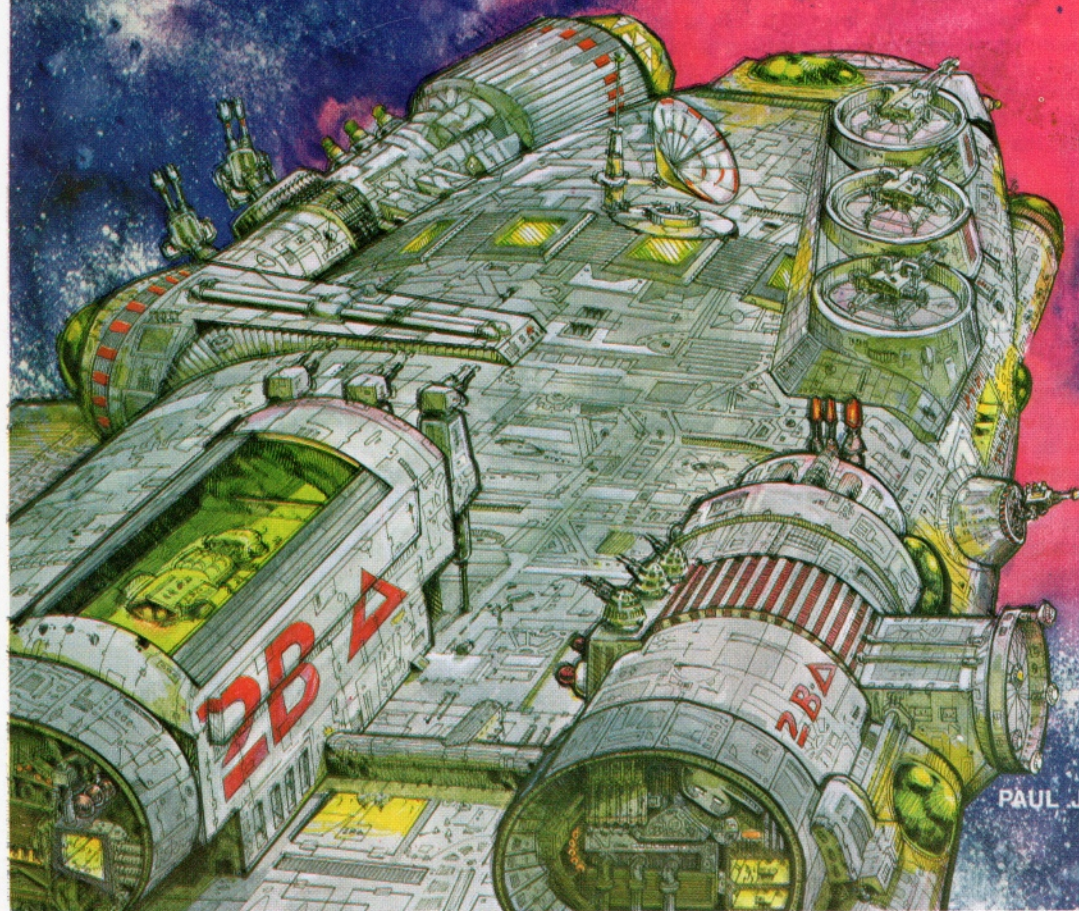


THE DUNGEONEER

12

THE NO.1 GM FANZINE

Judges Guild



PAUL JAQUAYS

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5 FOR SUMMER



CULTS OF PRAX - The long-awaited guide to the basis of RuneQuest magic, done as a cult-by-cult guide to the Dragon Pass area of Glorantha. Lengthy cult explanations are given for Aldrya, Chalana Arroy, Daka Fal, Eiritha, Humakt, Issaries, Kyger Litor, Lhankor Mhy, Orlanth, Pavis, Storm Bull, Waha, Yara Aranis, Yelmalo, and Zorak Zoran worshippers. From manuscript sources of the period, you'll follow Biturian Varosh on his journeys through Prax, exploring and recording faithfully his hapless experiences. A large section presents the necessary steps for (and what must be covered in) creating new cults. Many references, historical notes, explanations, and asides make this book a gold mine for scholars of Glorantha as well as devotees of RuneQuest; extensive illustrations and maps. Beyond RuneQuest and the Dragon Pass games WHITE BEAR & RED MOON and NOMAD GODS, this book, CULTS OF PRAX, is the key document in all of the literature on this amazing world. Typeset, 8½x11, color cover. By Greg Stafford, Steve Perrin, and Friends. **\$9.00.**

REICH - A fast-moving and fascinating board game for 1-4 players acting as princes of German states, and attempting to unify Germany. Excellent player interaction makes very enjoyable games. Diplomatic reason and brute force gains allies or confirms control of neutral and hostile states. Newly-controlled principalities supply money and troops for further expansion and territory from which to launch further operations. Actual and generic states divide the full-color map on which German, foreign, and mercenary divisions mobilize and march to war. The 300 glossy counters also are full-color, and full-color in REICH means 23 hues and combinations, letter-coded for instant recognition. Two combat systems create games clear enough and succinct enough that one brilliant move can bring total victory. Multi-player games are ordinarily over in less than 3 hours; special solitaire play suggestions are given. The basics of REICH can be learned in one round of play. The subtleties in this intriguing game system ensure that you'll spend your time gaming, not memorizing mechanics. Eighty cards generate ministers, incursions, religious riots, Marxist incitement, assassins, benefits, tensions, alliances, etc.; 80 money pieces support the arithmetic elegance of the movement rules. Map, typeset rules, 460 components. By Jonathan Michael. **\$12.00**

RAIDERS & TRADERS - The crisis and grandeur of Bronze Age Greece unfold in the broad sweep of this game! Each player becomes a Royal House, managing marriages and subsequent alliances, hoping for many heirs to increase his or her chances in diplomacy and battle. Good relations with the gods may help your fertility, or help your trading ventures, or help when you march to war. Three graded scenarios cover 2900-1100 B.C. in turns of one generation each, becoming progressively more comprehensive. The main thrust of the play is in land and sea expansion by means of piracy, border raids, diplomacy, inter-marriage, and war. Optional Deity, Oracle, and Hero rules can be added to any scenario. Components include the 34x22 full-color map, 300 thick and glossy counters, 80 money pieces, 40 cards, and illustrated rules. The map is a beautiful relief study of the entire Aegean basin—an item to display and learn from as well as play upon! By Donald Dupont. **\$12.00.**

FOES - First-Order Enemy Stats is an encyclopedia of pre-rolled RuneQuest characters and monsters, 112 pages in all. Statistics appear for 28 pages of humans, and for varying amounts of elves, dryads, runners, baboons, broos, crested and beaked dragonewts, demi-birds, ducks, ogres, dwarves, dark trolls, trollkin, cave trolls, centaurs, morokanths, giants, dream dragons, jack-o-bears, bearwalkers, tiger sons, tusk brothers, wolf brothers, tailed priests, full priests, newtlings, wyrms, wyverns, wind children, ghouls, and vampires. Introductory notes are provided. Typeset, 8½x11. By Ray Turney. **\$9.00.**

SNAKE PIPE HOLLOW - Explore the wilderness of Dragon Pass in a new set of RuneQuest scenarios! The borderland of Snake Pipe Hollow has a long history of Chaotic infestation, and is a place avoided by normal people satisfied with the lazy pace of shopkeeping and farming. A *WILDERNESS ADVENTURE* section provides random encounters with the hostile land as the characters travel to their goal. *UNDERGROUND ADVENTURES* detail the ruins of a long-forgotten temple of sorrow and woe, where wits and caution may be more useful than swordplay and spells. Three sectional maps can be used separately or in overlay. *SIX SCENARIOS* give greatly divergent aims for broaching the ways of this eerie place. Players will conduct searches, rescues, protect an eccentric fossil-hunter, etc., and as always complete NPC statistics and character notes make realistic presentation easy. *BROKEN TREE INN* concludes the book. This stout manor on the border marches is run by an old merchant and his crippled wife, and here is where the rich and the weak hire the poor and the bold to accompany them. Interior layouts, and a price list and character stats are given. Typeset, 32 pages, by Greg Stafford and Rudy Kraft. **\$5.00.**

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Old takes on new meanings
& the New is old hat!



Adventure & Fun are our products.
Imagination is our way of life!!

WORDS AND WHIPS

Chuck:

Bill Paley's article on the Wet Navy character generation shows a great deal of thought and imagination, both of which I applaud. In general the character generation tables appear entirely compatible with the official *Traveller* tables.

I especially like the added skill of small craft which covers the water craft operation not detailed in *Traveller* itself. Ship engineer and Breather Gear are also commendable skills.

I disagree with the remaining new skills. It would seem that missile ordnanceman is merely a combination of mechanical and electronic skills; perhaps with a touch of gunner included, also. But the skill of missile ordnanceman should not allow gunnery to be assumed as part of it.

Cartography reads like navigation from Book 1 (at least part of it), and like survival in *Mercenary*. I see no need to duplicate it, and would substitute survival as the skill received.

Flight goes to too great a depth in imparting abilities. I agree that there should be some sort of flight skill (pilot is a term already used elsewhere). I would like, instead, to introduce additional classes of vehicles to the vehicle skill from *Mercenary*. Thus, instead of the three-way choice of wheeled, tracked, or grav vehicle the player would have a wider choice of wheeled, tracked, grav, propeller driven winged, jet driven winged, or helicopter. In fact, I might, also, include small water-craft, too. Thus the player has the choice in determining the types of vehicles he is familiar with.

Nevertheless, I would say, overall, wee done!

Marc W. Miller

Thank you, Marc!

CRA

Chuck,

I have a world to send you as soon as I can confer with another ref in Illinois. I, also, need to know about copyright policies. I have some fantastic ideas for aids for the Judges Guild to produce, but I would like a royalty if my ideas are used. The problem is that I would like the abstract idea protected. HELP!

[Merle included a sample character sheet.]

Merle Davenport

Dear Merle,

Thank you for your letter, which, I have chopped to pieces above. To answer your questions:

When submitting material PLEASE do NOT send them to any one person who works for us for rewrite or map makeup, etc. Send them to either Bob Bledsaw or Chuck Anshell c/o Judges Guild. It is important that Bob gets to see the material and decide who shall work on it so that work loads are balanced.

In regards to copyrights, check your copy of issue 9 of tD. If your stuff is used in tD or tJGJ, you may hold copyright on it, as well as us. If we use it as a product, it is important that we hold the copyright. Copyrights do NOT protect ideas, only text. This protection may go so far as to the use of one word (such as some of Tolkien's fantasy creatures) but it does not protect the idea behind it. You need a patent to protect an idea, and they are hard to come by, and expensive!

Hope to see some of your stuff soon. CRA

By the way, normal royalties vary from 1% to 6% depending on many factors. An examination of the manuscript (potential product) is necessary before a firm offer can be made. Please see the info on contributing copy and art for more details.

Dear Chuck,

Received tD 11 a couple of weeks ago and was most impressed with it, especially the use of false color in so many different places. As editor to editor, would you be willing to share some info with me on (1) how it's done and what it is and (2) how much does it cost you per print run? After all, I'm always looking for ways to improve SA [S

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Let me congratulate you on your determination to publish fiction in spite of letters of complaint in your letters column. I, too, have run into the old I don't want any fiction in my gaming magazine syndrome, and I deplore it. What is role-playing but story-telling, anyway? If I were a better writer of fiction, I probably wouldn't mess with fantasy gaming at all. At any rate, it doesn't hurt for young gamers, many of whom are also fantasy

to page 21

the Lab' Oratory

Here it is, summer again and cons going on all over the place! Watch for us at StarTrekon 79, and Gencon, for sure. There is still a possibility that we may get to others, too.

You may be interested to know that Aaron Arocho's strip: Questing, is seeing its last issue in its current format, with this printing. Aaron, apparently agreed with some of you that the strip did not seem to be getting anywhere. His strip will be *en absentium* for an issue or so after which he will return with a totally revised story line which he and another author are working on. This time we're really gonna do it write!

You may notice that Bryan Hinnen's serial: A Private Hell, is missing from this ish. The poor kid has been so flabbergasted at his success that he neglected to check for traps and his manuscript seems to have found its way into a Type VI Demon's diet. He has gotten a new scribe, however, and thoroughly expects to have the next installment ready for next ish, with a little judicious use of—"the WHIP!"

We have been in receipt of many requests from various artists about our fake-color process. In reply, and for other fanzines who care to follow our example, we are including an explanatory article by none other than our own Paul Jaquays. While it may be used in comics, it's not a process for kids. It is exacting and time consuming and can really test an artist's mettle, but is a great medium for experimentation.

Requests have come in for instructions on converting Bill Pixley's Swordsman game to TRS-80 Basic Level II. Add line 1 Clear 100:Random. 2 Restore . (a period will be used here to show an end of line—for space saving in this column) Add to line 20 Cls:(etc.). Same for line 25. Add line 24 For C=1to700:Next C (timing loop). Change all Rnd(-1) to Rnd(0). Change all Stop to For G=1 to 1050:Next G:Goto 2. Note that while I have used caps and small letters here, you should type them in as you normally would.

We have had several inquiries about CIA. Some time ago we agreed to include a column for them. Only one such was ever received and it appeared in issue 9. Unfortunately, UPS lost the shipment of issue 9 twice. This created some confusion at CIA so that we did not get any copy for issue 10. Two more issues have gone by, and still we have received no copy from them. We have tried for several weeks to get hold of them. Many people came up to us at Michicon, inquiring to see if we had heard from them or knew what was going on because they had not received moves for (some) as long as 6 months. We have since tried to contact them again, but have received no response. ANYone knowing how to get hold of them, please have them contact us at (217) 422-1930 or 9720. We would like to get things back on an even keel for both our sakes. CRA



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CHAOSium-inside front cover; Star Trekon 79-inside back cover; Judges Guild-back cover, 18, 19, 22, 28, 48

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FAKE COLOR PROCESS

by Paul Jaquays

In the 19th century the French impressionist painter Suerrat discovered that by placing many small dots of primary colors close together on the canvas he could achieve a similar effect to actually mixing the colors before applying them. What he had discovered was, in effect, optical color mixing; a process very similar to that of color separations in printing. At this point, I should begin to hear comments similar to "What's this? Why is this jerk talking about color separations in a gaming magazine? What a waste of space!" Good questions require good answers. In recent issues *The Dungeoneer* has expanded so that it now uses color artwork on the interior. This color is produced by a process known as fake color or "art that is color-separated by the artist on a series of overlays".¹ Probably as clear as mud, right? I agree [so does the editor—ed.]. In fact it is a process which very few artists ever have to deal with. [Because of this we have had mucho many requests for information on said same—ed.] Most artists are concerned with doing artwork and either doing it in full color or simply indicating the colors they want. Let the printer put the colors in. However, to do color for the fake color process, the artists must use half-tone screens and indicate in B&W where each of the four primary colors are to be printed and in what densities, so that the printer can turn them into sparkling color. If you have no desire to learn about color printing and how to do artwork for fake color, don't read any farther. The rest of the magazine will be more interesting to you. For those who have inquired or are just interested in some of the methodology used in putting *The Dungeoneer* together, read on.

Those of you who are sticking with me, thanks. What will now follow is an overview with some instructional material on color printing, color separations and how to fake color.

First question: What is a separation? Answer: "Separation can be taken quite literally; it is a process whereby colors such as green, violet, brown, orange pink, tan, whatever are broken down into their four component elements of yellow, red, blue and black."² Now there are basically two methods for producing color separations for printing. Both systems work by breaking down individual colors into a system of dot tones (called half-tone screens) in percentages of black that (optically) appear grey. These dot patterns are then printed in the four process colors: one each for yellow, red, blue and black. "Process Colors?" —Oh yeah, I almost forgot. The inks used by the printer to simulate colors in real life are called process colors. They are, in fact, the primary colors. However,

"most of us have been taught that the three primary colors in pigment are red, yellow and blue—that is that all other colors (except white and black) can be mixed from them. That is almost, but not quite true. The real primaries [as I indicated above] are magenta yellow and cyan or, in shop talk, process red, process yellow and process blue. The hue normally referred to as 'truly red' can be evoked by a combination of magenta and a little yellow. Similarly a touch of magenta in the cyan brings into being the kind of blue that does not appear to be greenish at all. The results of intermixtures of the process colors and black on white paper are well-understood and are, therefore, predictable."³

It is from this predictability that we are able to specify a certain formula for a color, that is: certain percentage tints of the three process colors and black, to consistently obtain the same color.

Back to our systems. The first system will not be dealt with in depth. Suffice it to say that this system is outrageously expensive in comparison to the volume of material being published in *The Dungeoneer*. This system is known as process separation. Process separation uses full tone or full color artwork such as a painting or photograph. The process camera takes four separate photographs of the original artwork, using a different colored filter each time (actually the complement or opposite of the color which is being separated).

The filter causes the camera to "see" the desired color as dark greys and blacks while it "bleaches" out all the other colors. Another shot uses a yellow filter to balance out the blacks and whites in the image.⁴ [Actually, the process has several more steps than indicated here, but this is the basic idea—ed.] As I stated before, this process is relatively expensive and is, therefore, only used for *The Dungeoneer's* cover.

The second process, which I will deal with in as much depth as possible, is that of "fake process" color, or, essentially, manually performing what the camera does in "process separating". Fake color is produced by creating overlays, one for each of the process colors, which have been laid out with pre-printed dot patterns. Each position where there is a tiny black dot will be printed with a dot of the particular color of ink the overlay is made for. The overlays are created by the artist. I will not kid you, it is a time-consuming procedure. It is more expensive for the artist than a normal painting. It can become boring if you have no interest in it. The expense, however, is much less than for full-process color and the effects achieved can be as dramatic or more so than those achieved by process color. It can give you a much more exacting knowledge of color mixtures and how color fields interplay with each other, and is an excellent medium for experimentation.

The colors are actually created by the artist by his creation of the separations as B&W line artwork with dot screens on either acetate overlays or plain pieces of white paper. If white paper is used, some form of light table is needed (light 'projected' up through the paper), whereas if acetate is used a light table is not necessary, as you can see through it. [A clear window on a reasonably sunny day can substitute for a light table if you don't object to working on a totally vertical surface—ed.] The dot screens are printed on an extremely thin plastic and have self adhesive backing. They are available from a variety of sources (some addresses are given later in the article). Before getting too deep into the procedures, let's list the necessary materials.

TOOLS AND MATERIALS

- 1) Original B&W line artwork. You must provide this. Line artwork means art that does not have to be half-tone screened (as a photograph). The B&W artwork in *The Dungeoneer* is a good example.
- 2) Mount Board (if acetate is to be used) or Light table (if paper is to be used). Mount board is a cheap cardboard with one or two white surfaces.
- 3) Masking or Drafting tape: at least $\frac{3}{4}$ " wide.
- 4) Magic brand 3M Transparent tape
- 5) Plain White paper or a pad of cel acetate which is either .003 or .005 mil. Size should be at least 9x12" if you are doing a full-page piece in order to allow for margins and plenty of work area. Cel acetate is also available in sheets and rolls, but I have found that the pads are as cheap as the rolls, there is less waste and the padded acetate will not curl as badly, as it has been stored flat.
- 6) Xacto knife (pointed, angle blades such as no. 11) or other frisket knife: keep these sharp!
- 7) 65 line, dot screen patterns in 10, 30, 50 and 70 percent values. Both the terms "65 line" and "% value" will be explained later.
- 8) Blockout: This is a dark red, adhesive-backed acetate that is used to indicate 100% values. Red is seen by the printer's camera as black. This acetate, however, allows you to see what is underneath it. It is also called lithographers tape or frisket.
- 9) Various other dot and pattern screens: see any graphic arts supplier catalog for ideas. These are not required for someone beginning in fake color.
- 10) Opaquing markers and Non-photo blue pencils or pens: Opaquing markers are an intense red and the fluid is designed to bond to most any surface type. They can allow you to draw in your 100% values. They are, generally, available in both a chisel tip and a pointed tip. Non-photo blue pencils and pens are available, even in most good stationery stores. They are needed because you can write or draw anything you want, anywhere you want (such as ideas, sketches, notes for printing, etc) and it won't show up. While the opaquing markers are optional, you should have at least one non-photo blue pen or pencil.
- 11) Registration marks: these are available on acetate sheets (like the dot patterns) or on rolls (similar to border tape) and look like little rifle cross-hairs. These are used to line-up the various overlays when they are printed.
- 12) Burnisher: these can be plastic or metal and are used to press down the dot screens and adhere them properly to the overlay or paper.
- 13) Rubber cement and a Rubber cement eraser: these are used for gluing artwork down.
- 14) A set of color formulas (see this issue). These consist of a set of percentage values of the process colors and act as a visual and mathematical guideline for the artist. Up until now they have been available only in very expensive books.

15) Acrylic gesso (white out for copiers): a white paint which will stick to acetate and has a water base. It is insoluble when dry. Used to cover mistakes, if they cannot be peeled off.

HOW TO DO IT

Now we start. If you have priced the above items (assuming you do not already possess them) you will immediately be struck by an overwhelming realization. Art is expensive. Especially if you are doing it. However this cannot be helped. Eventually you will discover shortcuts, timesavers and material savers. This is always ok unless you compromise your quality overly much. Keep in mind, too, when considering the expense, that you will get many pictures from one set of screens.

STEP ONE: Do your original art. It should be line art, that is to say, art that is reproducible without having to have it half-tone screened. The art should be no larger than 7¼"x9¾" in size for *The Dungeoneer*.

STEP TWO: Cut a piece of mount board (heavy, stiff white paper will do, but mount board is best) at least two (2) inches wider and 2" taller than your artwork. Tape the board down to your drawing board. [If you are going to use white paper for your overlays, instead of acetate, do not mount your artwork until you are finished. Instead tape your artwork to your light table so that it will remain flat.] Square up your mount board with the table using your T-square.

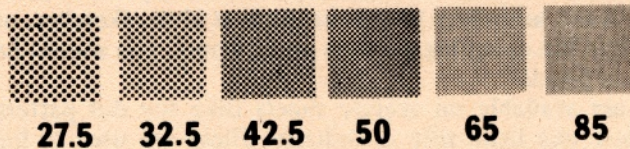
STEP THREE: Square up your artwork with the mount board [with the light table if using paper for overlays] and affix it using transparent tape or rubber cement [use masking tape or drafting tape on light table]. There should be at least 1" of mount board all the way around the affixed artwork.

STEP FOUR: Locate two or three registration marks at the top and two or three at the bottom, outside the art area, but on the artwork (or board). The closer you can keep them to the edge of the field your artwork is in, without encroaching on that area, the better. They should be located within ½" of the edge of the artwork area (that is they should fit within the normal page size of 8½ x 11") and should be near the center of the top and bottom. The printer will eliminate these marks at the time of printing, but they are necessary for him to be able to align (register) the overlays when creating his printing plates. If you are unable to get hold of any registration marks, you can draw in a cross or x pattern by hand with a fine technical pen. 'Fine' is the keyword here as a thick line will allow for more 'slop' in the line-up.

STEP FIVE: Now that the base art is prepared, go to the color formulas and determine which colors you want to go where. Write each of these down on a separate sheet of paper, such as "Hero's boots: 100% Y, 30% R, 30% B, 10% Bk" This will save much time later when, if you want to duplicate a color and can't remember what the formula was, you can go back to your notes on that piece of art and find the information quickly. (I speak from experience.) The formulas provided in this book show how the ink colors will mix on the paper currently in use in *The Dungeoneer*. Different papers affect the inks in different ways, depending on the porosity of the paper (how it absorbs the ink) and how reflective it is. A coated glossy paper (such as the covers) will cause the inks to appear brighter and, subsequently, more intense, while the newsprint will absorb more of the intensity.

STEP SIX: Create the overlays. At this point, I think an explanation of line size, percent value and screen angling is necessary. **Line Size:** if you will look at 'Chart A' below, you will see a selection of screen tints. Each one is a 30% tone or equivalent in value to 30% of true black. However, you may notice that the dots in the ones to the left are much larger and further apart than those to the right. This is due to the variance in line size. That is to say that the number of lines of dots per inch is different for each of the samples. The number 27.5 below the leftmost swatch means that there are 27.5 lines per inch of dots running in any direction. The same goes for the 85 line example.

CHART A

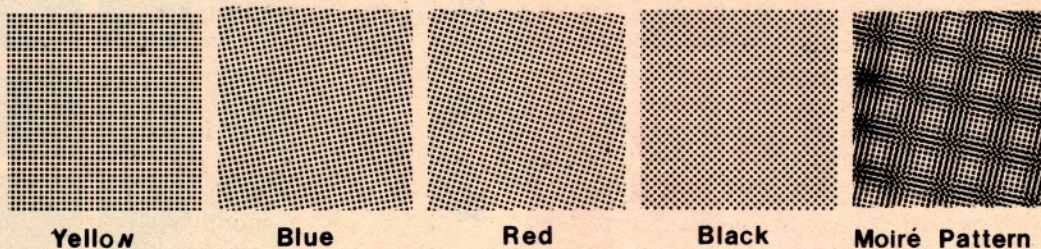


30% values at various lines per inch

Percent Value: This is an indication of the percentage of true black that a screen tint optically appears to be. The values of screens that are available commercially are found in 10% increments ranging from 10% to 90%. 0% tones are achieved with white (or clear acetate). 100% tones are achieved with solid blacks, blockout or opaquing pens. Until you are familiar with using the tones I suggest that you limit yourself to 10, 30, 50, 70% screens and 100% blockout.

Screen Angling: *This is IMPORTANT!* To provide the evenest visual mesh of the inks, the dot screens must be angled at 30 degree intervals from each other. If not, either the dots will totally cover one another or they will form moiré patterns as indicated in 'Chart B' below. An adjustable triangle is of help here. The screen angles are as follows: Black-45 degrees; blue-75 degrees; red-105 degrees. Yellow is laid down at a 90 degree angle. The yellow is different due to the nature of the color. Its angle is not crucial. Misangled combinations of the other colors, however can cause some definite visual problems.

CHART B



Back on the original train of thought: position a sheet of acetate over the artwork (or a piece of plain paper), so that it covers the art and registration marks. Secure it completely along one edge with masking tape. (The tape then forms a hinge.) be careful not to cover any of the art or registration marks with the masking tape. Next, place registration marks on the acetate (or paper) so that they directly cover the ones on the artwork. **It is important that these registration marks exactly match those on the original artwork.** Decide which of the remaining three process colors you are going to do next. I usually start with yellow. On the tape, write which color you are making the overlay for (if you are using paper, write it in the margin in the non-photo blue). Check your formulas and start laying down the proper screens and angling them correctly. This is done as follows: place the screen by cutting out a piece that is slightly larger than the area to be covered. If you angle the screen before cutting, to the approximate angle, you will save yourself from having excessive waste. In the example above, you would select the 100% blockout (which needs no angling) and cut it to fit around the boot area (and any other area which required the same color). The acetate sheets are very thin and require hardly any pressure if your knife is sharp. Also, if your knife is not sharp it will tend to pull and rip the sheet rather than cut it. Once the pattern is laid down, trim it to size and rub it down (burnish it). If the scraps are of any consequence in size, save them by placing them back on the backing. When working, I usually lay down all of my 100% tones first. Once you have completed all values for each color, go on to the next. Different line sizes may be used, but should not be attempted unless all values for each of the colors in a given area can be laid in the same line size (i.e. while each overlay may have a different % value, don't use a 27.5 line yellow a 85 line red and blue for the boots. Stick to one or the other in the boot area—in fact, it is generally better to do the whole piece of art in the same line size). To start the next color, lay down another sheet of acetate (or remove the current piece of paper and place down another). Secure this one on a different side, lay down registration marks and then lay down the dot patterns. Fold the first overlay out of the way and repeat the above steps until you have finished all the colors. While the black % values can be laid on a separate sheet, it is better if they are applied to the B&W artwork so that the printer does not have to 'shoot' the black plate twice. When you are finished, therefore, you should have three flaps, each opening in a different direction (generally left, right and up). [If you have been working with paper overlays, you may now mount the original artwork or leave it unmounted. Do not mount the overlays, but make sure that they are properly labeled. When shipping unmounted works, be sure to put stiffeners in the envelop and mark it so that it will not be bent or folded.]

STEP SEVEN: If working with acetate overlays, take gesso and paint the back of each sheet white. Let them dry completely. Place a piece of paper between each overlay before folding it back in. This will prevent humidity (in shipping) from causing gesso to come off onto the overlay or art on the sheet below. [It should not be necessary to do this for *The Dungeoneer* because we will mount a white background on each overlay before sending it to the printer.]

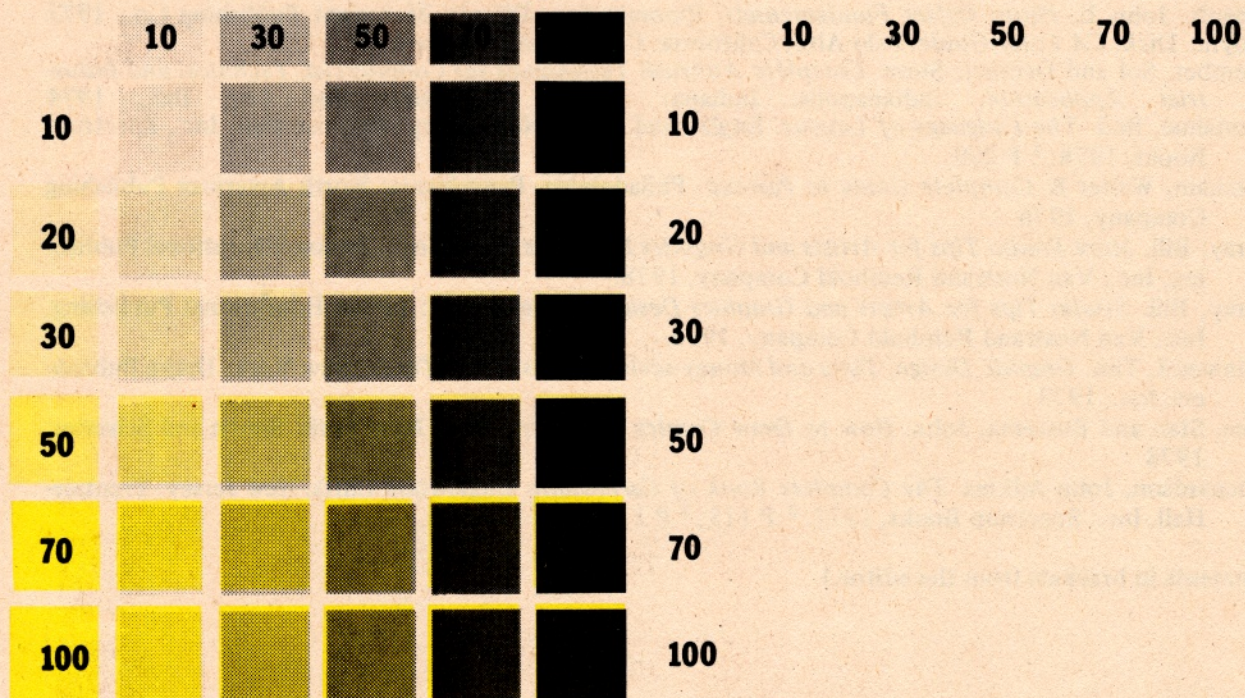
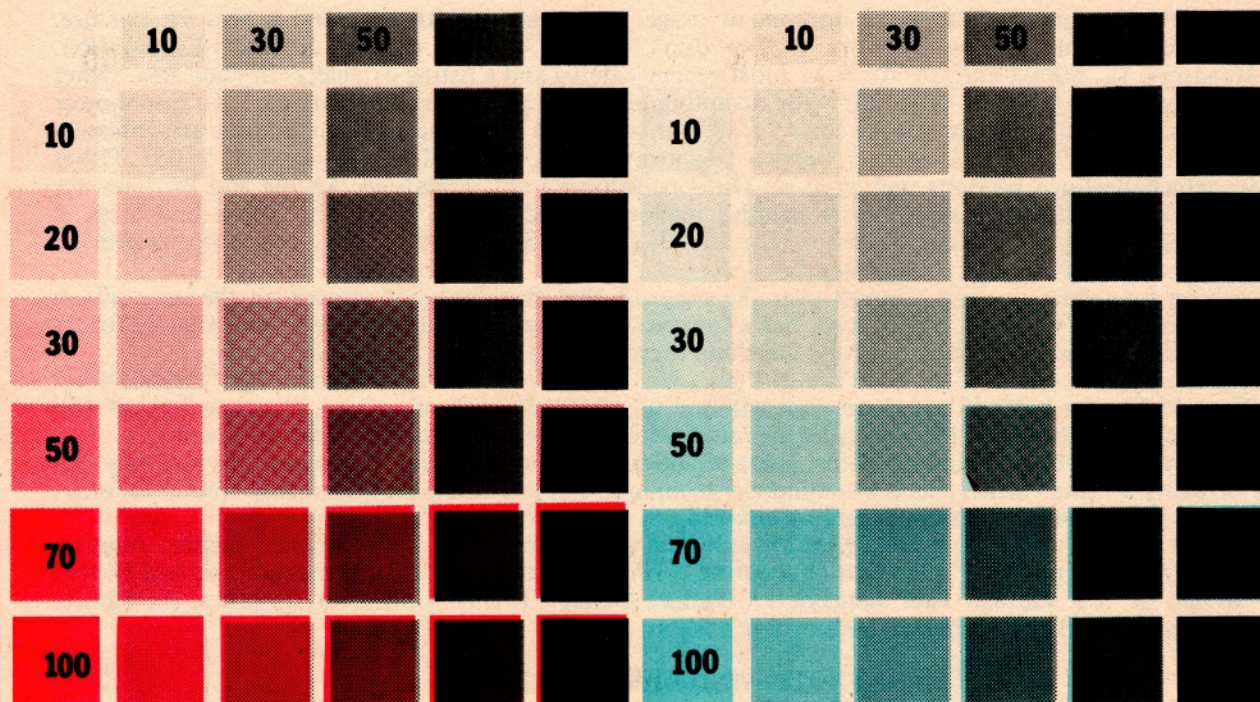
Simple, huh? Okay, not so simple. [In fact it can be one of the most challenging mediums for an artist.] The best way to learn is to experiment and practice. Hopefully I have given enough information so that someone who is at least moderately well versed in commercial procedure can begin to do color separations. I keep learning new things and new ways of doing color every time I try it. One idea is to use half-tone photos out of newspapers. [If photos are used in whole or are easily recognizable, we would need a copyright release to print.] The screens are the right size and if given a good coat of clear acrylic paint (so the ink won't bleed), they can be used safely on overlays and base art. Experiment!!!

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100 BLUE

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70						70					
100						100					



RECOMMENDATIONS

I have some recommendations for equipment usage. Dot screens: Formatt brand is best for this use. Check your local graphics art supply store. If they don't have it, write to Graphic Products Corporation, Rolling Meadows, IL, 60008 and ask for their most recent catalog and a listing of dealers in your area. Other graphics companies are: Letraset USA, Inc. (for opaquing pens and burnishers and patterns), 40 Eisenhower Drive, Paramus, NJ, 07652. Their catalog costs \$1.00, but contains a lot of material and graphic arts information. Chartpak: write Chartpak Customer Service Department, One River Road, Leeds, MA, 01053. Other companies which produce patterns and press-on (rub-on) lettering are: Presstype, Artype and Pantone. [A company which I am familiar with which handles mailorders and carries all of the above and more is Bower & Bower, 211 N. First Ave., Maywood, IL, 60153, (312) 343-3314/5430. They can probably provide the above named catalogs as well as their own.]

A reason for recommending Formatt over the others is that their image is printed on the same side as the adhesive, so it won't scratch off. It, also, has a low-tack adhesive which doesn't stick immediately (other films tend to stick to hands, chairs, knives and anything they contact).

Make sure your knife is sharp at all times! I use a No. 11 Xacto blade, but any good, lightweight frisket knife will work. If your knife is not sharp, you will end up tearing instead of cutting. (I have a box of 100 blades that I slowly go through.) [These blades are, also, notoriously easy to sharpen several times.]

Read any book you can find on color, color separations and commercial art. As much as you may like the idea of being a "fine" artist, this is a commercial technique and it will require scrounging around in books on commercial art to learn new methods and techniques.

The best advice I can give anyone (and I'm sure that you've heard this one before) is practice, practice, practice (also, experiment)! Any questions concerning this method of doing color separations should be sent directly to me at this address: Paul Jaquays, c/o Judges Guild, 1165 N. University, Decatur, IL, 62526. Please enclose a stamped, self-addressed envelop for a reply.

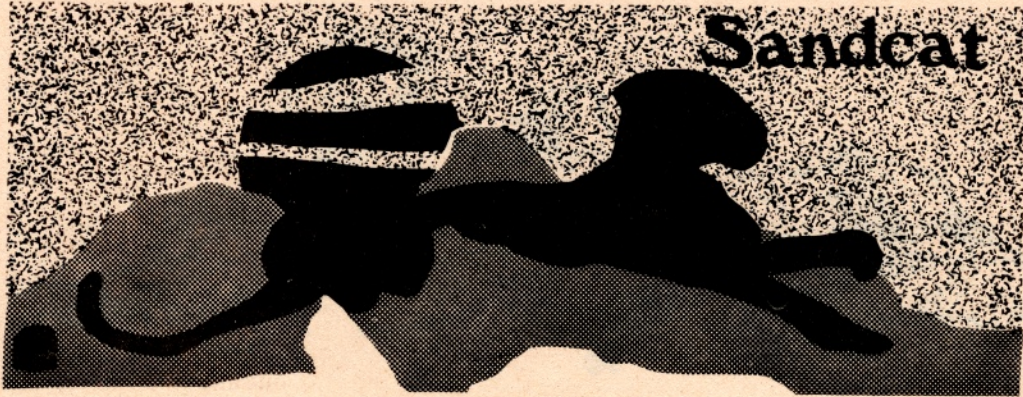
FOOTNOTES AND BIBLIOGRAPHY

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[All comments in brackets from the editor.]

On the following page are reproductions of the four overlays which made up the Sandcat picture elsewhere in this issue. These should give you a better idea of what the finished B&W overlays should look like.

Color charts which accompany this article are on the following pages: 8, 9, 16, 17 and 24.



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Sandcat

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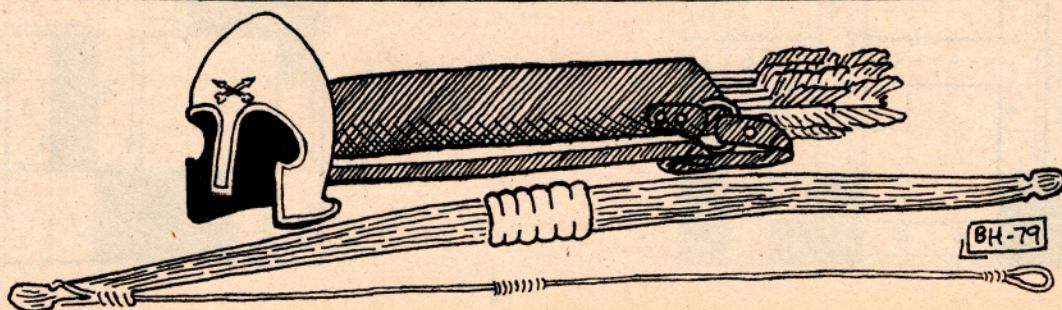
PJ379006

STORM CHILDREN

CONTRIBUTED COPY AND ART

Both of the magazines and Judges Guild welcome all contributions of art and copy, whether for use as articles, items for one of our columns or for use as possible projects. We, currently, pay some of the highest rates for copy in the industry and in SF&F fandom in general. Some of our rates are higher than professional magazines in the SF&F area. Certain restrictions **MUST** apply to submissions. Letters for the W & W (letter) column in tD may be handwritten but must be legible and are **NOT** paid for. All other copy submitted after May 1, 1979 **MUST** be typed. Copy typed on a standard pica typewriter should be double-spaced. Copy typed on a standard elite typewriter should be triple spaced. Margins should be at least one inch wide, all the way around the page. It is, also, helpful if copy is on white or light colored stock rather than a heavy pink or brown stock, particularly if artwork is, also, included. We are now producing gaming aids for several companies. Many of them will not accept projects for approval if they do not follow these guidelines. This is because it is very hard to properly edit copy which does not conform. As all projects are accepted conditionally on approval for use with the appropriate game system, these guidelines **MUST** be adhered to for any projects submitted. Some leeway may be given for magazine copy or projects not requiring outside approval, but this format is preferred by us, for the same reasons. Computer print-outs of programs should be on plain white paper if at all possible. Considering that listing formats are, generally, not controlled by the user, we will not hold computer programs to the above guidelines. We also accept artwork for publication which is of a SF&F nature or gaming nature. Artwork is paid for according to the schedule below. If you are unfamiliar with 'fake' color techniques you may write to us for a sheet of general instructions on the process and possible reference materials. Copy or art is accepted unless you hear otherwise from us. This does not mean it will get into the next issue! If you wish to be sure that your copy or artwork has reached us you should send a SASE postcard with it or send it certified, etc. Rejected copy or art will not be returned unless accompanied by an

appropriately-sized SASE. Accepted material becomes property of The Dungeoneer or Judges Guild. B & W artwork should be done on stock no thicker than heavy index stock, if at all possible. This makes it easier for the printer. Full-color artwork must be sent out for separations to be made (at this time) and should be submitted on a flexible medium if at all possible to facilitate a faster, computer-scan color-separation process. All color artwork (full-color or 'fake' color) should be drawn 1:1. If it is a full page size, without bleed, it should be 7¼" x 9½". Where color is to bleed to the edges (color covers the full 8½x11 page) the artwork should extend at least ¼" over the 8½ x 11 size, all the way around. Keep in mind, in either case, if the artwork is to be used as a cover there will have to be areas available for lettering where either black, white, magenta (process red), yellow or cyan (process blue) letters will show up and not interfere with the artwork. We would prefer that most of the color work submitted at this time be done in the 'fake' color process, however. Reimbursement rates for copy and art are as follows: **COPY**: Unsolicited copy, serialized or not: 30 cents/column-inch (20.5 pica or 3.5" x 1"). Solicited, serialized material: 40 cents/c-in. Solicited non-serialized or recognized professional writers: 50 cents/c-in. (about 1 c/word) **ARTWORK**: charcoals, full-tones or other works requiring half-tone screening: small (½ page or less when printed)= \$5 each or a series of 6 for \$4 each large= \$10 each or 6/\$9 each. Inked Line Drawings or works not requiring half-toning: small= \$6 each or 6/\$5 each. large= \$12 each or 6/\$10 each. **FULL COLOR OR FAKE COLOR, FULL PAGE** (for cover or internal) \$20 or 6/\$15 each. Other sizes of color work or solicited color work will have prices set when we contact you. Payment is made for artwork based on number of pieces accepted from the artist, prior to the publication of any one piece. Payment is made at the rate applicable for the size of the picture as it appears in the finished product or magazine, regardless of original size. Each picture being paid for separately. All payments for artwork and/or copy being made at the time of release of the magazine. Above payment rates **DO NOT APPLY** to artwork or copy submitted or used as products (i.e. other than in the magazines).

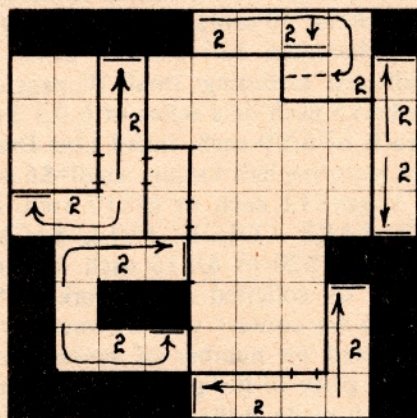


Nose Wet or No Sweat

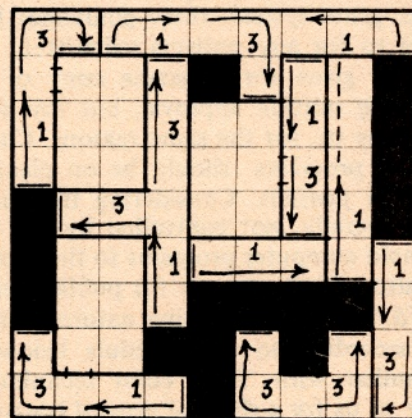
Three Dimensional Maze by Mike Kelly

This map is a map of a 3-D maze. The maze is $9 \times 9 \times ?$ (as tall as the Referee prefers). Being what it is, it is nearly impossible to map and very difficult to escape from. The floor plans are assigned a level, although the rooms and halls floors don't form a perfect plane. The lower the number of the level, the lower that level is, and the higher the number, the higher the level is. The arrows (--->) always point towards the highest area, not necessarily of a higher level. The dotted lines correspond to level (un-hilly) areas. The longer the arrow is, the gentler the slope will be, and visa versa. Therefore, when instructing the players as to what they see, the referee merely mentions the length of the slope and the graduality. Example: The hallway slopes gently upwards for 60 feet (actually 2 levels) and branches off. One branch leads left for 30 feet on a sharp declination and the right is a 10 feet, 60 degree slope leading up. The short lines represent where the hallway changes levels. The arrows and their corresponding numbers tell which level they head into. Where there is no green line, it means the slope never went high or low enough to change levels. Teleporting someone into the middle of this maze can be an aggravating experience for them, and teleportation doors will drive the player crazy.

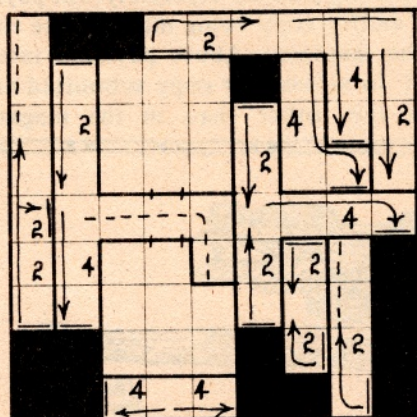
If the referee limits the number of teleportation chests, doors, etc., the referee changes the degree of danger. No teleportation in the maze makes it relatively easy to get through the maze. Excessive teleportation will provide an exciting, dangerous (and lethal) new trap.



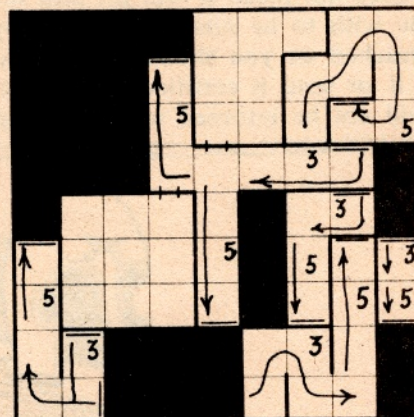
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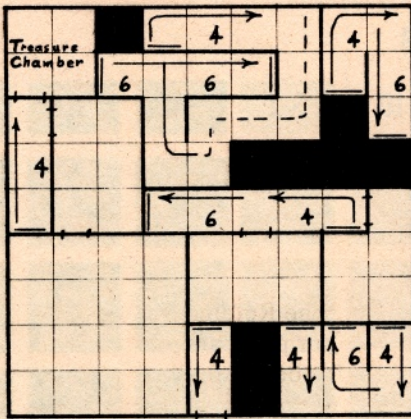
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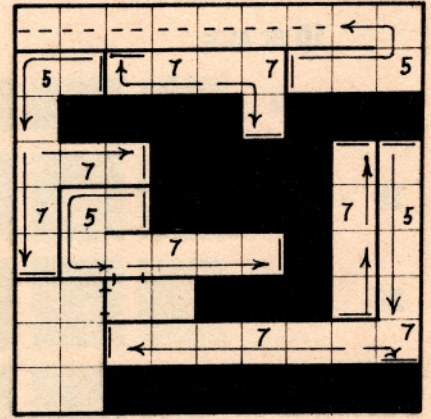
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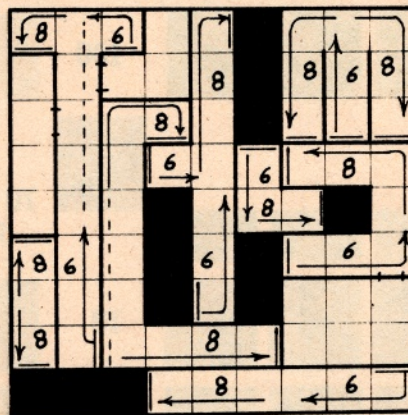
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5 ↑ Entrance from
Dungeon Level

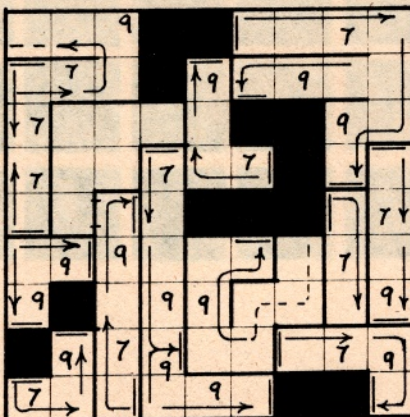


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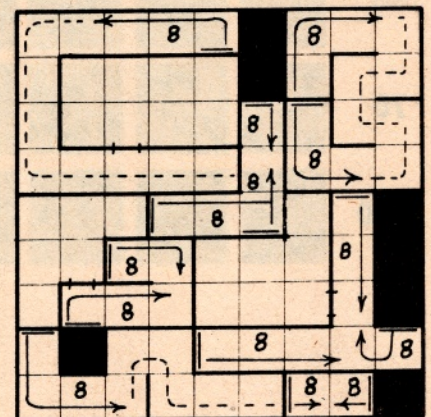


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Air and Orbital Force Skill Charts for *Traveller*™ by Bill Paley

Mercenary, the fourth book of the *Traveller* series of rules, has formulated a means by which highly trained individuals might be generated when needed by players. **Mercenary** covers the Army and Marines of the *Traveller* - Universe, but it divides the Army into Ground Forces (discussed in the book), Nautical Forces (discussed in a separate article), and Airspace and Close Orbit Control Command. This article provides **Mercenary** - style charts so that gamers may produce trained characters from Airspace Command.

The character chooses which of the six separate forces of Airspace Command they will serve in: Bomber, Transport, Fighter, Missile, Support, and Air Defense Command (ADC). For the most part, these are self-explanatory, but Missile Force includes Offensive strategic nuclear missiles, while ADC includes anti-aircraft missiles and heavy laser weaponry. Close Orbit Forces are handled separately on a different table. As in **Mercenary** each character receives a Basic Training which lasts one year, gives a level one Gun Combat skill, and then receives one Advanced Training roll on the MOS Table in the column for the appropriate Force (Table 1).

Table 1: Military Occupational Skills

	Bomber	Transport	Fighter	Missile	Support	ADC
1)	Mapping	Mapping	Mapping	Electronics	Vehicle	Hvy. Weps.
2)	Computer	Computer	Computer	Msl. Ord.	Mechanical	Fwd. Obs.
3)	Electronics	Electronics	Electronics	Electronics	Electronics	Msl. Ord.
4)	Jo'T	Flight	Flight	Jo'T	Medic	Fwd. Obs.
5)	Flight	Mechanical	Flight	Msl. Ord.	Mechanical	Hvy. Weps.
6)	Commo	Commo	Commo	Computer	Commo	Msl. Ord.
7)	Vacc Suit	Vacc Suit	Vacc Suit	Computer	Computer	Computer

D.M.: +1 if world is Tech 12+.

Assignments are then rolled on the following Tables (2, 3, and 4). Survival of Assignment, Promotion, Decoration, and additional skills are determined from Tables 5, 6, 7, and 8.

Table 2: General Assignment

	Bomber	Transport	Fighter	Missile	Support	ADC	Close Orbit
0)	Command	Command	Command	Command	Command	Command	Command
1)	Command	Command	Command	Command	Command	Command	Command
2)	Command	Staff	Command	Staff	Staff	Command	Command
3)	Staff	Staff	Command	Staff	Staff	Staff	Command
4)	Staff	Staff	Staff	Staff	Staff	Staff	Staff
5)	Staff	Staff	Staff	Staff	Staff	Staff	Staff
6)	Special	Special	Special	Special	Special	Special	Special
7)	Special	Special	Special	Special	Special	Special	Special

DMs: +1 if Education 8+; Officers may use DM -1: "bucking for command".

NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW
GDW					HERITAGE:			
Snapshot (Traveller boardgames of individual combat)					Trireme (tactical boardgame of ancient naval warfare)			\$14.00
Kinunir (Traveller adventure scenario)					Samurai (boardgame of military and political conflict in medieval Japan)			\$13.00
Belter (Boardgame of individual politics, economics, and combat in the asteroids)					Available from Judges Guild add \$1 post./order			

Receiving a command post as a Missile Officer under "Launch Base" (See Unit Assignments, Table 3) gives an automatic promotion of one grade. Only Staff Officers roll for promotion in this assignment.

Table 3: Unit Assignment

Bomber	Transport	Fighter	Missile	Support	ADC	Close Orbit
2) Raider	Raider	Raider	Launch	Raider	Raider	Defense
3) Raider	Raider	Raider	Launch	Raider	Raider	Defense
4) Raider	Trng	Raider	Garr	Garr	Raider	Trng
5) Trng	Garr	Raider	Garr	Garr	Raider	Combat
6) Garr	Garr	Garr	Garr	Garr	Garr	Garr
7) Garr	Garr	Garr	Garr	Garr	Garr	Garr
8) Garr	Garr	Garr	Trng	Garr	Garr	Garr
9) Trng	Trng	Trng	Trng	Trng	Trng	Trng
10) Raider	Raider	Trng	Trng	Trng	Raider	Combat
11) Raider	Raider	Trng	Garr	Garr	Raider	Defense
12) Raider	Raider	Raider	Launch	Raider	Raider	Defense

Raider, Launch, Defense and Combat results are Combat and Purple Heart awards can be given for wounds caused.

Table 4: Special Assignments

Enlisted Men and NCO	Officers
1) Cross Training	1) Intelligence School
2) Specialist School	2) Command College
3) Survival School	3) Staff College
4) Close Orbit Trng	4) Close Orbit Trng
5) Recruiting	5) Recruiting
6) Officers Candidate School	6) Military Attache/Aide
7) Officers Candidate School	7) ---
	(For many of the above, see Mercenary)

DMs: Enlisted men and NCOs may add +1 if Education 7+.

Survival School - Roll 5+ to receive a skill level in Brawling, Gun Combat, Blade Combat, Wilderness Survival, Recon, Vacc Suit, Instruction, and Missile Ordnance.

Close Orbit Training - Roll 6 to receive a skill level in Ship's Boat, Gunnery, Vacc Suit, Fwd. Obs., Electronics, Jack of Trades, Computer, Pilot, Engineering, Zero-G Combat, and Gun Combat.

Receiving Close Orbit Training allows the individual to be transferred to Close Orbit Command at the beginning of their next term. This is the **only** way to join Close Orbit Command. See Table 9 for Close Orbit MOS and Table 10 for Assignment Resolution.

NEW NEW NEW NEW NEW
TASK FORCE GAMES
Starfire (tactical starship combat boardgame) . \$3.95
Asteroid Zero-Four (space duel between U.S.
and Soviet space stations) \$3.95
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Star Fleet Battles (S.F. boardgame of tactical
starship combat between the Federation
and its foes). \$4.95

NEW NEW NEW NEW NEW
FGU
Fire Hack and Run (universal skirmish rules for
all times up to 1880s) \$4.00
Villains & Vigilantes (superhero RP) \$6.00
Space Marine (science-fiction miniatures tactical
rules). \$6.00
Giac My (tactical modern combat rules) \$5.00
Available from Judges Guild add \$1 post./order

Assignment Resolution

Table 5: Bomber, Transport

	Trng	Garr	Raider
Survival	3+	Auto	5+
Decoration	None	None	10+
Promotion	(7+) or 11+	(7+)	6+
Skills	8+	10+	7

Parentheses indicate numbers for enlisted men only, however if two numbers are listed, the second is for officers.

DMs: Promotion - +1 for Education 8+; Survival - +1 for Intelligence 8+.

Table 6: Fighter

	Trng	Garr	Raider
Survival	4+	Auto	7+
Decoration	None	None	7+
Promotion	9+	(7+)	6+
Skills	6+	None	5+

DMs: Promotion - +1 for Education 8+; Survival - +1 for Dexterity 9+.

Table 9: Close Orbit MOS

Instructions: Roll one die for column, one for line.

	1	2	3	4	5	6
1)	Ship's Boat	Gunnery	Zero-G	Zero-G	Zero-G	Zero-G
2)	Gunnery	Ship's Boat	Gun Combat	Electronics	Electronics	Jack o' T
3)	Engineer	Zero-G	Ship's Boat	Computer	Mechanical	Vacc Suit
4)	Fwd. Obs.	Zero-G	Vacc Suit	Ship's Boat	Vacc Suit	Computer
5)	Vacc Suit	Vacc Suit	Vacc Suit	Vacc Suit	Ship's Boat	Zero-G
6)	Pilot	Gun Combat	Gun Combat	Electronics	Mechanical	Ship's Boat

Since Close Orbit has such a complex of duties, it requires a wider variety of MOS skills.



Table 10: Close Orbit

	Trng	Defense	Combat	Garr
Survival	3+	4+	6+	3+
Decoration	None	10+	6+	12+
Promotion	(5+)	7+	5+	10+
Skills	6+	9+	4+	10+

DMs: Survival - +1 for Intelligence 9+; Promotion - +1 for Education 8+.

Skill Tables

Air Forces Life	NCO Skills	Command Skills	Staff Skills
1) Brawling	Electronics	+1 Endurance	Msl. Ord.
2) +1 Strength	Mechanical	Gun Combat	Fwd. Obs.
3) Gambling	Computer	Flight	Computer
4) +1 Dexterity	Electronics	Computer	Electronics
5) +1 Dexterity	Msl. Ord.	Leader	Medic
6) +1 Endurance	Computer	Computer	Instruction
7) +1 Pistol	Leader	Computer	Administration
8) +1 Social	Leader	Leader	Administration
9) +1 Social	Administration		
10)	Instruction		
11)	Administration		

DMs can be found in **Mercenary**.

Missile Ordnanceman - Gives the character the ability to repair, maintain, fuel and launch ground-to-ground ground-to-air, air-to-air, air-to-ground, etc., missile weapons. At RE-3, they may maintain and fire starships missile weapons as if with Gunnery -1.

Mapping - Gives the character the ability to navigate around the planet using maps, and to identify his position with minimal identifying terrain. "Bumb-of-Direction", but he must have seen a map first.

Flight - Gives the character the ability to pilot any propellor-driven aircraft at Flight -1. At Flight -2 or better, jet- or rocket-powered aircraft may be flown. If gravity craft are in vogue, this skill becomes Air/Raft.

Heavy Weapons - As in **Mercenary**, however ADC personnel choose from Anti-aircraft artillery, ultrapowerful laser weapons and other heavy, rapid-fire weapons.

W+U from page 2

and science-fiction fans to see some good writing in the fantasy genre. There is all too little of it available in the professional magazines. Take a lesson, you critics! Stay with it, and I'll also stay with at least 1 piece of fiction per issue in SA.

Speaking of fiction, I only have tD 10 & 11. I'd kind of like to read all of Under Sky King's Light, but I've been putting it off because I missed the beginning. Can you help me?

I look forward to future issues. All the best and good luck with your new cover price.

Ken St. Andre

Thanks for the kudos, Ken. Glad you like our fiction. For more info on the false color process, see this issue. I cannot give you prices that would mean anything as printing rates vary so much across the country, but ask your printer what he charges for four-color jobs. Printing costs are not the main factor. It costs the same for fake or full color. It is the cost of the color separations—which is sky-high—that you eliminate. Color separations for tD's 18 pages of color (including covers) would run from about \$3000.00 to \$7000.00 depending upon how many we could gang to gether for same reduction, (assuming color densities are well matched, too), whether the art is on stiff stock or flexible stock,

and many other factors. While fake color will cost more in terms of artist man-hours, it is much cheaper, in the long run, than color separations.

USKL and PH both started in issue 8 so you only need 8 and 9 to catch up on them. AE has appeared from the start so you would have to add The Compendium and issue 7 for it. Grand total is only \$6.35 (\$10.90 for issues 1-11). Please don't forget to include \$1.00 postage for any size order. Compendiums=\$2.50, 7=\$.85, 8=\$1.25, 9 & 10=\$1.75 each, 11=\$2.80

Speaking of \$2.80, we have received a number of comments on the new cover price, but none have been what could truly be called unhappy. Most realize what has happened to the cost of printing. Most, also, agree that tD is well worth it. As we have stated before, the magazine will be upgraded further in future months, although we expect to be able to hold this cover price for a while, now. The price has not seemed to affect sales. Subscriptions are growing (though we still need a lot more) and store sales are at an all-time high, with new dealers added with every issue. At Michicon we sold all but 3 of 50 copies during the 5 hours the dealer room was open Friday night. At Origins, we are told that Lou Zocchi, who represented us there, had sold out of tD11, again, on Friday. This is particu-

to page 26

Designer's Notes: Dark Tower
by Paul Jaquays

The following are in response to a set of questions submitted by Larry Hull, concerning the play aid for **Dungeons and Dragons** called **Dark Tower**, written by yours truly.

- LH: I just finished reading **Dark Tower** and I think it is the best play aid of its type (single scenario) that I have seen.
- PJ: Well, thank you, Larry. Considering that it's my first effort in the realm of "professional" dungeoning. I'm fairly happy with it, too. There are a few things that I'm not entirely pleased about, but those things are minor and more related to production than to the actual content.
- LH: I did notice some minor errors.
- PJ: I never said I was perfect.
- LH: On dungeon level 1, area 41 is unmarked.
- PJ: You're right. However, when I sent it down to **The Judges Guild**, it was marked. It's just that in the long interium during which TSR had to approve the game, it seems that the little number that was glued on Number 41's area "popped" off (I never liked rubber cement anyway). Please take note that TSR was in no way responsible for the disappearance of the number 41 since they never saw the original maps. I assume, though, that you would like the location of area 41. Area 41 is the South section of the hall that is East of Room 39 on the level 1 map.
- LH: On page 42, description of 2-21-E; Vastavaar is in 1-4 not in 1-7.
- PJ: Correct. Did you ever consider becoming a proofreader?
- LH: On the cross section map of the dungeon levels and both towers, level two is shown between K and C, but on dungeon level 2 map, sections D and I are shown. Which is correct?
- PJ: Both are correct. The cross section map shows the correct vertical positioning of the levels in both the towers and the dungeon. The location of the tower levels on the map is actually irrelevant since the towers are only physically accessable at the top or the bottom. If a vertical placement problem arises, refer to the cross section.
- LH: How does the hall south of Room 1-11 on dungeon level 1 get "through" the hall from Room 1-19 since there is no apparent height difference?
- PJ: Good point. It seems that the author (self) forgot to write in that the rat tunnel from Room 11 slopes down and under the hall to Room 19 and then slopes up (rather steeply) into Room 20. Just another oversight on my part.
- LH: In Room 3-21, what does the flash gem have to do with anything?
- PJ: Hmmmmmmmm. It seems that I forgot to mention that the flash gem is inside the globe trap and is what causes it to ignite. It can also be a nasty trap in its own right if someone taps it wrong and gets zapped by a 2D8 laser.
-

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LH: Finally, any suggestions for the location of **Dark Tower** on your campaign map?

PJ: This is a bit of a difficult question for me, since I do not normally use the JG campaign maps. However, little research (and a floor covered with all the maps soon located the necessary socio-terrainic location. It is as follows: Campaign Map 7 "Desert Lands". Go almost due East of "The Holy Cities". **Dark Tower** is located in Hex 1921 just below the "Valley of Repose". If there are any problems with that location, make up your own. My rationale is as follows: **Dark Tower** is in the mountains. It is along a trade route between two major cities, in this case "The Holy Cities" and "The City State of the World Emperor". It deals with dervishes who are usually considered to be desert dwellers, similar to the Arabs or Robert E. Howard's Shomites, etc. The pass is North/South. There is a forest in the southern part of the map. It is close to but not on a regular trade route. 'Nuff said?

For any questions dealing with **Dark Tower** or any other **Judges Guild** product or article designed or written by Paul Jaquays, write directly to:

Paul Jaquays
c/o Judges Guild
1165 N. University
Decatur, IL 62526

Enclose a self-addressed, stamped envelope (S.A.S.E.) to ensure a reply. If questions are pertinent they may be answered in either or both **The Judges Guild Journal** and **The Dungeoneer**.

We have been receiving many inquiries about material which has been submitted for publication in the magazines. Please keep in mind that we do not have one person who does nothing but answer letters, etc. This job must be done by someone who must take time from other duties to answer letters. Please do not misunderstand: we welcome inquiries about our products and gaming in general. If you only want to insure that your material reached us, we suggest that you send it registered or certified and get a signature card back. If this is more expensive than you wish, perhaps including a stamped, self-addressed envelope would be sufficient. Material which is received and which is not accepted will be returned if a stamped, self-addressed envelope, large enough for this purpose is included. Please do not ask us to hold on to rejected material. Manuscripts which are accepted will be used! Don't expect to see them in the next issue, though. Choice of what goes into each issue is based on balancing the types of articles and space available. While we do have a backlog of articles, we try to use older articles first, even so we welcome more articles all the time. We encourage a diversity of subjects and would like to see more articles on: **Traveller®**, **C&S®**, **D&D®**, **TFT**, **T&T®**, **S&S®**, **Runequest®**, **En Garde**, **Boot Hill**, and all other FRP-RPGs and science-fiction or fantasy games. We, also, would like more good material for computer programs, especially if written in BASIC. We, also, encourage articles on your own versions of FRP which have no impact on any specific game or games.

DISTRIBUTORS

The following are distributors for both the **Judges Guild Journal** and **The Dungeoneer**: Judges Guild, The Armory, 3424 Jan Ellen Dr., Baltimore, MD, 21208; Balboa Game Co., 630 Willow, Long Beach, CA, 90806; Games Workshop, 1 Dalling Road, Hammersmith, London, W6 0JD, UK; Midwest Game & Hobby Shop, RR2 1142 S 96th Ave., Zeeland, MI, 49464; Nagdam, FTZ #23, 901 Fuhrmann Blvd., Buffalo, NY, 14203; The following are distributors for the **Judges Guild Journal** only: Coulter-Bennett, 12158 Hamlin, North Hollywood, CA, 91606; Heritage Models, 9840 Monroe Drive, Bldg. 106, Dallas, TX, 75220; The Complete Strategist, 11 E. 33rd St., New York, NY, 10016; Delaware Valley Hobby Distributors, 701 Ashland Ave., Fullcroft, PA, 19032; Gambit Games Store, 687 Market St., San Francisco, CA, 94105; Import Marketing, 4681 S. 83rd East Ave., Tulsa, OK, 74145; MCP, 1030 W. Ellsworth, Denver, CO, 80223; Nans Toys & Games, 1385 Galleria Mall, 5015 Westheimer, Dallas, TX, 77056; Shea Associates, 204 Walnut, Bloomington, IN, 47401; The following are distributors of **The Dungeoneer** only: Fantasy Games & Hobby Sales, 2376 Letart, Muskegan, MI, 49441; CS&D, 731 S. University Blvd., Denver, CO, 80209; Gandalf's Den, 99 W. 10th, Eugene, OR, 97401.

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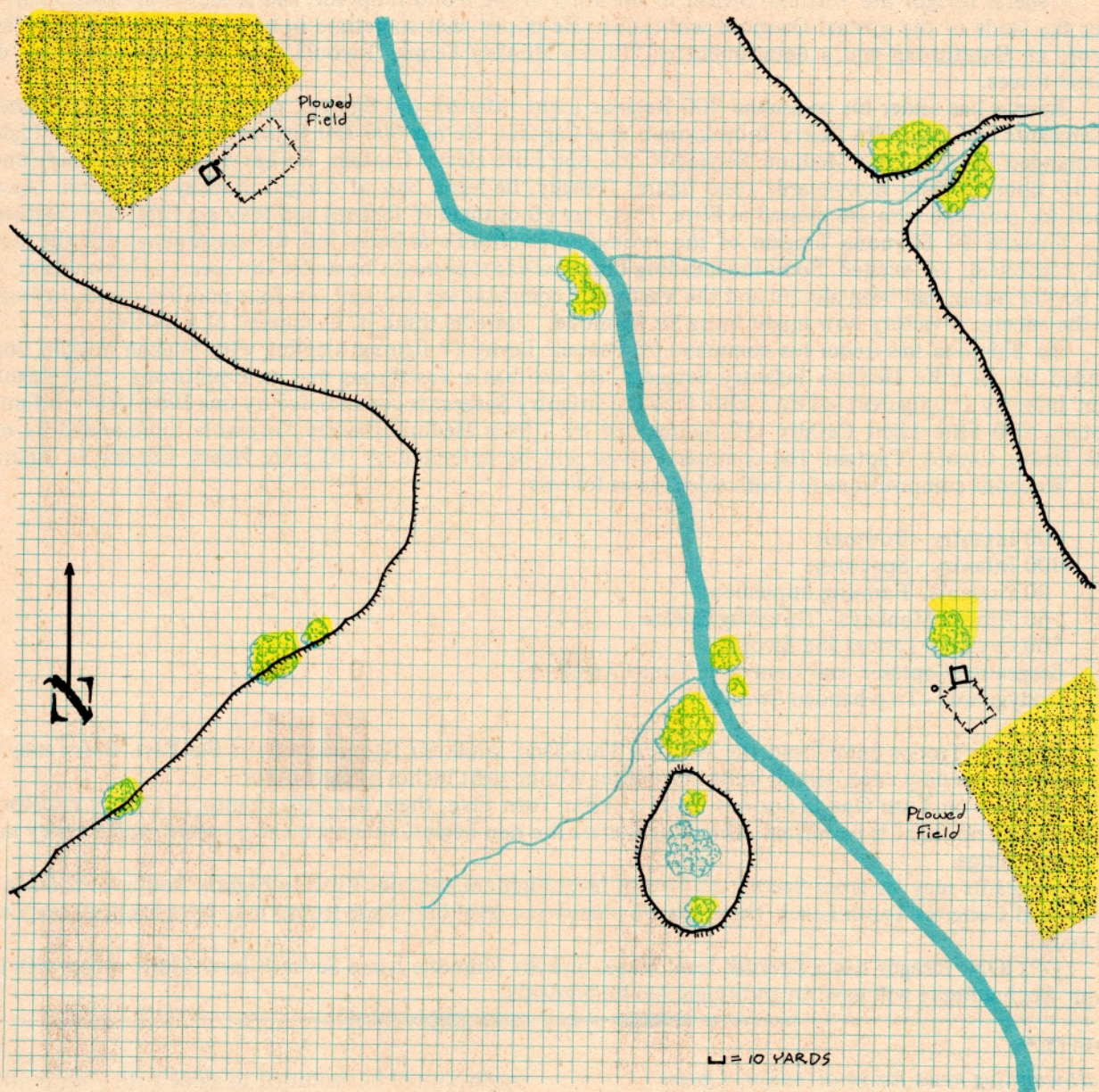
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Recon-in-Force Denied
by Bill Paley and Paul Jaquays

Campaign Map One, Hex 1427, on the Battle Plain Gwalion and its surrounding Territory.

General Reegor the Terrible, officer in the army of the World Emperor, had accepted his assignment to enter the lands of the upstart Overlord with relish. He hoped that sometime in his sweep, his forces (a Vastthrong, an Equithrong and a detachment of "Flying Monkey People") would meet and battle with the defenders forces.

Reegor has under his command 500 Regular Light Infantry (50 figures), with 5 Elite Medium Infantry as Sergeants and one Elite Heavy Infantryman as a Captain. He has 500 (50 figures) Cavalry (Regular Light) commanded by five Elite Medium Sergeants and one Elite Heavy Captain. He has a command stand (unit) and 10 Elite Medium Bodyguards (one figure). Finally, he has a unit of winged monkeys for recon (spear-armed for combat) who are classed as Elite. There are 60 of them (6 figures) and they are first level creatures.

General Sir Shimone Treglan of the Invincible Overlord's Military left the encampment of the Vast-Lost frightened, yet excited. Soon the invading Emperor's troops might be under the spears of his soldiers. All the border region had been alerted and the Vasthost's commandant had sent out four punitive forces to search out the enemy. A victory now might bring Sir Shimone. . . dare he think it? Command of a Battle?

Sir Shimone has under his command 90 Peasant Levies (9 figures) starting with Shaken Morale, commanded by an Elite Medium Infantry Sergeant. He also has a Vastthrong and an Equithrong - 500 Regular Light Infantry (50 figures) led by 5 Elite Medium Infantry Sergeants commanded by one Elite Heavy Infantry Captain, 500 Elite Light Cavalry (50 figures) led by 5 Elite Medium Cavalry Sergeants commanded by one Elite Heavy Cavalry Captain. His command stand will be defended by 10 Elite Heavy Cavalry (1 figure).

Weapons compositions for both sides are as follows:

100 Infantry - Bowmen
400 Infantry - Spearmen
90 Peasants - Farming Implements
60 Winged Monkeys - Thrusting Spears
500 Cavalry - Lances and Swords
Sergeants, Captains, and Generals - Your Choice
Bodyguards - Two-handed Swords

Reegor's Troops enter from the West on Turn One, while Sir Shimone's from the East. Entry may be anywhere on the map edge, but all units must enter within eight inches of each other.

Weather on Turn One is dry but cloudy. After Turn Five, there is a 20% chance of a heavy rainstorm. Once raining, no flight is permitted. Three turns after the rain begins, all movement is halved, and Cavalry may no longer charge.

Sergeants may be from Second to Fourth level Fighters, captains Fifth to Eighth, Bodyguards Sixth to Ninth, and Generals Tenth Level. There is a 2% chance per level that these troops may have magical weaponry (+1 only).

OPTION: Reegor has a Seventh level Mage, and Sir Shimone has a Seventh level Cleric along with the group. Such a figure will have an additional ten bodyguards.

W+W from pg 21

larly heart-warming news for ye ol' editor. I guess our rights are still outnumbering our wrongs (at least we are still recognizable by our typos). CRA

Chuck,

As a subscriber to tD I wish to comment on issue 11. tD 11 is a fine issue but please hold off on the comics, especially "The Edge of the Galaxy" which has 0 redeeming features. The Booty Bag should contain more items which require selection as to when their advantages outweigh their disadvantages.

"Faith" makes a good point. Not only clerical

spells should be modified to agree with your mythos and god, but all features should depend on your mythos. Questions to ask: what do characters think of undead? After all, they will die someday. Why are relics so strong? What is the source of energy used in magic? Make a consistent, logical setting.

"A Quick Runequest Scenario" was the best article in the issue. Whether one uses Runquest or other rules, we all have had the need to do a quick adaptation of material to fit a scenario.

"The Lost Lair" was good, but I still do not see a good way to adapt TFT to a dungeon with

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Abbreviations for types of cons listed here are G=Gaming, SF=Science-fiction & Fantasy, C=comics, ST= Star Trek conventions.

- | | | |
|--|---|---|
| CONEBULUS (SF) July 7-9
Carol Gobeyn
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Pacificon
P.O. Box 5833
San Jose, CA, 95150 |
| The 3rd MN CAMPAIGN (G) July 7-9
Jeff Berry
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Minneapolis, MN, 55404 | AUGUST PARTY (ST) Aug 3-5
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Bryan J. Bullinger
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| 1979 International July 18-22
Military Vehicle Club Con
Tri-State Chapter/MVCC
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Kansas City, MO, 64138 | MOSCON II (SF) Sep 29-Oct 1
MOSCON II
P.O. Box 9141
Moscow, ID, 83843 |
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Sons of the Sand
1903 Dante St.
New Orleans, LA, 70118 | FANTASY FILM CELEBRITY CON 2 Aug 10-12
FFCC-2
211 Fort Pitt Blvd.
Pittsburgh, PA, 15222 | MANEUVERS 79 Oct 5-7
FSU Tallahassee Wargaming Club
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Seacon 79
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Youngstown, OH, 44555 |
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Carol Stream, IL, 60187 | OHIOCON XII (SF, C) Aug 24-25
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5th World Fantasy Convention
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CanGames 80
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MDG
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Troy, MI, 48099

WINTER WAR VII (G) Jan 18-20
Alan B. Conrad
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Champaign, IL, 61820

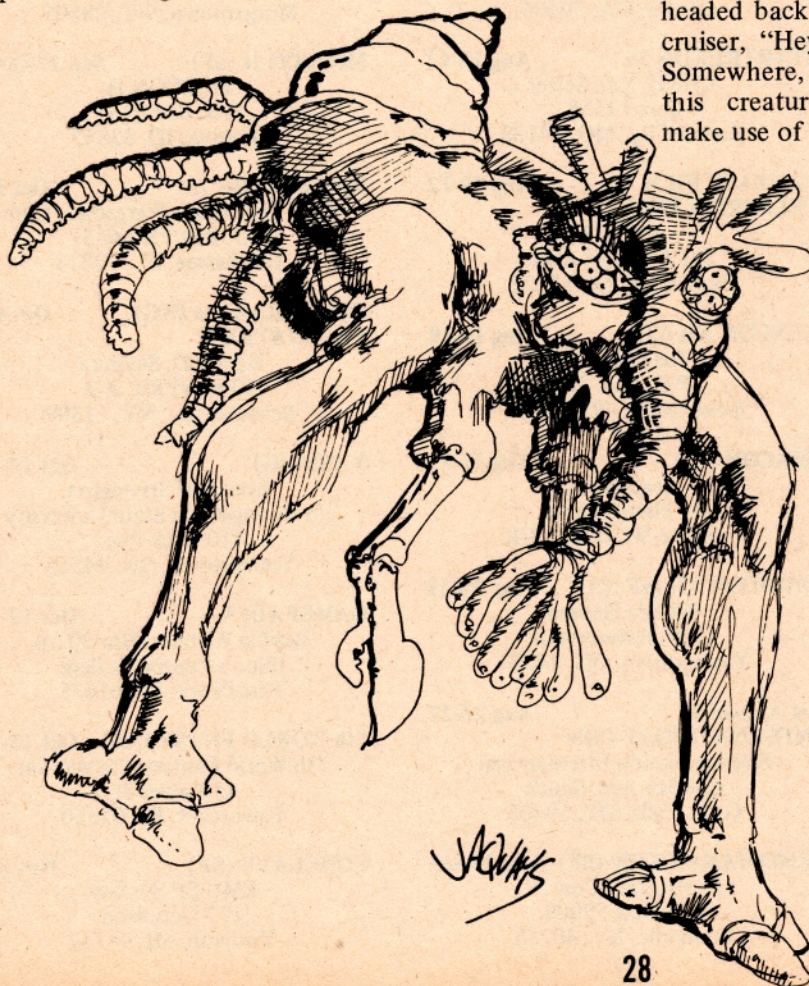
GENGHIS CON II (G) May 23-25
Denver Gamers Association
2527 Gaylord St.
Denver, CO, 80205

Vostorian Prolachator for Starships and Spacemen by Paul Jaquays

Damage 30 +1D6
Marksmanship . . . 3D6 -2
Intelligence 15 - 18
Psionics 29
(teleillusion, tele-
pathy, hypnosis)

Only one of these crea-
tures has ever been
captured. They are un-
usually hideous and foul
smelling when not in
their preferred atmos-
phere of ammonia.

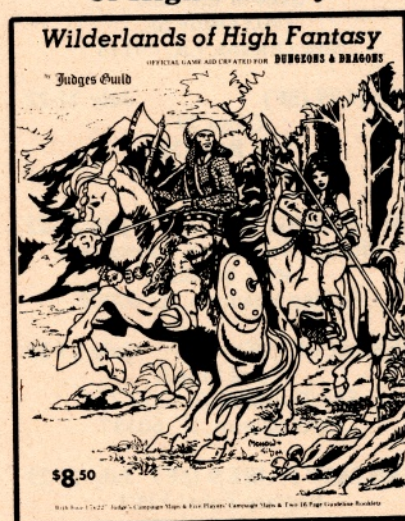
They are used to earth normal gravity. Not deemed
intelligent until it used telepathy and hypnosis to
escape its zoo cage on Starbase 12, the creature is



Monster Matrix

now feared to be a member of a hostile warlike
race that may be plotting the downfall of the
humanoid galaxy. With the starship it procured, it
headed back to the Vostorian System. However, the
cruiser, "Heyerdahl", never reached its destination.
Somewhere, out in space is a Terran cruiser with
this creature aboard. Vostorian Prolachators can
make use of Terran ranged weapons.

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Monster of the Month

BLUTSCHINK

by Ronald Pehr and Paul Jaquays

The Blutschink is a forest dwelling mammal about the size of a Kodiak bear. Its pelt is less shaggy than the Kodiak and is colored a greenish-gray-brown which is ideal for hiding in its woodland territory. The main penfit derived from this environmental adaption is not so much defensive as it is offensive, allowing the beast to approach its prey almost invisibly. It claws much like a bear, but its bite is far different. Once it fastens its teeth into a victim, the Blutschink commences sucking blood in the manner of a vampire bat. It can drain 2 or 3 human sized victims before becoming sated.

Dungeons and Dragons © : The Blutschink will attack as an owlbear, that is 2 claws for 1 - 6, bite for 2 - 12 and hug for 2 - 16 points of damage. However, if it scores a hit by biting or is able to hug, then each subsequent melee round the Blutschink has attached itself, it cannot be pushed away even by a character with 18 strength, since the fangs are embedded. Blutschinks usually hunt in paris. They have some rudimentary intelligence and even a primitive language, so that while they will fight to the death once they have fastened on a victim, it is remotely possible that they can be dissuaded by guile or bribe.

Tunnels and Trolls, Monsters! Monsters! © : The hide of the Blutschink is equivalent to leather armor and absorbs 2 hits per turn. The first hit scored by a Blutschink against an opponent is made as per the normal attack procedure, but thereafter it will do 1 - 6 points of damage automatically each turn. This is in addition to other damage it may do or recieve regardless of his dice roll in comparison with his opponents. The drain takes place at the same time as missile fire in the combat turn.

The Fantasy Trip © : For purposes of Control Spells, the Blutschink is considered humanoid, although it appears bear-like enough that a player who has never seen one before won't know that. The Blutschink will always attempt to go into Hand-to-Hand Combat. If it succeeds, it automatically begins draining 2 Strength points each turn. The 2 Strenght is in addition to any damage done by a claw strike and is not stopped by armor. It occurs regardless of respective adj. Dexterity of the combatants. A person in Hand-to-Hand combat with a Blutschink cannot disengage unless he has an Strength score of at least 20. The Blutschink does 2 dice +2 points of damage in normal combat.

Chivalry and Sorcery © : Any "bash" scored is presumed to be a grapple. An ordinary human will not be able to pull free, although a Mighty Knight or something the size of a Troll will get the base chance. Each turn the Blutschink will drain 1 - 6 body points. A grapple also takes place whenever the bite connects. Any bite that scores is considered a critical hit as the fangs attack. The creature does damage as indicated for weapon type, plus drain of 1 - 6 per turn thereafter if "bash".

Traveller © : The Blutschink is found only on planets having standard atmosphere and at least 50% free standing water. Its usual location is in heavy, dense decidous type forest. The Blutschink will normally get two attacks while in close combat teeth and claws. If the Blutschink scores a bite in combat it is considered to be attached to the victim and cannot be removed until either the victim or the beast is dead. The creature will continue to attack with claws, but it will automatically do 1 dice of damage each round as it drains its victims blood.

Gamma World™, **Metamorphosis Alpha™** : In these two games the Blutschink is a mutated bear. To survive it must drink the blood of living victims. Regardless of its mutations, the creature must close with its victims and attack with claws and teeth. The claws do 2D6 of damage and the teeth 3D6 of damage. Once a hit has been scored with the teeth, the Blutschink will automatically drain blood for 1 - 6 points of damage per round. The Blutschink has the following abilities: density control, no resistance to poison, heightened Intelligence, directional sense, molecular disruption, radar and intuition.

Starships and Spacemen™ : Also known as the blood-bear or vampire bear, the Blutschink dwells only in temperate, dense woodlands, usually consisting of deciduous or local equivalent vegetation. If the difference between the CAS scores of the Blutschink and an opponent or victim differs by +4 in the creature's favor, then the Blutschink is considered to be locked onto his victim and will automatically do 1 - 6 points of damage per combat round in addition to normal combat until it or its victim dies. If the victim of a Blutschink is either Tauran or Andromedan, and the creature "locks on" with its vampire like bite not only will the victim take damage, but the same amount of damage will be done to the Blutschink, due to the differences in base metals of the Tauran and Andromedan races. In the case of the Andromedan, the Blutschink will take double the damage it does to its victim. The creature will then break off the attack on that victim. A side effect of the Andromedan blood is that it gives the blood-bear a 1 - 6 turn immunity to the effects of any energy weapons. Because of the stealthiness of this creature, no encounter will take place at more than 100 meters.

Runequest© : The Blutschink or Vampire Bear is a creature of Chaos and as such will often have a random Chaotic feature. Often these foul forest dwelling fiends are servants of vampires and occasionally are bound to the death rune. They dwell in deep forest and prey on whatever weaker creatures can be had although they prefer to have the blood of a man.

Characteristics	Average
Strength . . . (2D6+6) x 2	26
Intelligence 1D6	3 - 4
Power 2D6	7
Constitution 3D6	10 - 11
Dexterity 3D6	10 - 11
Size 2D6+12	19
Move	10
Hit Points	12 - 13
Treasure Factor	9

Weapon	Strike	Attack %	Damage
Claw*	8	40%	1D6+2D6
Bite*	8	30%	1D10+2D6**
Hug***	8	20%	4D6

- * Only one attack per round of any type. Exception: see Hug***
 ** A bite indicates that an additional 1 - 6 points of Strength (blood) is being sucked out by the creature. A bite may only be disengaged by the death of the Blutschink or the victim.
 *** If a hug is scored, an additional bite attempt may be made.

Armor - 2 points of skin or fur.

Sense Ambush: 30%

Set Ambush: 30%

Hide in Cover: 50%

Move Silently: 30%

Tracking by Smell: 40%

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TSR				
TSR's AD&D DM Screen	\$5.49			
Divine Right! (boardgame of medieval politics and strategy)	\$9.95			

NEW	NEW	NEW	NEW	NEW
FGU				
Gangster (role playing rules set for criminals from 1900 to date)	\$.			
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Available from Judges Guild add \$1 post./order				



BLUTSCHINK

	D&D	T&T M! M!	TFT (M & W)	C&S	TRVLR	GW MA	S&S	RUNE
Type	Animal				KILLER			
Frequency	Very Rare							
% in Lair	10%							
No. appearing	2	2	2	2	2	2	2	2
Treasure	Ni							*
Height/size	L 7-12'	3/2	1 hex	7-12'				*
Weight		2		700-1000 lb	400 kg			*
Intelligence	3	5	7	2				*
Strength/CAS		4		+30% to hit			40+2DB	*
Constitution		4						*
Dexterity		3/4	11					*
Charisma								
Psionic Abil./Potential	Ni							
Luck								
Marksmanship								
Technical								
Contact Skill								
Loyalty								
Wisdom								
Alignment	CN			19				
Armor/A. class	4	2 hits	2 hits	7	Mesh	7		*
Movement/Speed	12"	F	10	60/180	Double/ordinary	12		*
Hit Dice	6			Body 70	GD/3D	20		
Damage/Wounds	*	*	*	*	+2D*	*	*	*
No. attacks/weapons	*	1	*	*	Claw/teeth	2*	1	*
Radiation Resistance								
Mental Resistance								
Magic Resistance	Standard			Target as large animal				
Special Defenses/pwrs						*	*	*

* see game writeup

BLUTSCHINK



Triffid

by Paul Waters

No. Appearing.	Swamp	They appear to be a
	or wood - 1D12	large bush-like tree,
	Other - 1D4	standing from 6 to 10
AC.	3	feet tall. Their only
Move.	6"	weapon is their whip
% in Lair.	Nil	(located at the top of
Treasure.	Nil	their head) which has
Hit Dice.	2 - 4	75% chance to hit, but
Damage.	1D8	only 30% if the target
	plus poison	is wearing a full hel-
Semiintelligent		met or mask. They
		always go for the head.

The whip does 1D8 Damage, plus a very powerful poison (equal to that of a purple worm). They have a small level of intelligence (the same trick seldom works twice), and are very sensitive to sound. While having neither lair or treasure, they may be standing over a recent victim (10%) who may have something of value. They take ½ Damage from Cold, double from Fire. The whip has a range of 10 feet. Taken from *The Day of the Triffids* by John Wyndham.

Sandcat

by David Chapman

No. Appearing.	1	These yellowish, 17"
AC.	4	scaled reptiles resemble
Move.	12	a giant panther. They
Hit Dice.	7	dig holes in the desert,
% in Lair.	100	hide in them, building
Treasure.	1	a roof of sand over
Damage.	Bite: 3 - 18	themselves, and wait for
	.. 2 claws: 1 - 6 @	someone to pass over,
 plus poison	in which case the roof
Align.	N/N	collapses, the unlucky
Nonintelligent		prey falls in, and the
		Sandcat gobbles it up.

The 'cats' claws are poisoned; this substance lowers the victim's strength one each turn it is effective; at zero strength, the victim is dead. The poison can be neutralized magically or simply by washing the wound; this might endanger one's water supply in the desert, though.



Chart 1

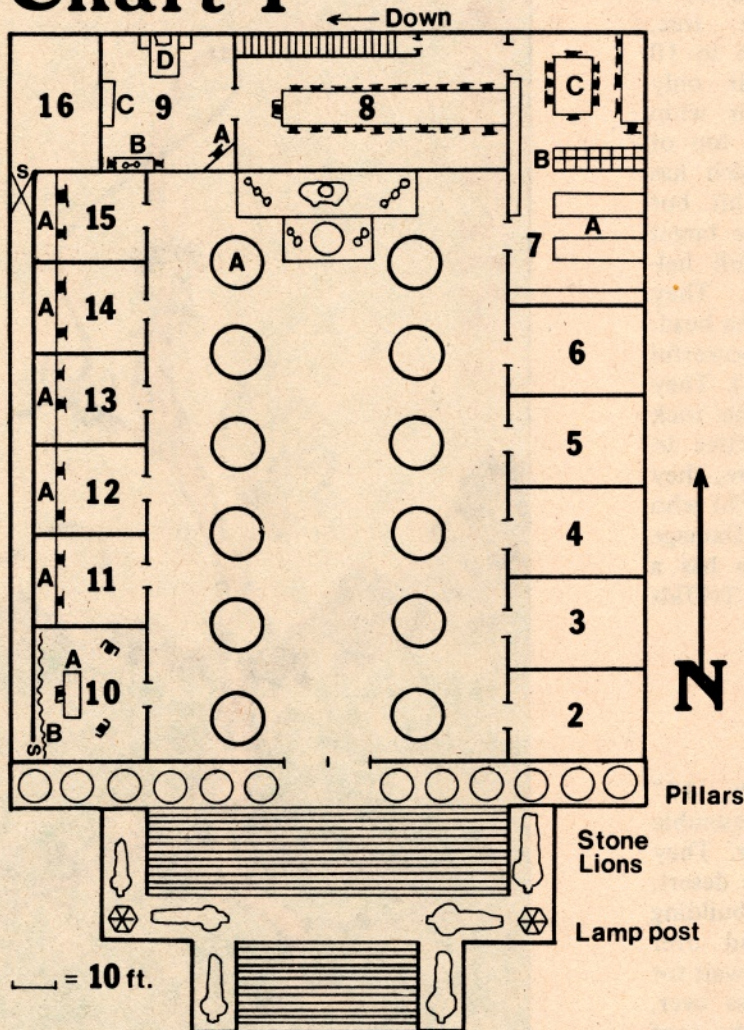
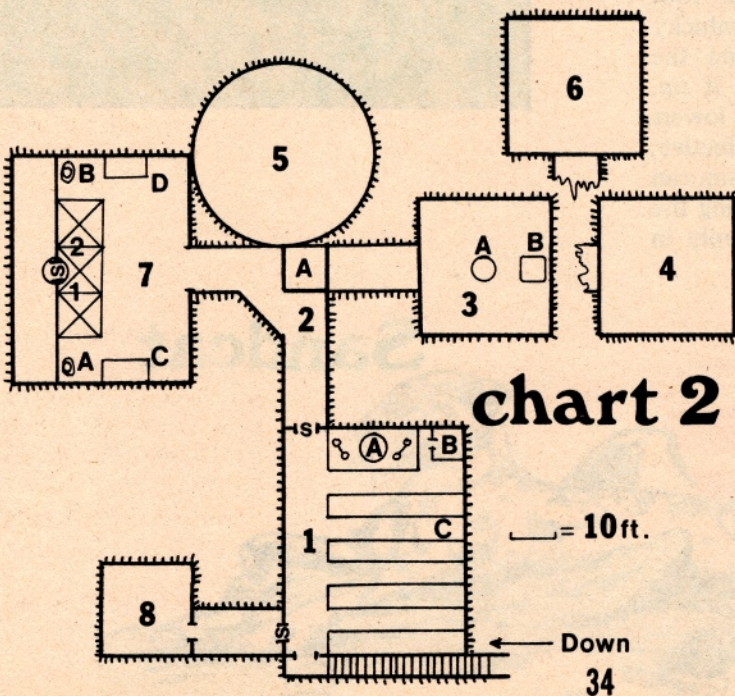
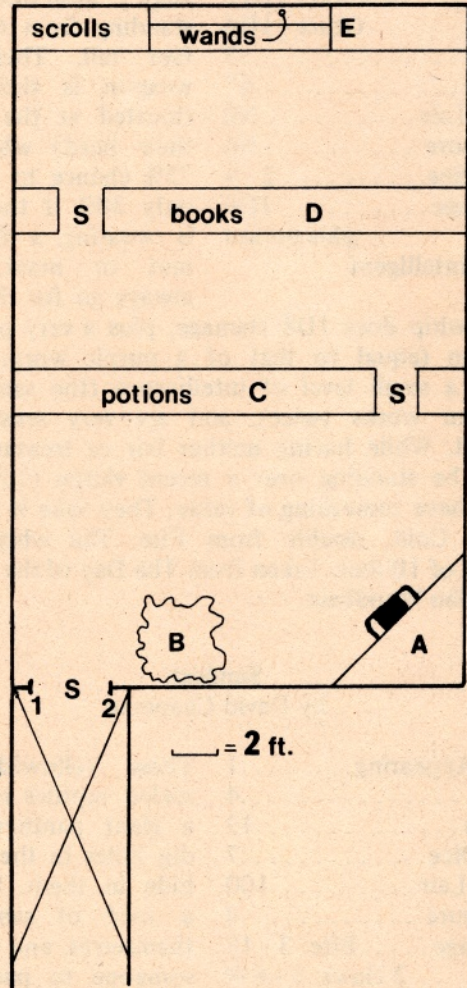


chart 3



Key

- 1 Normal door
- S Secret door
- (S) Invisible door
- E Chairs
- Candlabras
- Stairway
- Pit trap
- Tapestry

md/paj

DUNGEONEER DEPTHS

This Issue's Specially Featured Adventure

The Temple of the Eye of Lusan

by Merle Davenport

Graphics by Paul Jaquays

This is a very holy place. To worshippers of Lusan, it is the most sacred place in all the earth. According to his followers, Lusan is a Lawful Good god who is the creator and sustainer of the world. Also, according to legend, Lusan placed several tokens of great power in the world at the dawn of creation for the protection and preservation of creation. One of these relics is known as the Eye of Lusan.

The Eye of Lusan is a three foot tall, flawless diamond. The two primary functions of the relic are that of guidance and prophesy. The major function, however, is to be a source of power for the "Disciples of Lusan". But the only one really able to fully utilize the powers of the gem is he who bears the "Sister of the Eye".

Of course, the only person allowed to bear this symbol of authority and power is the high priest of the order. He is known as the "Right Hand of Lusan". The "Sister of the Eye" which he bears is a medallion with a small (only 3,000 GP worth) diamond in the center. Because the diamond in the medallion's vibrations are tuned with the vibrations of its larger counterpart, the high priest is able to wield powerful and unusual spells.

Unlike most adventures, this one can be played in any one of three or more time periods. The first is when the Order of the Eye is young and strong. Few people worshipped the "Eye", but the clerics served the people unselfishly. The second time period is when the "Right Hand of Lusan" became ambitious and attempted to control the people rather than serve them. The differences appeared subtle to most people, but they are very important to recognize. He finally delved too deep into the mysteries of the "Eye" with the wrong motives. As a result, raw power was released in the temple. This brings us to the third time period. Little life is left in the temple. Any people who were in the temple when the power was released may now be observed to be "well preserved". They were permanently frozen into whatever position they were in, at whatever tasks they were doing at the time. Now the very existence of the temple is rarely remembered. Security, maintenance, etc., is now maintained solely by the raw power of the "Eye". However, long exposure to such power often has strange and unusual side effects on inanimate objects.

Entrance

The temple should be located in some secluded or remote area. Even a place hazardous to get to might be in order.

All of the stone lions have gems for eyes (500 GP each). If any of these gems are removed, all of the lions spring to life and attack all at the entrance. Treat as normal lion.

The lampposts are marvelous creations which glow day and night with a soft, pure light which is completely maintenance free (General Electric should be so lucky). In addition, the lampposts serve as points of observation for anyone wearing the "Sister of the Eye". Simply by looking into the gem of the medallion, it is as if one is gazing out of the lamppost itself!! Also, the bearer of the medallion has the power to command the lions to attack any unseemly characters at the entrance. He has the power to return them to their stone-like appearance too.

From this point on, everything will be described as if it were in the third time period, as mentioned above.

- 1) This is the main worship area. It seems to be made of **very** expensive materials. But, everything seems to be free of dust. (A) There are twelve pillars which seem to be made of some clear crystal. Within each is champion of Lusan. They were encased centuries ago and will be released from their state of suspended animation when one of two conditions are met: 1) Some unknown time arrives and the champions are released for some pre-ordained purpose, or 2) each of the pillars are touched by the "Sword of Tirawa" and they are summoned forth. Otherwise they will remain encased in their impregnable shelters. If they are released under the first condition, they will receive orders from the "Eye" and immediately leave to complete their task. If released under the second condition, they will follow the wielder of the sword. If the wielder has no urgent task to accomplish (like saving the world, etc.), then the champions will slay him and his party and seek instructions from the "Eye". Treat the champions as 18 (00) in all categories and taking 63 hits each!!

(B) A statue of Lusan (non-magical) rests on the high altar. The "Eye of Lusan" rests on the lower altar. Any attempt to steal the "Eye" results in the thief becoming encased in a floating bubble. It will not break under any conditions. It disintegrates on its own in 2 - 12 turns.

Under the lip of the altar may be found a catch which lowers the front panel of the lower altar. If crawled into, the front panel seals itself again. The remains of the last solo adventurer proves the foolishness of forgetting to leave someone outside to reopen it. If one removes one of the floor tiles inside the lower altar, he will find a catch which will release the panel leading into the high altar. If this is entered, the panel will snap back into place. At the back of this altar are 3 glowing panels. Pressing the left one teleports all occupants to Room 5 on level two. Pressing the center one teleports them to Room 8 on level two. And pressing the right one teleports them to Room 3 on level two. Above these panels hangs the "Sword of Tirawa". It is totally invisible to all but LG aligned characters. Treat it as an extremely powerful relic with the purpose of destroying all the sources of evil. If its owner is slain, it will immediately teleport itself back to the high altar.

- 2-6) **Sleeping Quarters** - These are the cleric's bunk rooms. Each room housed 14 men. Now they are full of rotting clothes and mattresses. 30% chance of anyone touching the rotted cloth to receive a bad case of the creeping crud. If the refuse is searched, however, there is an 80% chance of finding 1 - 100 GP and a 30% chance of 1 - 6 gems.

- 7) **Library** - This is the reading room for the clerics. A) Bookcases; B) Scrolls; and C) Tables. Therefore, most of the books are non-magical. They deal mostly with history and ancient lore (much of the lore is not found elsewhere). Titles include: *The Great War of Lusan*, *Mental Extension-Myth and Reality*, *Naming the Heavens*, *Various Writing Styles*, *A True Account of the Loss of the Lesser Moon*, etc.

If a read magic spell is cast, however, some of them reveal themselves to contain spells. 30% of books or scrolls crumble with age. 60% are normal books. 10% contain spells:

Number of Spells		Spell Level	
01 - 75	1 Spell	01 - 60	1st Level
76 - 90	2 Spells	61 - 85	2nd Level
91 - 95	3 Spells	86 - 94	3rd Level
96 - 99	4 Spells	95 - 99	4th Level
00	5 Spells	00	5th Level

Both Clerical and Magic User spells may be found.

- 8) **Dining Room**. Fresh food is always kept on the table by the power of the "Eye". It may or may not be magical in nature. If it is magical, it is undetectable by spell. Use random results for eating the food (only if it is magical). For example: Victim turned to water (6 - 12 turns), Paralysis (1 - 8 turns), delusion (1 - 8 turns), gain 300 pounds (6 - 18), victim turned into devouring flame (1 - 3 turns), victim turned into gaseous form (1 - 8 turns), feet and hands become webbed (2 - 12 turns), etc.
- 9) **"The Right Hand of Lusan's" Quarters** - A) is a corner desk for studying; B) is a private dining table. It is similar to the table in Room 8; C) is a fireplace. Any attempt to ransack the room results in an 8D8 blast of fire being thrown from here at the offenders; D) is the bed with end tables on either side.

The wands were given arrowheads and feathers merely as a means to increase the directional ability of the spells. They were **not** meant to be shot by any means.

- * Note: The back of all the shelves (C, D, and E) are wood with chlorine gas trapped inside. Breaking through is usually very unhealthy.

Level 2

- 1) **Training Chapel** - This room was meant for the training of initiates in the skills and minor uses of the "Eye". Even now, if anyone sits in a pew with a Clerical medallion on, he will learn some of the uses of the talisman. There are 4 of these medallions left in random rooms in the Temple. Everyone sitting in a pew will see an illusion of a man standing in the pulpit speaking. But only those with a Clerical medallion on will hear what is said. Mastery of the instruction will give the student the ability to use all 1st and 2nd level spells simply by pointing and concentrating on the medallion. A) Illusion of the "Eye" for teaching purposes only.; B) Podium from which instructor teaches; C) Pews or seats for students. The stairs are very rickety.
- 2) **The Crossroads** - A) On top of a 6 foot tall pedestal stands a Stone Golem. It will attack all who approach unless the "Sister of the Eye" is present.
The pedestal may be walked into from the South or the West. If approached from the South, the person will land in Room 6. If the "Sister of the Eye" is present, he will land in Room 5. If approached from the West, the person will land in Room 4. If the "Sister of the Eye" is present, he will land in Room 3. If the party attempts to enter Room 7, the pedestal will move as a solid wall to cover the entrance once the party is inside Room 7. This will happen only if the "Sister of the Eye" is not present. Escape from Room 7, if blocked in, then requires a good hammer and chisel.
- 3) **Place of Consultation** - Often, in times of need, the "Right Hand of Lusan" came here to consult with many lesser gods. Rarely, Lusan himself can be contacted from here. The "Sister of the Eye" does not need to be present in order to operate the teleporter.
On Table A rest 2 gems (3,000 GP and 500 GP). These gems are necessary for the operation of Throne B. On the left arm of the throne are 2 sockets into which the large gem will fit. If it is fit into the left socket, the throne will start to hum and in 1 turn, teleport to its destination. If then placed in the right socket, the throne will again return to the Temple.
On the right arm of the throne are 12 sockets. These are the destination selectors. The socket into which the smaller gem is put determines to which minor god the throne will teleport. If the smaller gem is not placed, then roll for random selection. If the god is not home when the throne arrives, then the operator has the option of waiting or consulting with the god's assistants (See **Gods and Heros** for selection of minor gods). Be sure, however, that there is a very good reason for disturbing the gods. They don't take kindly to people "just visiting".
- 4) **Room of False Consultation** - In the center of the room is an oracle which will answer any 3 questions per person. However, all of the answers are lies. They will be in riddles and plausible enough to give an appearance of the truth. Often, the answers will recommend a deadly quest as well.
- 5) **Sphere of Observation** - Like Rooms 3, 4, and 6, this room has no door. It is entered by walking through the wall. In Room 5, however, there is a small teleport spell which transports the person straight to a small platform in the exact center of the sphere. This platform is supported by a slender pole from the bottom of the sphere. The platform is only large enough for one person to stand on (1 foot in diameter). Written around the edge of the 2 inch thick crystal platform are runes. If these runes are traced, then the sphere is activated. At this point the sphere become the world's largest and world's best crystal ball. It is so large that it must be operated from the inside. Life in other parts of the world may be observed from here. If the "Sister of the Eye" is present, then the viewer may direct his gaze where he wishes. Otherwise, random images will appear. Minor spells may be thrown through the crystal. But, remember, the sphere can supply the sight but not the sound of reality. Even so, it is a good way of keeping in touch with what is happening in the world.

There is an 80% chance of meeting the caretaker in the room. He is a very ancient Silver Dragon in the guise of an old man. He also bears the "Sister of the Eye". Usually he is very kindly to strangers. But if there is any evidence of pillage about the adventurers, he will revert to his true shape and attack the offending party. If, however, he uses the "Sister of the Eye" as a means of revenge, a champion will awaken slay the dragon and return to his pillar.

- 10) **"Right Hand of Lusan's" Study** - A) is "The Right Hand of Lusan's" desk; B) is a tapestry covering the West wall which guards the room. Pictured in the tapestry are three 4th level Magic Users, three 18 (00) Strength Heros, and 4 pet wolves (the common variety). Messing with the desk or tapestry results in these figures coming to life to dispose of the intruders.

The desk is empty except for a green globe hidden in the secret compartment in the lower left-hand drawer. Possession of this globe protects the bearer and party from attack by the tapestry. Passing this globe in front of the tapestry results in the West wall dissolving into a mist for 1 turn, allowing entrance into the secret passage.

- 11-15) **Copying Rooms** - These are rooms in which professional scribes copied manuscripts by hand. A) are Clerical work tables. Because spells were sometimes copied, several things may happen when one of these rooms is entered:

- 01 - 40 Nothing
- 41 - 70 Explosion 6D8
- 71 - 90 First one who enters is rendered utterly defenseless (or impervious) to any clerical nastie (or beneficial) spell.
- 91 - 00 First one who enters is given the innate ability to utilize one clerical spell (preferably low level).

There are many scrolls and papers laying around. Most of these crumble to dust when touched. If any contain spells, they will likely be incomplete. Anyone attempting to use such a spell will regret to discover that the spell will act as a half-formed one, i.e. a 12 volt lightning bolt, etc.

- 16) **The "Right Hand of Lusan's" Laboratory** (see chart 3) - The entrance is guarded by 2 gems, one on each side of the door. When approached, one seals the entrance from Room 10. The other moves an invisible wall of force from the end of the hall by Room 10, along the passage (it completely fills the hallway), until it comes within 10 feet of the laboratory door. Then the floor disapates, causing all those trapped to fall 20 feet into the prison below (Room 8 - Level 2).

The secret door is Wizard Locked. There is a 15% chance that the bearer of the "Sister of the Eye" is within studying and/or experimenting.

- A) A desk full of old books, chemical apparatus, etc.
- B) Disobedient Wax Golem who is no more than a portable light fixture—it is a walking candle. It can do no more than scare intruders.
- C*) Ordinary chemicals are kept on these shelves—acids, bases, wax, beakers, etc. Magical potions are kept under the floor (3).
- D*) If the intruders find the secret door in cookshelf "C", then they will find that "D" is filled with books and scrolls. Most are full of unintellible experiments. Those with spells inside have a rune which causes blindness to any unauthorized persons attempting to read them.
- E*) After finding the secret door in bookshelf "D", then bookshelf "E" is seen to be filled with blank scrolls (they are really blank). Behind the center section is a set of 6 arrow-shaped wands. If fired, they will explode with the force of all the remaining charges:

- 1) Wand of Polymorph (12 charges)
- 2) Wand of Blinding others to self or immediate party (12 charges)
- 3) Wand of Illumination - it reveals the contents of any one object (chest, box, etc.) (14 charges)
- 4) Arrow of Slaying - needs only to be pointed (2 charges)
- 5) Wand of Undead Control (10 charges)
- 6) Wand of Pit Creation - the created pit will close in on itself after 1 turn (8 charges)

- 6) **Room of False Observation** - In the center of this room is a small pool with runes surrounding it. By tracing the runes and gazing within the pool, many things may be seen. All of them related to the experiences and acquaintances of those gazing at the time. If possible, the pool will reveal thoughts of deceit and cause dissention within the party. Remember, **ALL** of the images are false - so have fun, DMs.
- 7) **The Treasure Room** - The door to this room is Wizard Locked. On the door are the initials RHL. If the foolhardy still insist on going inside, they will be locked in by the pedestal in Room 2 as described above if they are not in possession of the "Sister of the Eye".

A and B) 2 Wax Golems armed with +1 swords (see **The Dungeoneer No. 2, or Adventuresome Compendium**). They are intent on killing any unauthorized intruders. The pieces of 2 other adventurers lie strewn about the floor.

C) Chest with poison pin trap containing 3,000 GP

D) Chest containing scrolls which appear very old but only have unreadable gibberish written on them. Within the false lid is a gem which is necessary in order to open the door to the **real** treasure room.

1 and 2) Glowing gems which guard the entrance to the **real** treasure room. If the door is approached without the gem, then these 2 gems will open the pit in front of the door, teleporting any victims to Room 8. If either of the gems are removed, the pit underneath that gem will open up and teleport the thief to Room 8. The thief, however, may escape with the gem if he's quick enough. If either of these gems are removed, they will cease to glow. Also entry into the **real** treasure room becomes impossible.

The following is the combination necessary to open the door to the **real** treasure room. After the gem is removed from D, both chests must remain full and must be pushed into the floor. When this happens, the outline of the previously invisible door between the 2 glowing gems appear. Then as long as the gem from D is present, the door is unlocked and may be entered.

Inside, the treasure is immense and categorized. On the back of the door is a list which may be read only by a combination of **Read Magic** and **Read Languages**. The treasure consists of 6,000 CP, 42,000 SP, 30,000 GP, 66 gems, 40 jewels, 300 Mithril, Sword +1, +2 vs lycanthropes, Potion of Extra Healing, and Elven Boots.

- 8) **The Jail** - The door to this room is Wizard Locked. The room is full of the broken bones of previous victims. Also in the room are enough shackles (leg irons, iron collars, stocks, handcuffs, etc) to securely hold 20 prisoners. There is no jailer because none is needed. All of the shackles are animated and love to grasp legs, arms, and necks and constrict until the appendage falls off. Not a very healthy place to be. The only ways out are through the door and death. May the power of Lusan charm your life forever, amen.

W+W from page 26

walls and corners. Also, how do you introduce characters to each room? Is a full-sized, empty dungeon drawn up ahead of time? if so, how do you hide an illusionary wall from t

dungeon drawn up ahead of time? If so, how do you hide an illusionary wall from the characters?

Howard Brazee

I will throw Mr. Brazee's TFT questions open to TFT DMs out there.

CRA

Dear Chuck,

Count this as a vote for all of your serials, AE, PH, USKL, EoftheG. I enjoy them all, as well as other features of your excellent zine. One thing I thought rather strange was the statement by Bill Seligman that "There is some doubt at this time about the continued publication of tD". I certainly

hope that there is no doubt, since I recently ordered a subscription.

Bill Pixley's article on computer gaming was good, but the swordsman program is a good example of sloppy programming. There are too many GOTOs which make it extremely hard to follow the flow of the program. It would be very useful to the novice programmer if a list of the variables and their use in the program could be included by the programmer. I'll try to rewrite the program so that it's easier to follow.

After looking through issues 9-11 I can't really find anything that I think needs changing! Keep up the good work!!

Paul DesLauriers

to page 47

TO CURSE THE DARKNESS

- act two -

EUCLIO HAS ARRIVED IN TIME TO BE A SPECTATOR IN AN ARENA OF DEMONIC HORROR, AS HIS PARAMOR LIES CHAINED TO A GORE-STAINED ALTAR...

... AS ITS DEITY APPROACHES.

TAKE HER O' SHOLA
TAKE HER AND
BLESS US WITH
THY MERCY!

BLESS US
O' HOLY ONE!

WHY IS IT THAT MEN
MAKE GODS OF THE
THINGS THEY FEAR
MOST? NO ONE
EVER ANSWERS...

...BECAUSE
ONLY THE
VICTIMS
EVER
ASK...

REELING FROM THE HORROR
HE HAS WITNESSED,
EUCLIO REACTS AS
ONLY A WARRIOR
CAN...

DAMN ALL
OF YOU! DO
YOU KNOW
WHAT YOU'VE
DONE?!

... AND GOES
BERSERK!!

BY HER DEATH
YOU HAVE SEALED
YOUR OWN TOMBS
WITH BLOOD!



BUT FIRST... I'VE A
DEMON TO DEAL WITH!!

EUCLIO'S STRONG SWORD ARM SLICES A GOREY
RIBBON IN THE DEMON GOD'S FLESH, BUT IT CON-
TINUES TO SLIDE BACK INTO ITS HELL-PT...



TURN AND FACE ME
MONSTER! HERE'S
A DINNER THAT
FIGHTS BACK!

FEAST ON ME
IF YOU
DARE!!



DEMON! HELL SPAWN

COME BACK HERE!
DAMN YOU! IS AN
EASTERNER'S BLOOD NOT GOOD
ENOUGH FOR YOU?

SHALL EVEN
HELL IGNORE
ME??

FEAR NOT
O' MAN OF
THE EAST...



...WE SHALL NOT
IGNORE YOU!

AND NEITHER SHALL
I IGNORE YOU...





The Arcane Elders



by J. Mark Hendricks

[A continuing story in the FRP tradition.]



s before, they flew for about two hours and then stopped for a short rest. Flying on for a couple of hours more, they finally found a small meadow north of Garth road where they could make camp.

After the Pegasi had been fed and watered they sat down to their own dinner and worked on the schedule of night patrols to find the thieves' camp. Röhcyl had no trouble convincing them that for at least two reasons night would be the best time to search for Melkor's camp. First, it gave them better cover while flying. As he pointed out, a pegasus is harder to see and identify in the dark, especially when one doesn't wish to be noticed. Second, instead of looking for men in the forest during the day, it was much easier to spot their fires in the night. It was then agreed that Ralph and Röhcyl would fly the first patrol after night had settled and that Ralph and Lute would go off again before dawn should the first patrol prove futile. The second patrol was never made for Röhcyl spotted the fires of Melkor's camp towards the end of the patrol. The brigand and his men had situated themselves about eight miles north of Garth road, not more than a day's ride from the city. From the size and number of the fires, Röhcyl rightly judges that they had encountered a raiding party, not the entire band, when they had been robbed. Excited by his discovery, Röhcyl returned to camp as fast as Chelawn could get him there. He arrived much sooner than Ralph since they planned on staying out about two hours, but Chelawn returned him in less than half the time it took to find the camp. When he returned, Ralph found Lute and Röhcyl exuberant and already making plans for their departure.

"You mean to say that they are only a day from Garth?" asked Ralph, incredulously.

"That's what the Boy said!" Lute could hardly be contained.

"But if the group is larger than we imagined,

why not get some men from the city and take them that way?"

"Because this is my vengeance no less than it is yours, my friends, and I say we can handle them." Before second thoughts about getting Melkor had blossomed, Röhcyl had cut them from the stem. He would take on Melkor and his men even if they had numbered over a hundred. No man could steal from Röhcyl without feeling his wrath. Melkor needed to learn a lesson, if for no other reason than principle! Röhcyl was determined to teach him. Early the next morning they broke camp and flew off in the direction of Melkor's hiding place, but they made sure that they kept well to the north to avoid detection. They made their own camp less than five miles from Melkor's in another small meadow. After eating lunch, Lute and Röhcyl set out to scout the area about the camp while Ralph, who, by now, was beginning to appreciate the capabilities of the winged horses more and more, stayed behind to watch them. Upon their return late that afternoon, they told Ralph of the situation.

"The camp sits in a hollow between two hills. They have cleared out a space in there about twenty yards by thirty yards, so it's not large," began the bard. "The east edge goes right up to one of the little hills. There appears to be a cave their, or else they have dug out an opening. There is, also, a large rock ledge which is jutting out over the cave mouth. As near as we can tell, that is where they sleep at night."

"Sounds good so far."

"It gets better," added Röhcyl. "Tell him the rest."

"It looks like they're all there, though less than we might have imagined. Sixty or Seventy at most."

Ralph tossed his head to one side as he shrugged his shoulders unimpressed. "Well, if that's all . . ." he said, and then cast a beseeching glance towards the sky.

"Röhcyl believes they had all the fires lit to

hold a council of war, or, more likely, a council of looting. Therefore we must go soon if we want to catch the snake in the hole."

"He's right," continued Röhcyl. "We strike at dawn!"

After dinner Röhcyl briefed Ralph and Lute on a few modifications he had made. They were both obviously pleased with him and especially his changes in the plan. Finally, Röhcyl having spoken a few necessary incantations and cast the proper spells, they headed to the camp of Melkor and his followers, took their positions and awaited the coming of the sunrise. As the grayness of dawn pushed back the blackness of night the tranquility of Melkor's camp was disrupted by a loud voice calling for the leader of the thieves.

"Melkor! Melkor, you misbegotten son of a wombat! Come out and hear your doom!"

Moments later almost the entire camp came issuing out of the mouth of the cave. Melkor was quite provoked and it showed. He came out, leading the rest, half dressed and brandishing a bastard sword in his right hand and a spear in his left. Undoubtedly, he meant business, both with whoever had called him those names and the guards who let the man through. There would be hell to pay if he got within throwing distance of any of them. However, no sooner was he ten feet out of the cave when he stopped short. There was no one to be seen, at least no one that was standing. All twelve guards were sitting on the ground in pairs; bound, gagged and out cold! He stared in disbelief.

"Who's responsible for this?" he bellowed.

"I am" replied a serene voice very near to them.

"Show yourself coward!"

"Not so hasty, old friend." It was Lute. "All in good time."

"First you must give your word that you will not attack us until after we have delivered our message." This time it was Ralph, also unseen. "We know you have every intention of killing us, but we must first give you a message from our master. If not, I'm obliged to put this crossbow bolt between your eyes." Ralph's voice retained a mock pleasantness the whole time.

"What choice do I have?" Melkor asked, placing the spear head in the ground and leaning on the sword.

"Admittedly none," replied Lute.

"Those voices, I know them," said Melkor haltingly, "show yourselves."

"Ralph... and Lute... at your service," they said, suddenly becoming visible.

They stood about twenty feet from Melkor and his men, who by now had all assembled. Both

of them were arrayed in the bright tunics and rich cloaks which Röhcyl had bestowed on them as gifts. Lute's dwarven blade hung naked at his side. Each wore a delicate platinum circlet about his head and a large gold ring with a ruby inset on his right forefinger. In short, they were a far cry from the man and hobbit Melkor had laid eyes on twice before.

"Behold," cried Melkor with a great guffaw, "How the poor sparrows have turned into rich peacocks," he managed between bursts of loud laughter; "It seems that every time I see you two my purse gets larger, would that I should see you more often." With that the whole group began to laugh and howl.

"I think that can be arranged!" replied Lute.

"I don't think you should have said that," whispered Ralph. Indeed, Lute's last sentence had made them laugh even harder. After a few minutes they quieted down.

"Now," asked Melkor, "what is your message before we spear your carcasses to a tree and take your finery?"

"Simply this: You must return the money which you took from our master and ourselves, and the money and goods you stole from us two years ago with three thousand pieces of gold for our troubles or..." Lute was interrupted before he could finish.

"Or what?" asked Melkor menacingly, toying with the hilt of his blade.

"Or face the wrath of our master," replied Lute calmly.

"And who is your master?" retorted Melkor with a chuckle.

"The Wizard Röhcyl." Melkor's face went white, two wayfarers were one thing, but defying a wizard was something else. "This could be serious" he thought.

"He was travelling with us the other day, you saw him," stated Ralph. The spell had been broken. Again Melkor burst into a great guffaw, slapping his knee and doubling over with laughter.

"What? That jackanapes child without a hair on his chin? That's your wizard?"

By now almost all of the thieves, especially those that had accompanied Melkor on that particular raid, were howling and jeering uncontrollably.

"Do not be fooled by appearances, Melkor," said Lute sternly.

"HaHa! HaHa! HaHa! And what is the boy going to do, send a lightning spark down upon us?" The thieves roared!

CRACK!!! The ground shuddered as the lightning bolt devastated the fire pit two feet from

Melkor, while the thunder from the explosion forced everyone's hands to their ears. Melkor, less shaken than the rest, looked up to see where the lightning had come from.

"Behind you, miserable fool!" roared an as yet unidentified voice. Of course, it belonged to the young magician. All turned to see who addressed their leader. Röhcyl stood on top of the ledge, wizard's staff in hand. Again he wore the regal tunic which Ralph and Lute had first seen the night they arrived at his keep. He, too, wore a platinum circlet, only his was accented by the 'Sapphire of Seeing'. His fingers also bore various rings, a curiously wrought necklace hung about his throat and his other hand rested on the hilt of an ancient, though wonderously-smithed blade. Furthermore, secured by a diamond brooch on each shoulder, its borders crackling with an unconsuming flame, was the 'Robe of Wonderment' woven for him by his mentor. Before anyone could speak, the young mage raised his staff. More than half of the men dove for the ground. Swoosh-Boom! Swoosh-Boom! Swoosh-Boom! In quick succession three fireballs shot off of the tip of the staff and crashed into the bases of three different trees behind the thieves as Röhcyl swung the staff in an arc. The men yelled to Melkor to yield to the commands of the magic user, but Melkor could not, or would not hear them, he stood petrified before Röhcyl. For the first time in his life he knew fear. It was also the first time he had met a real, live, powerful, and infuriated Wizard. He had met wizards before, or at least magic users of varying abilities, but never one with all of the aforementioned characteristics. This one was showing all of them and he meant business.

"Fool! You defy me?" shouted the mage, pointing his free hand at them and causing streaks of flame to land all about the company.

"Melkor hear me! You shall come with all of your men, your and their possessions, and all that any of you have of value, and appear at my keep in four days time. Lute and Ralph shall lead you. And beware! Do not try to escape or keep anything from me for I can see into your hearts and minds! Remember, four days or I shall never give you a moments rest until I hound you to a most painful and lingering death. I, Röhcyl, have spoken."

With his last words he raised his arms over his head as his robe burst into a raging fire that soon enveloped him. Then the fiery figure rose upon the wind into the sky. Suddenly a large creature came soaring out from the sun to hover a couple hundred feet overhead. Those that recognized it thought that they had never seen a silver dragon so

large, or any dragon so large, in all their lives. The flame came to rest between the wings of the dragon and once again assumed the form of a man. Above the rush of air from the flapping of monstrous wings they could hear the cry, "Four days." With that the dragon banked on his wingtip and headed south. Everyone remained still after Röhcyl was out of sight, still under the spell of awe and terror. Lute broke the silence.

"You heard what the man said...let's go. Move! Move! Move!"

Melkor turned and faced the bard, still dazed. "Everything?" he asked absently, with somewhat of a sob in his throat.

"Everything!" replied the hobbit emphatically.

So it was that four days later, just a few hours before sundown, a motley company could be seen making their way towards the keep of Röhcyl. The company consisted of fifty-nine terrified thieves, two frightened magic users, one sceptical cleric, fourteen booty laden horses, a very, very remorseful and penitant Melkor, and the gloating leaders of the band: Lute and Ralph. They were welcomed at the gate by Röhcyl again clad in his most colorful clothes. As he ushered them into the yard, he showed them where to doff their packs, where to unload the treasure, where to put the horses, but more importantly to the men, where to eat. In fact, Röhcyl had moved the table from out of the dining hall and into the open area between the gate and the house. So, while he and Lute and Ralph discussed 'business' with Melkor, the rest of the party sat down to refresh themselves and fill their bellies. Interestingly enough, though the table seemed only big enough for a dozen or so, each man found a place to sit and each one had his fill of food and drink. Indeed, this was Valmous' magic "Table of Plenty" which always made room for another guest no matter how many you had already, and always had enough food for everyone with plenty left over. In the meantime, Melkor negotiated with the others. The bargaining, however, was not at all going in his favor.

"But you can't take it all," he cried pleadingly. "There is more here than I stole from both of you," he continued, pointing first to Röhcyl and then to Lute and Ralph together.

"Why not? You took all we had." replied Ralph angrily.

"No," said Röhcyl softly. "He did not leave us totally without, neither shall we do the same to him." Ralph and Lute began to look disappointed while Melkor started to smile. It seemed as though he would get out of this predicament yet. Röhcyl took Lute aside for a moment and spoke a few

words to him privately. The light suddenly returned to the bard's eyes and the smile to his face.

"Hear, O Melkor, the justice of Röhcyl! Thou shalt return all that has been stolen from ourselves and our master. What little silver you have left shall be divided equally among your men."

"Fair enough, I'd do as much any. . ." started Melkor.

"I am not through," continued the bard coarsely.

"I was afraid of that," muttered the thief.

"Any gems, pieces of jewelry, items of magical property and other various things of value are Röhcyl's by right of conquest, the spoils of war," And then, leaning closer to Melkor he added in a low voice, "Consider it as interest on the loan you took out six days ago." He then straightened up and continued, "In short, all that you may keep is your gold, your weapons and the shirt on your back."

"You drive a cruel-hard bargain," said Melkor as if he were dying.

"At least you have your life," said Ralph assuringly.

"There's more," added Lute.

"What?" roared Melkor, "What more can you take?"

"Well there seems to be the matter of punishment for your misdoings?"

"You've bled my purse! Isn't that enough?" he asked indignantly.

"Please!" said Lute softly, "there's no need to lose your temper. Röhcyl has given you over to us for punishment concerning that small incident two years ago. Then, after we're finished he shall deal with you and your men for what happened on the road to Garth."

"Why me?" pleaded Melkor, looking to the sky. "What have I done to deserve all this. They're going to ruin me."

"Blame not the gods for your own folly, Melkor," replied Röhcyl quietly.

"Well, Melkor, Ralph and I have given this much though, four years worth altogether, and I believe we have come to a decision. First, let's settle the accounts and then," he paused to give Melkor a sinister grin, "We'll settle accounts." Therewith the three went over to the sacks, chests and boxes of booty and began to divide them accordingly. When they finished some time later they had four piles: one for the men, one for Melkor, one for Ralph and Lute and one for Röhcyl. Then Lute disappeared into the house for a few minutes, only to return rolling out a small round table which he set up nearest Melkor's pile.

"Shall we begin?" asked Lute pleasantly. It

was easy to see that both he and the hobbit were enjoying themselves immensely.

"Bring a few sacks of gold over here Melkor, any number will do, we are going to go through all of them before we're through." Lute and Ralph laughed.

Melkor did as he was told with a scowl. This was worse to him than a lance to his heart, but in fact they were striking at his true heart—his money!

"Now," said Lute greedily, rubbing his hands together, "let's count it out."

"Please do the honors, friend Lute," said Ralph with a mock bow.

"My pleasure," he let the word roll on his tongue for a moment. It was more than Melkor could bear.

"Oh get on with it, dammit!" Ralph giggled.

"One for you, one for me and one for my hobbit friend here. One for you, TWO for me. . ."

"Wait a minute. . ." bellowed Melkor.

"Tut-tut," chided Ralph.

"And two for Ralph," continued Lute, ignoring the outburst. "One for you, three for me, and three for Ralph." Melkor resigned himself to his fate. Lute continued his counting. "One for you, four for me, and four for Ralph. One for you. . . by the way, how old are you?"

"Thirty," said Melkor sulkily.

"Thanks! Thirty for me and thirty for Ralph. Ralph get some more sacks, we'll run out presently at this rate." Melkor cursed under his breath, doing so aloud only made matters worse. And so it went, Lute continually adding to the amounts of gold for himself and his partner while taking shortcuts wherever he could, and Melkor cursing with every breath. By the time they finished with him he had scarce over two hundred gold pieces to his name.

"Well," said Ralph finally, "I guess that takes care of it."

"I guess," replied Melkor mopily.

"Not so fast," interrupted Lute sounding hurt. "What about our honor? I hereby fine you one hundred pieces of gold for threatening our persons!" he continued haughtily.

"Now that you mention it," said Ralph impishly, "there is the matter of the insults also. Seventy five gold pieces should sooth our wounds, wouldn't you say, Lute?"

"I should think so," he replied with a smile no less devilish than Satan's own.

Melkor was too numb to speak.

"It's time to see Röhcyl now Melkor," added Ralph. "But take heart, you'll find him to be one of a kind, generous and forgiving heart. I wouldn't be too surprised if he gives you gifts before you all leave." Ralph was sincere in his attempt to comfort

Melkor, they had been rough on him, not that he didn't deserve it, but he was now going to face a young wizard and they sensed the despair he felt. They walked him over to the table where Röhcyll and the men sat. Röhcyll motioned them to sit by him and eat something. After having filled his stomach and drunk quite a good deal of Röhcyll's excellent wine, Melkor's spirits lifted. In fact, he felt sufficiently strengthened to answer to Röhcyll for his deeds.

"We are sorry for offending you O Mighty Wizard and we humbly beseech your pardon for our misdoings. Indeed we shall all swear our fealty to

you if it be your wish." Those of the thieves who had not yet eaten and drunk themselves to sleep and heard Melkor's speech let out a "Hear! Hear!" in response as they raised their mugs of beer and goblets of wine. Röhcyll, who had remained silent, though amiable the entire evening, now rose, his face growing stern.

"Melkor, after much deliberation I have decided your punishment. Hear now your fate." The thief looked up at Röhcyll pitifully. "For stealing gold I forgive you and your men." Melkor's face lighted up in a broad grin. "But for threatening without a cause the life of myself and my friends. . . all your lives are forfeited!" to be continued . . .

W+W from 79.39

Thanks Paul. If you are able to make substantial changes and improvements in program size when you eliminate the GOTOs, please send us a copy of the revised program. We would like to see it and will pass it on to Bill. Bill Seligman's remarks were written at the time that I was publishing tD myself and my company was going bankrupt. I would not have let tD die, though (neither would Paul) in any case. Bill, however, was not aware of the entire situation and is not to be blamed for his uninformed mistake. Things were looking bad and printing delays and a totally lost mailing (no I haven't forgotten) on issue 8 didn't help. CRA

Dear Chuck,

How's things going? Saw tD11. Looks good. Can't wait to try Swordsman, hope it'll convert to TRS-80 easily enough. I thought that the review of "Buck Rogers" was terrible. I sure wish I could get some *Traveller* articles. Glad you printed Greg's article. "The Lost Lair" was really neat, Paul is a very gifted imaginator. I only wish that you would cut down on the fiction, it's available by the cartload elsewhere. Comics, too. Happy gaming,

Tadashi Ehara [ed. of DW]

Dear Tadashi,

Thanks for kudos. Seems we got several this month. I have Swordsman on our TRS-80s and it's liked by the gamers who come in and try it. See my column for ideas on switching it to TRS-80 Basic. I did make some other (unlisted) changes, too. Speaking of fiction, it should be obvious to readers that even editors don't agree on whether it should be included or not. Still, there are fans out there who have no other means of getting published, so I stand my ground. We have many stories waiting the conclusion of PH and USKL. We would print fiction by known authors, too, if it becomes available to us. Seems to me I've seen some fiction in DW, haven't I? (sneaky of me to mention it, eh what?). The review by Bryan Hinnen was, also,

printed in his Junior College paper and, while I don't agree with all he had to say, I must tell you that it won an Honorable Mention for Best Review of the Year in a Junior College Newspaper. CRA

Dear Mr. Anshell [please call me Chuck],

[deletion of text here] . . . I feel it [tD] is the best magazine for D&D playing put out.

Eric Olson

Thanks Eric,

Please do feel free to send in any of the items you mentioned, and any others you may think we'd be interested in seeing. I can't guarantee that they will be published in the next issue after receipt, but if you're willing to wait, I am sure we could find use for them. CRA

Gentlemen,

Firstoff I'll respond to your request for comments on the serials. Ordinarily I would just as soon see more articles and less fiction. Every time *The Dragon* prints fiction I groan and wade thru it, even if it's by authors I like or of good quality—the stuff just doesn't seem to belong. However, tD has been publishing fiction as long as I've been reading it—it's a part of the magazine's format and I like it. It just wouldn't be the same without "The Arcane Elders". I've grown fond of the characters and their adventures even if the up-until-recently irregular printing schedule had made it hard to remember events from one issue to the next. "A Private Hell" is great. The situation—modern soldiers with modern weapons cast into a fantasy world, battling fantasy foes has great appeal. I look forward to coming chapters eagerly. "Under Sky King's Light" I haven't made up my mind whether I like it or not. The direction of the story seems rather vague. It is nice to have a story with a capable female Heroine in it, though. "Questing" is a rough effort in need of writing assist more than anything; perhaps someone



Lightning Rod
by Ronald Pehr

A magic wand tipped with jasper. It absorbs lightning of any kind; Magic Lightning Bolt, actual lightning called down by a Druid, or discharge from an Electric Eel. After a pre-specified number of times, it stops working. Only the DM knows how many times it will protect the holder.



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Dowsing Rod
by Ronald Pehr

This appears to be the type used to find water, but it has been anointed with juice from mistletoe sprigs. A Druid can use it to dowse for buried treasure.

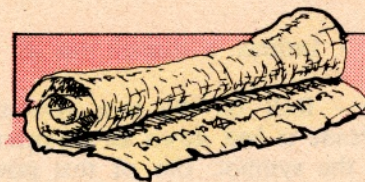


Dowsing Rod

The Amulet of Superior Metal
by Ronald Pehr

A tin-plated sphere of platinum which is worth 50 gp but appears to be worth only 5 or 6 sp, it confers an Armor class of 0, however becomes attuned to the wearer so that if anyone else removes it the wearer dies instantly, no saving throw.

**THE AMULET
OF SUPERIOR
METAL**



SCROLLS

Cursed Scrolls
by Scott Johnson

All magic articles disappear, all metal disintegrates, reader turns light blue and ethereal.



The BOOTY BAG

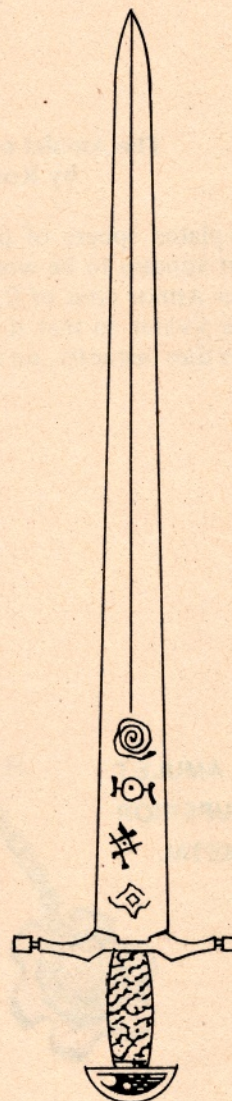


Rune Sword by Kevin Slimak

Each sword has from 1 - 6 runes on it:

- 1) Breach Barriers - Sword will attack doors, walls, etc. and open a man sized hole in them in $\frac{1}{2}$ the time a man would take.
- 2) Reflect Illusion - Sword will turn illusions as a Ring of Spell Turning plus 15% (note that partially turned illusions are easier to recognize as such).
- 3) Warmth - The blade has an aura of warmth that protects the wielder from up to 8 dice of cold.
- 4) Chill - The blade emanates frost that is capable of stopping up to 6 dice of fire and makes plate totable in warm weather.
- 5) Disease - Inflicts a disease on all it hits.
- 6) Symbol - Roll on the m-u symbol table. If the blade is laid down as a barrier it also acts as the symbol. Use of this power will wipe the blade clean of any other rune.
- 7) Calm - Any in the party add *4 to avoiding panic and all animals auto save. The sword holder adds only *2 due to knowing why he's calm.
- 8) Homing - When laid at rest the sword will point toward a specified place/object/ person. (this can't be changed. 50% the rune already has a target to home on)
- 9) Explosion - Like exploding runes only they function when the sword is picked up.
- 10) Magic - Sword can hit magic items (those hitable only with magic blades).

Rune Swords usually (75%) are normal swords (nonmagic) enchanted by a m-u or other in jig time. If magic, add one to intelligence for each rune.



DUNGEONEER DEPTHS

The Horrible Hole of Tim the Mad by Bill Paley

Over two hundred winters ago, Tim the Mad, Wizard-Advisor to Greesh the Orc lord, was given the hill under which he now resides to build a home. Using orcish miners and hobgoblin builders, he prepared a modest manor house with underground laboratories, storerooms, etc. When Greesh fell in battle against rebellious orc tribes, Tim's mining orcs revolted, and destroyed the ground level evidence of habitation. However, a small clan of hobgoblins remain loyal to the lunatic Wizard. He is still rumored to prowl the halls of his buried hideaway with his two apprentices, and their hobgoblin servants.

Tim has spent his time since the fall of the Orc lord breeding strange monsters and preparing mad traps. He is rumored to observe the desperate battles of invaders in a crystal ball or by Wizard Eye, making merry at their plight.

For the miniature minded members of the readership, Ral Partha's figure ES-56 should be perfect to indicate Tim, the Mad; Class: Magic User, Align: CN, Level 12, HP: 32, AC: 10, Social Level: 11, STR: 10, INT: 18, WIS: 8, CON: 16, DEX: 16, CHR: 11, Weapon: Dagger. Tim's spells will be listed in his spell books which will be found in his library, Room 31. His magical possessions include: Ring of Etherealness (as the armor), Ring of Mammal Control, 4 Scrolls - Protection from Weretigers, Fire Elementals, Liches, and Magic. He will always wear/carry these items.

His Apprentices: John Rogger, Class: Magic User, Align: CE, Level 1, HP: 2, AC: 10, Social Level: 3, STR: 12, INT: 14, WIS: 12, CON: 7, DEX: 10, CHR: 9, Weapon: Dagger, carries a scroll which is a map from his room to the hobgoblin main hall; Tally Bimer, Class: Magic User, Align: CG, Level 1, HP: 4, AC: 10, Social Level: 3, STR: 14, INT: 13, WIS: 7, CON: 10, DEX: 12, CHR: 6, Weapon: Dagger, usually found with a beaker in his hand with a foul-smelling concoction. Their spells and spell books will be found in Room 14.

Wandering Monsters

- | | |
|---|--|
| 1) Chocolate Mousse (a brown-colored Black Pudding) | 11) 1 - 4 Hobgoblin Males |
| 2) Wandering Uterus* † | 12) 1 - 6 Hobgoblin Males |
| 3) Windshield Vipers † | 13) 2 - 12 Hobgoblin Males |
| 4) Windshield Vipers † | 14) Both apprentices* and 1 - 4 Hobgoblins |
| 5) Burgandy Dragon* † | 15) Both apprentices* and 1 - 6 Hobgoblins |
| 6) The three bares (bears) † | 16) Both apprentices* and Tim* |
| 7) White Rabbi † | 17) Tim* |
| 8) White Rabbi † | 18) Both apprentices* |
| 9) White Rabbi † | 19) Tim* and 1 - 4 Hobgoblins |
| 10) Vorpal Bunny* † | 20) Tim*, both apprentices* and 11 - 20 Hobgoblins |

* These are only encountered once. . . if killed by the party. If rolled a second time, roll again.

† Monster Explanations:

Wandering Uterus (named Hysteria): A 6D6 monster, AC: 10, who is shaped as a triangular blob, point down, with a man-sized slit on the bottom. Attacks by floating up to a man (male, human), sucking him inside, and then flies away at 30" speed. The captive will be delivered, unconscious to Tim (if he is still alive).

Windshield Vipers: Glass snakes filled with venom, visibly sloshing inside the crystal reptile. One hit will shatter them. Found in groups of 2 - 5. Attack as 3-Hit Die monster.

Burgandy Dragon: A small, 20 HP dragon who breathes a cloud of high-powered alcohol. Save versus inebriation. The dragon will choose one inebriated character if all become drunk, grab him, and deliver him to Tim.

The three bears: Look like bears, but just before attacking they change into naked women. They are actually succubi.

White Rabbi: A LG cleric of the third level who has been geased (at 12th level of power) to run around saying "I'm Late!". He will collapse, exhausted, if the party lifts the geas from him.

Vorpal Bunny: See earlier Dungeoneer.

There are 50 adult male Hobgoblins, 55 adult female Hobgoblins, and 40 children. **There are no more**, so keep track as the party encounters them.

Magic Mouths

These are tripped by the approach of persons within 20 feet. The voice is deep, booming, and each statement ends in a chuckle, and then mad laughter.

- X1 "Oh bravest ones, you tempt your death, this one is yours to keep. The riddles read with rasping breath 'ere you reach the deep. Puzzles many, puns here too, the bright may find the way. Gross dangers oft will take their due, be thou my monsters slay."
- X2 "In here you will be stumped by riddles."
- X3 "Would you care to become a pillar of the community?"
- X4 "Be wary, or you will find yourself with spots before your eyes."
- X5 "If you so desire, here you may take a leak."
- X6 "This way to the egrets (Note to DM: try to pronounce this "egress"). "
- X7 "Please, come meet Peter, pumpkin- (Note to DM: try to pronounce this "pun-kin") eater." After the laughter, add: "Your lives depend on this answer - do you like puns?" No laughter afterwards.
- X8 "Be wary, my worthies. This takes brains."

Room Descriptions

All rooms lit by lamps and torches

- 1) After diving deep underground, the stairs deposit you in an entry hall with ancient, tattered orcish and hobgoblin banners, and one bright, well-kept hobgoblin banner. There is a pair of sleeping minotaur guards beside the door. (Note: These are phantasmal minotaurs.) When the door is opened a still, small voice speaks in each character's mind, saying, "Well, if you're going to be bullheaded about it!", and the minotaurs disappear whether seemingly dead or alive.
- 2) For this room, it is suggested that the DM have a variety of riddles available. There is no leaving permitted once entered, as a Wall of Force closes the entry door until each character participates in the riddling. If a character is unable to answer a riddle, roll a D10. 1) Left Hand; 2) Left Hand; 3) Right Hand; 4) Left Foot; 5) Right Foot; 6) Left Arm; 7) Left Leg; 8) Right Arm; 9) Right Leg; 10) Head. That particular appendage disappears in a burst of flame, leaving a cauterized stump, an unconscious character (losing a D4, D8, or all hit points, depending on the missing appendage) or a dead character. Suggestion: Don't make the riddles too difficult. You must have at least one per character.

- 3) The Hobgoblins Main Hall. There are several shields hanging on the walls, a number of benches and oaken tables in the room. 11 - 20 males, 1 - 10 females, and 1 - 10 children will be in the room. In case of battle, the children and females will retire towards Room 6. The males will divide (unevenly) into three groups. One will go for light crossbows in Room 4, one group will go out the corridor to exit via the secret door to hit the party in the rear, and one will try to keep the party contained in this room. There will be 5 silver plates worth 30 silver pieces each on the tables, along with steel cutlery and other earthenware items.
- 4) Hobgoblin Armory. Each male has a sword, each female a dagger. There is weapon sharpening equipment stored here. 17 Swords, 100 Javelins, 7 Light Crossbows, 140 Quarrels, 30 Daggers, 5 Halberds, 3 Chain Mail Shirts, 1 Suit of full Plate Armor. 1 - 6 males will be on duty here.
- 5) Hobgoblin Barracks. If there is noise in Room 4, they will investigate. There will be 11 - 20 males and 6 - 15 females at any time. There is also a locked chest with 4000 EP, 4 Rubies worth 5000 GP, a Horn of Collapsing, and a Suit of +1 Leather Armor. The chest is not trapped.
- 6) Hobgoblin Kitchens. Save vs. Poison or else end up retching on the floor from the stench. Very warm, with a smoke stack four inches in radius emptying into the wreckage of the former manor house. 8 - 19 females may be found here with 1 - 6 children and one male, unless previously warned by survivors from Room 3. Then, only the male will remain as rear guard. The food appears to be a variety of meats (including humanoid races).
- 7) Storerooms. Cases of preserved fruit, vegetables and meat. If warned, all the children and females driven from Rooms 3 and 6 will be hiding here. The females will fight with berserk rage when cornered here.
- 8) Hobgoblin Kindergarten. 2 - 20 children will be playing here with 1 - 4 female "teachers". If attacked, the children will run to Room 9 while the females will fight off attackers (Note: Not berserkly).
- 9) Hobgoblins' Parents' Room. 1 - 10 males and 1 - 10 females will be in here dicing, playing cards or gossiping. If noise of battle comes from Room 8 (as well as escaping children), they will hide the children in the secret passage with one female guard and go to the rescue.
- 10) Ceiling 5' 6" overhead. Anyone touching both the ceiling and floor at once is changed to stone. There is a forty-foot pit at the entry, wide open and visible. There are four human "statues" randomly scattered, and three "giants" in a support pattern. The giants are for show, the humans include a young man, a Paladin, a Magic User, and a Cleric, all of the first level or lower.
- 11) Apprentice's Laboratory. 10% chance of John; 10% chance of Tally; 5% chance of both; and 1% chance of both, Tim, and 1 - 4 Hobgoblin males in the room. There is a variety of odd paraphernalia lying about, including much glassware, many braziers, etc., on clean benchtops.
- 12) John Rogger's Bedroom. 30% chance of him being present. If so, 80% chance he is asleep. He has a sparsely furnished room, little more than bed, desk, chest of clothing and a couple of lamps, unlit unless he is awake. The chest has a trapped false bottom, which releases a sleep gas good for twelve hours if a switch on the back of the chest lid is not turned. Inside is a pile of 30 CP, 23 SP, 37 GP, 10 EP, and 25 PP. There is also a 25 GP piece of coral statuary wrought in the shape of a young lady, John's true love, who rejected him a month past. Under it is the "Dear John" letter.
- 13) Tally Bimer's Bedroom. 30% chance of him being present. If so, 75% chance he is asleep. His room is hung with tapestry, and he has silken sheets on his bed and over a chair beside his desk. Under the chair is a loose stone where he hides his 57 GP.

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- 14) Apprentices' Library. Among many scrolls containing notes of experiments, many books of history, language, and science, lie the two young Mages' spell books. John's is marked "Rats Recipes" while Tally's is marked "Murphy's Laws". There is one male hobgoblin guard, and there is a 10% chance that one or the other or both are studying **other** material (i.e. not the spell books). John's spells: Burning Hands, Charm Person, Protection from Good, Sleep, Unseen Servant, Write, Comprehend Languages, Dancing Lights, and Enlarge. Tally's spells: Detect Magic, Hold Portal, Jump, Protection from Evil, Message, Sleep, Unseen Servant, Feather Fall, Identify.
- 15) The room appears to have nothing in it. Investigation will find a secret catch on the far wall (5 out of 6). Tripping this will open a niche in the wall out of which will fly a dozen three-inch diameter furry patches which will pair off and attach to the eyes or eyeholes (on helmets) of the party (up to 6 members). A gong will sound, quickly attracting 1 - 10 hobgoblin males who will subdue the party and bring them to Tim. A drop of water will remove the "spots".
- 16) Anyone entering will recognize the smell of urine...and blood. Anyone who accepts the invitation will empty his/her bladder and will then find himself shooting out blood at a 3 hits per round rate. This will stop 2 - 5 turns later, after the character leaves the room.
- 17) The bird of pair-a-dice. A flying creature, its double-cuboidal body spins as it flies. It crackles with electricity, and on anyone it alights upon, it deals 2 - 12 points of damage, saving throw permitted. It is AC 0, and has 3D6 HP.
- 18) There is in the center of this room a fountain pulsing out fine wine. There is a heady scent of fruit and alcohol in the air. The ceiling is some thirty feet high, and the fountain barely splashes it. Anyone drinking from the fountain releases the creatures from Room 19. 10% chance of meeting the Burgandy Dragon.
- 19) Pink "Elephants" (actually ill-tempered Mastodons), AC 6, 12 Hit Dice. See the description in the **Monster Manual**. They will attack berserkly. Inside their room will be found six ivory tusks worth 2000 GP a piece, requiring two men to carry each (the creatures' tusks will be worth the same, and quite as heavy).
- 20) One member of the party will suddenly find himself encased to the neck in a large, green object smelling like dill. You, as DM may smirk as you say, "(S)He seems to be in quite a pickle." It will take one full turn to release the character unless a Pass Wall spell is thrown.
- 21) Enter a room filled with seagulls squawking and bird guano six inches deep. One of these mighty terns is an albatross, who will attack a Magic User within the party. A geas will occur upon the Mage forcing him to kill the bird, hang it round his neck, and then continue. He will be -1 with all of his spells from that time on unless a Dispel Magic is thrown versus a 12th Magic User spell.
- 22) In this room will be found a large colony of bacteria - "permanently hasted" cholera, specially bred by Tim. This disease causes diarrhea of monstrous proportions to the point where the fecal material is nearly clear liquid. The disease will run its course in one full turn to death unless the afflicted receive Cure Disease or constantly drinking water. The cholera will fly at each characters' mouth, and if they are panting from running, or if they speak they must save vs. poison to dodge the infection. The air is full of the stuff, but a Protection from Evil spell or any anti-magical shell will shield the characters from this contagion completely. Onset of the disease is immediate, due to its "hasted" condition.
- 23) Hobgoblin checkpoint. 1 - 4 hobgoblin males will be dicing here. There is a large brass gong which will immediately attract a wandering monster.

NEW	NEW	NEW	NEW	NEW
TSR				
AD&D Dungeon Masters Screen			\$5.49
Divine Right (boardgame of medieval politics				
and strategy)			\$9.95
<i>Available from Judges Guild add \$1 post./order</i>				

- 24) Within stands an iron golem with a large maw, within which can be seen flames. If anyone answers, "Yes!", or even says that word (or even "yesterday"), the golem will grab anyone in the room to stuff them in his mouth. They will be killed and melted down, magic items and all. There is a glass "diamond" in the center of the room on a velvet covered table, appearing to be worth 1,000,000 GP - actual worth is 10 GP.
- 25) A fungi-like plant growth hangs from the ceiling. The far wall is covered by what appear to be arcane scribbings. The fungi will attach to anyone's head not covered by a metal helm and will remove that creature's brain. Save versus death ray is applicable. The fungi will not move until one person enters the room.
- 26) A well-appointed dining room with a full silver service worth 6000 SP and a six-place oak table with heavy chairs. Tapestries on the walls show a Mage leading orcs to war versus humans. 5% chance to find Tim and 1 - 4 Hobgoblin females.
- 27) Tim's pet Leprechaun (AC 8, HP: 5), Angus McFerus McTavish Dundee, lives along in a small room decked out in greens and browns. He wears a platinum belt (1300 GP), a gold arm band (2000 GP) and a silver helm with gold studs (6000 GP). Under a large stone is a switch which causes a flagstone to rise, showing a large treasure cache (15000 SP, 7000 PP, 75 GP, Gems: 1 @ 50,000 GP, 5 @ 100 GP, 2 @ 1,000 GP, 2 @ 10,000 GP, 1 @ 50,000 GP, 6 @ 100,000 GP, 2 @ 1,000,000 GP). It is protected by a Wall of Force only openable by Angus saying the Key words, "Twinkle, twinkle little bat." Angus will be seated upon the rock, under which the switch lies.
- 28) A sumptuous bedroom where Tim will be found 30% of the time. If here, he will be aware of your approach as he will be gazing into his Crystal Ball, mounted on a velvet-covered table in hanging a collection of three dozen different silver knives. If seriously threatened, Tim will go ethereal, carrying his Crystal Ball.
- 29) The Main Laboratory. A variety of paraphernalia is scattered about, including much glassware and many hot braziers. The interior is smoky and foul smelling. Pots of what appears to be blood are boiling on braziers, giving off greenish-yellow vapors. Smelling these will cause amnesia for the next half-hour. Tim will be here 50% of the time. If here, there is a 20% chance that one, or a 5% chance that both apprentices are present.
- 30) Storeroom. Contains glassware, animal feed, grisly preserved organs and cleaning equipment (including a broom).
- 31) Tim's Library. It contains Tim 20% of the time, as well as many books and scrolls concerning biology and humor (puns, etc.) in many dozens of ancient and modern languages. It also contains his six spell books, containing his six level of spells. Each one has a name.

Historical Hobgoblinese - Burning Hands, Comprehend Languages, Detect Magic, Magic Missile, Protection from Evil, Shield, Sleep, Unseen Servant, Affect Normal Fires, Dancing Lights, Enlarge, Erase, Feather Fall, Friends, Hold Portal, Jump, Light, Mending.

Copulatory Behavior of the Dung-Beetle - Detect Evil, Detect Invisibility, ESP, Invisibility, Knock, Magic Mouth, Scare, Stinking Cloud, Wizard Lock, Web, Audible Glamer, Continual Light Darkness 15' Radius, Fools Gold, Forget, Leomund's Trap, Locate Object, Pyrotechnics.

Weight Problems in Moose - Clairaudience, Dispel Magic, Explosive Runes, Fireball, Fly, Hold Person, Lightning Bolt, Slow, Suggestion, Tongues, Blink, Clairvoyance, Feign Death, Flame Arrow, Gust of Wind, Haste, Infravision, Invisibility 10' radius.

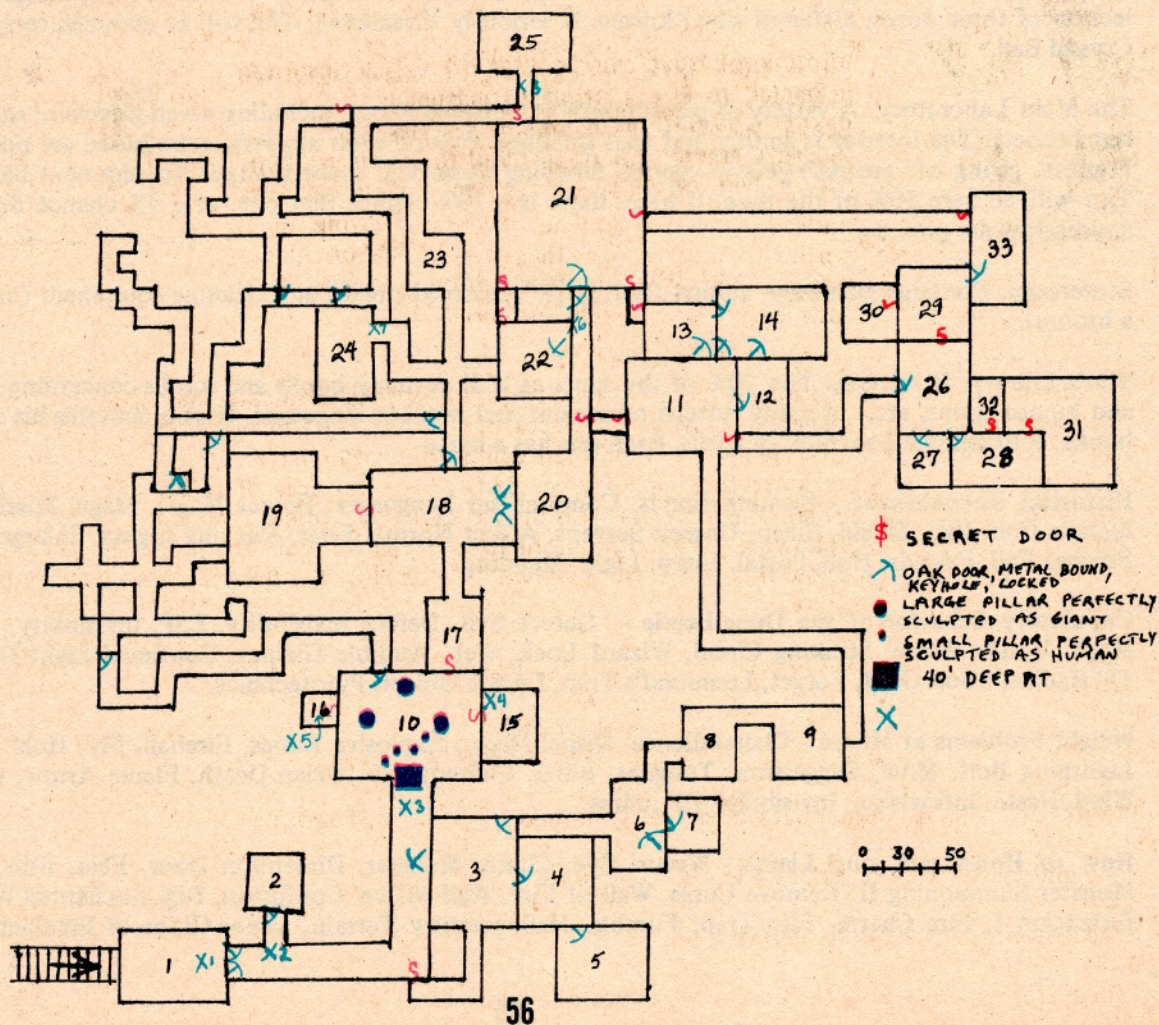
How to Housetrain your Llama - Wizard Eye, Charm Monster, Dimension Door, Fear, Fire Shield, Monster Summoning II, Remove Curse, Wall of Fire, Wall of Ice, Confusion, Dig, Enchanted Weapon, Extension I, Fire Charm, Fire Trap, Fumble, Hallucinatory Terrain, Minor Globe of Invulnerability.

No Matter How you Cook It, It Still Comes out Toad - Animate Dead, Cloud Kill, Conjure Elemental, Contact Other Plane, Pass Wall, Telekinesis, Teleport, Transmute Rock to Mud, Wall of Force, Wall of Stone, Airy Water, Animal Growth, Distance Distortion, Extension II, Feeblemind, Leomund's Secret Chest, Magic Jar, Monster Summoning III.

Languages of the Lower Planes - Anti-Magic Shell, Control Weather, Death Spell, Enchant An Item, Geas, Guards and Wards, Legend Lore, Monster Summoning IV, Spirit Wrack, Stone to Flesh, Bigby's Forceful Hand, Extension III, Globe of Invulnerability, Lower Water, Otiluke's Freezing Sphere, Part Water, Project Image, Repulsion.

- 32) Tim's Treasure Room. The secret door opens only to the words "eeni-meeni-myni-moe." Inside is a pile of "gold", actually 3016 CP ensorcelled by the spell Fools Gold. Under this pile is a secret trap door detectable only 1 in 6, which when opened fires a barrage of five magic missiles in each of six directions. Within can be found 5000 SP; 1 EP, 10,000 GP; 7000 PP; 1 map which leads to Room 22 from here mentioning an additional 100,000 GP (which doesn't exist), a Scarab of Death, a Potion of Delusion, Gems: 5 @ 100 GP; 6 @ 500 GP; 1 @ 1000 GP; 4 @ 5000 GP; 22 @ 10,000 GP; 2 @ 50,000 GP; 10 golden rings @ 100 GP, 20 necklaces @ 500 GP, 10 anklets and/or bracelets @ 1000 GP, 3 pendants @ 5000 GP, 2 breastplates @ 10,000 GP. There is also a note: "Good luck removing this. T."
- 33) Animal holding pens: A) Small Black Pudding, B) 20 baby Snakes, C) Baby Pseudodragon, D) 12 baby Rabbits. Several empty pens. rather clean, considering.

NOTE: Each hobgoblin and Mage carries a Key in his boot which will open any of the oaken doors. Also, individual hobgoblin adults will have a small number of coins of their own on them.





Legends Of



by Paul Jaquays

If you are not familiar with Dark Tower, it is an adventure playing aid created by myself, produced by Judges Guild and designed for use with TSR's Advanced Dungeons and Dragons. Dark Tower is an immense underground adventure, dealing with the mystery surrounding the disappearance of a shrine of Mitra several centuries previous to the start of the game. Several artifacts, two monsters and a pair of modified clerical sub-classes were specially created for this scenario to give it a unique flavor. However, as complete as Dark Tower is, I neglected to give a listing of legends and pieces of information that can be used to entice, lead and mislead players into the adventure, giving them pertinent information that may help or hinder dungeon delvers on their quests. Twenty (20) such legends are listed below on chart 2.



To distribute this information, one or both of two methods: 1) Give each player a roll on a d4 and check the results on chart 1. There will be 0 - 3 pieces of information known to each player. Then, dice individual legends on chart 2. If a number is duplicated while rolling on chart 2, it merely indicates that the information was obtained from more than one source. 2) Give 0 - 3 pieces of information to non-player characters in the referee's campaign. The information is then available at a price.

An (F) in parentheses following a piece of information indicates that that particular legend is false. However, the player will not know this and there is only a 10% chance that the source would even be aware of the falsehood.

Chart One (Roll once on a d4): 1) 1 legend 2) 2 legends 3) 3 legends 4) 0 legends

Chart Two
(Roll 1 - 3 times on a d20)

Do not reroll duplications of numbers unless using method 2 as described above.

- 1) The underground complex has 4 levels.
- 2) The Tower of Set is totally deserted (F).
- 3) There is a gem as large as the outstretched span of a man's hand.

- 4) The Church of Mitra will pay handsomely for the capture of Set's Tower.
- 5) Jewelry with lion images are more valuable than they may seem.
- 6) Old Cornelius, the Prefect of Mitra, is dead (F).
- 7) Beware statues!
- 8) The words, "SET, SET, MERCHANT OF DEATH! LET ALL THE WORLD FEEL YOUR SOUL-CHILLING BREATH." will allow passage through pentagons.
- 9) The Sword of Kroan, a +3 magic blade disappeared in the region of the village of Mitra's Fist.
- 10) The village of Mitra's Fist is abandoned.
- 11) Haffrung the beneficent seeks to aid adventurers against the Tower of Set (F).
- 12) Mordred the druid is missing and is feared lost in the depth beneath the village of Mitra's Fist.
- 13) The caravan of Mumchandar (see page 20) is planning to journey to their homeland via Red Moon Pass.
- 14) "Ware the Curse! Transgress Ye Not In Mitra's Holy Tower!"
- 15) Entrance can be found at Overlord's Inn.
- 16) The signet ring of Avvakris is a valuable password.
- 17) Speaking the name of Mitra will turn undead (F).
- 18) The Cult of Set will pay extravagantly to have a group of adventurers destroy the occupants of Mitra's Tower.
- 19) The legendary "Sons of Set" are rumored to walk the depth of Red Moon Pass.
- 20) Beldar the Sodden is untrustworthy (F?).

W+W from page 47

to smooth out the rough spots and the like. The art is good even though it seems rather rushed and often scetchy. But, unless it receives a boost in the writing quality I'd have to vote for discontinuation. As for "Life on Mars" and "The Edge of the Galaxy" keep them. They're well illustrated and, most of all, funny.

Onward to some specific comments on issue 10. Steve Marsh's article "Effects and Uses of Poison" was fascinating and informative. Most of all, it shows how very rare and few types of poison there are that would kill instantaneously if the old saving throw isn't made. It's hard to believe that all those monsters and characters can have poisons that virulent. Are you so desperate for monsters that you have to put abominations like the gingerbread golem in the "Monster Matrix"? Not only is it a dumb monster, but it has a dumb origin. Must say that this issue's mini-dungeon was about the poorest you've ever published. Though not a bad adventure, there

was no real originality or innovation—nothing new. Bill Seligman's article was fascinating reading even if I'm not about to use it in my campaign. I look forward to future articles in the series, particularly on combat.

Brian Wagner

Dear Brian,

Thanks for the comments on the serials. Aaron Arocho agrees with you on the writing of his strip and had already decided to end the current story (this issue). He now has assistance in writing and will be starting up a new serial this fall. Keep in mind the USKL is written from campaign notes where the players were all newcomers to D&D, so much of the initial indirection comes from this. Brian, er, Bryon er, BRYAN HINNEN says thanks. (See, we Can spell his name rigqt, er, right). As to the gingerbread golem, sorry you find it offensive. It was originally meant to be a 'satire'-type monster,



by Bill Paley

XIII

Delirious heard the pounding of feet behind her. When she looked over her shoulder to see who it was, she was at first shocked, and then pleased to see the adventurers pacing her. With a smile, she called, "Follow me!", and ducked down an alley.

Running through the back streets of the City State, they quickly arrived at the "party". A group of drunken goblins were dancing in a circle, within which three goblins were chasing a woman, threatening her with knives, while another was cracking a bullwhip, striking at the four dodging figures indiscriminantly. A crowd of people watched, laughing though the armed men among them had their weapons drawn and were watching attentively.

The band stopped long enough to catch their breath, and then swung into action. First, Sombo threw a sleep spell at a large portion of the dancing goblins. Lilly and Visson began firing their bows at the goblin with the bullwhip. Ral and the mercenaries chased down the knife-armed humanoids, while Delirious ran to her friend to defend her from any survivors.

In a wink it was over. A dozen goblins lay sleeping, a dozen more ran screaming into the night, and seven lay dead on the cobblestones. Leetha collapsed, sobbing, into the thief's arms as the crowd cheered and dispersed, their evening's free entertainment ended. Finally Leetha gasped and said, "We must leave, now!", and stumbled away down the street.

She led them into a building. On its second floor, a door opened into a sparsely furnished room. As the girl seated herself, Delirious introduced the adventurers to Leetha, and explained who and what they were, and the plans she had with them. Leetha bowed to the party and thanked them. "Though I haven't much to give you, I do have these steel tokens. If you take these to one of the street women, they will show you a wonderful time at my expense."

The mercenaries grabbed theirs up, but Sombo and Ral blushed to accept such rewards.

Lilly and Vission refused outright, and lastly the thief said simply, "All debts have been paid," and hugged Leetha tightly. Then, with smiles and tears, the stalwart group took its leave.

As darkness had long since fallen, Sombo asked, "Should we not get a night's sleep to be fresh on the morrow's leavetaking?"

Delirious asked incredulously, "Have you no clerics to intercede for you with the gods? Who'll tend to the sick and injured?"

"A good point thief. How does one attract a cleric to a band such as ours?" snarled Vission.

"We visit the Temple of Krist, of course. Their acolytes and priests travel to spread the word. If we offer our services as guides and guards to a small group of clerics, with a sufficient bribe, we will have ourselves a clerical contingent."

"Excellent," cried Lilly, "We will approach these holy men tomorrow!" With that, the whole group trooped into Visson's boarding house.

Under the close-packed conditions, Delirious noticed Robert the Bold staring lustily at her on the bedroll next to hers. "Beware, warrior, lest I put out your eyes," she hissed. Robert grinned, but rolled over to sleep.

Early the next morning found the group gathered on the steps of the Temple of Krist. They were queried by the temple guards about their business, and once stated, they were taken directly into the chambers of one of the priests.

"The blessings of Krist, the Lord of Gods. What business have you with me?", asked the priest.

Lilly stepped forward. "Good my lord," she said, "We offer our services to the wandering priests of your faith. We understand they require protection as they travel to spread the true word."

"This is good, my elven warrior, but you are not believers, for I have never seen you at our services. You must therefore pay a tithe for the privilege."

Lilly removed a jingling pouch from her belt and placed it on the priest's table. He smiled and said, "I have two students who must now experience the dangers of the real world beyond our cloisters.

I will send a somewhat more experienced young man as their teacher. If you would be so kind as to wait in the outer devotional hall, I will send them out to you." The group bowed and then filed out to wait.

The prayer room was half-filled with people bowing and singing hymns. The adventurers paced, embarrassed, for nearly an hour when a young cowed monk entered and bid them follow him. He led them outside, and bowed as they found three young men, armored in chain and armed with maces, astride mules and...LEADING THE GROUP'S HORSES!

XIV

"Shall we go?" asked one of the clerics. "We've taken the liberty of providing victuals for our trip. By the way, I would suggest immediate travel since one of our number, and not a religious one, has had an assassin contracted to kill her as of last night."

As Delirious shivered, Visson ordered, "Mount up!" When she hesitated, he pointed to a new horse with a newly tooled saddle. "I believe that is yours, thief."

Lilly began to introduce the group, but was interrupted. "You, milady elf, are Lilly, from Elfburn. Visson, milord elf, is a citizen of the City State. Robert the Bold, and his men, Evand, Ralf, were swords under the brave mercenary captain Krichukin, may his deeds be long remembered in bardic song. Ral, your former master did indeed die in the flames that destroyed his inn. Sombo, the man you charmed in Tenoch did not kill Gor the Old, for he is too wary a warrior.

After this speech, the whole party was left gaping. The cleric laughed and said, "Our highest priests asked for signs from Krist to see whether you were assassins under hire of the followers of..." he spat, "...Ungorak. Let me introduce myself and my students. I am Allaan. Sallah and Chowl, our young trainees, are both promising, pious young men and may have some luck proselytizing. We shall see." With this, all three inclined their heads and smiled.

Visson replied, "May all portents be auspicious on our departure. Which direction leads your righteous path?"

In unison the clerics replied, "Altania!" Sombo blanched, but Allaan was quick to add, "Not necessarily near your hometown, my friend." With a wave, he led the troop into the streets leading to the ferrypoint.

Once again they had an uneventful trip across the waters, but having landed on the far bank,

the group formed up along the Old South Road which passed through eastern Dearthwood. Bows strung, swords loosened, the adventuring band cautiously rode into the forest.

Almost instantly, they were plunged into a musty atmosphere, filled with the scent of ancient deaths and corruption. The path was dimly lit with occasional shafts of golden light striking the moss. Strange gruntings and twitterings drifted to their ears. Everyone shivered as a cold, clammy breeze wafted over their nervous bodies.

Lilly and Visson, deep in their elven hearts, loved forests, but they felt a sense of horror at gloomy Dearthwood. Sombo and Ral, raised in warmer climes and sunlit plains, felt belly-tightening terror at the fall of each leaf.

Happily, even though they spent a fireless night deep inside the forest, horses picketed in the camp, they saw but a few black squirrels and some large flied, but no other living things in the monster-rife forest. They did stumble on the corpses of a caravan, both men and mules, skewered by orcish arrows.

Finally, the fearful group rode out into the light along the Estuary of Rog lagoon. Soon, they found another ferry raft landing. The ferrymen exacted an expensive ten silver piece tribute, and then rowed them across. On the way, the three clerics gave prayers of thanks to Krist for their safe transit through the gloom-ridden forest, while the members of the group prayed silently to their own gods.

Once across, they immediately struck out along the road south. They soon entered the town of Bier, a tributary to the Overlord. The clerics requested that the party stop there for the night while they sermonized at the marketplace. Agreeing, the adventurers rented rooms at the Blazing Sun Inn.

Somb spent his evening reviewing spells with Visson, and learned a few spells of power that seemed just beyond his capability. Lilly spent the time oiling and repairing her arms and armor. The mercenaries went wenching, Delirious went prowling, ransacking a cobbler's but finding no loot, and Ral sat and ate a feast of mutton and fresh vegetables. The clerics made nuisances of themselves in the market, but actually managed four conversions!

The next morning found the group up early, rested and fed. The mercenaries were so chipper that they burst into song as they passed through the market. Soon they had ridden out of the town, and once again they scanned the horizons, wary of attack.

After their non meal, Lilly, riding at point, called back, "Bodies! Prepare for ambush!" Out came weapons and arrows, and the adventurers

rode forward. They found about the road a dozen dead horses and about twice that many corpses. Eight of these, in black chain armor, with shields marked by crossed black lightning over a bleeding eye on a bronze background lay in a row, laid out as if in honor. Four swords and four spears were sunk in the earth by their heads. The other corpses were tangled amongst their horses, in plain clothing, whatever weapons they had laying about shattered.

Checking in all directions showed no danger at hand. Delirious checked the bodies and reported no treasures remaining. She also mentioned the fact that some of the riders had had jewelry and rings, and she pointed out fingers that had been cut off to remove them.

"This slaughter is distressing," said Chowl, turning pale. Allaan led the other two in a prayer for the dead, looking grim, while the remainder of the group cleared the bodies from the road. Robert the Bold tested the swords of the soldiers, but shook his head. "Low quality," he said.

They mounted their steeds again once all was done and rode on until night fall. Picketing their horses, setting guards, and lighting a fire took a short time, and soon the rest of the group fell into a troubled sleep. The guards listened and watched carefully in the darkness. Thus it was no surprise when, near second moonrise, the call came, "Awake, awake, attack!"

XV

The sentry call rousing the adventurers, though not unexpected, still caused confusion. Five shapes in chainmail rose out of the darkness, uniformed as the soldiers had been at the ambush that they had found that day. Soon, the clash of arms rang out in the night. Sombo hurriedly cast a sleep spell, felling four of the attackers, and, at their fall, a rush by the angered warriors eliminated the last member of the raiding force.

Delirious slit four throats in rapid succession (and emptied four purses as well). The clerics laid out the bodies, arranging their weapons, and, as they reached the last body, Chowl raised the soldier's sword. He was stunned to hear a steely, sing-song voice speaking seemingly from thin air.

"At last! A man of the cloth! I am saved!"
"Who speaks?" cried Lilly.

Again the strange voice spoke, "It is I, Magusdoom. I, who slew the evil Krag. I, who slew the foul Drahsht. I, who have been carried for many years by charmed minions of the Mage of the tower but a few miles away. The evil one was safe from me in the hand of his followers, but I have at long last escaped. I beg you, place me in the hands of a

warrior, true!"

"There is none such in our group. Robert is a mighty warrior, though. He will bear you with pride."

"No milady," Robert the Bold spoke up, "To tough this wondrous sword would be my death. Some swords are for evil and so me for good, these I may not touch. Some are for neither, these might be used by me and my boys."

Sallah interrupted, saying, "Magusdoom, O sword of power and tales many, we will bear you to one who will carry you with pride. Until then our mule will bear you with humility. One question, O noble sword, are more patrols out tonight?"

"No, your honor."

"Then I suggest sleep is in order. Good night!"

In the darkness an hour later, Ral slipped to the side of one of the soldiers. Working quickly, he dragged a large horn from the dead man's shoulder, and hid it in his saddling.

The dawn sky brightened not long afterward, and soon the group was riding south again. The hilly terrain near the road soon opened out to plains giving the expedition wide vistas to observe. In the far distance to the east they could see the outline of a tower in amongst the hills. To the far south, the road flowed towards the greenery of a forest of jungle. With a signal from Visson, the band moved on, Ralf scouting a shout's distance ahead, Chowl a similar distance behind.

They rode keeping a ground-eating pace for sometime. Many miles from their campsite, a shout was heard from ahead, and Ralf galloped up to them.

"Barbarian group," he panted. "Leather armor. Horsed. Lancers. Officer in chain."

Vissons reacted quickly. "In a line! Bows, slings out! Sombo, prepare to loose a spell on them!"

"I cannot, you pointy-eared corpse! I used my powers last night!"

"Then I must," the elf replied, and stripping off his armor and weapons he reviewed his spells.

Suddenly over a slight rise rode ten lance-armed Altanian barbarians. Their shields were emblazoned with crossed black lightning over a bleeding eye on a bronze background, the same device as that of the soldiers the party had battled the night before. At a sharp order from a powerfully built man in chain armor, the horsemen whelled into a straight line parallel to that of Lilly's followers. Another shouted command, and with a whoop they charged.

The elven lass immediately ordered, "Loose!" and a flight of arrows sprang from bows, and stones from slings. A few found their marks, but very few. Then with a few words and a gesture, Visson caused

the on-rushing cavalry to fall swiftly asleep. Surprisingly to the band of adventurers, the officer was left awake, and he reined in. They continued their missile fire, although few shots struck anywhere near him, while the man fumbled for something in his saddlebags. He drew the item forth, a censor on a triad of long chains. He lit its incense with a hot coal from a firepot, and began waving the censor.

"Has he lost his sanity?" Lilly asked no one in particular. The group began to run low on arrows and so they ceased firing.

The smoke of the incense drifted just above the censor, and slowly took form. The vapors were unmoved by the breeze and seemed to solidify as the group watched. Suddenly, a whirlwind sprang up, made seemingly of the vapors.

"Oh my lord Krist," cried Allaan, "it is an Air Elemental! Our doom is sealed!"

Grimly the group drew their weapons to try vainly to defend themselves from the breezy horror howling ahead.

"We shall die fighting," roared Robert the Bold, brandishing his sword.

XVI

As the team shivered in terror at the monstrous creature being called up by the warrior, they began to say prayers to their various deities (except for the elves, who had none). Ral cried out as he looked out towards the hurricane force wind roaring on the plain before them, for the beast was not racing through the grasses towards them. Instead... could it be?

With a cheer, the rest of the group confirmed his thought. The raging whirlwind plucked the large officer from his horse as a child plucks fluff from his shirt, and dashed him on the ground mangling him. Instantly, the cloud dissipated, and the group scattered to their duties.

The lady thief laid open the sleeping barbarians' throats (and their purses). The mercenaries, with a glad song, rode off to round up the lancer's horses. The remainder of the men followed the two elves to the side of the broken body of the officer, to investigate the strange censor. After some prayer, Sallah informed them that the item, though not evil in itself, caused evil occurrences when used.

"Then we must not carry this," warned Sombo. "This is a forsaken route. Let us bury this deeply, some distance from the road. Then none will be harmed by it again."

Agreement was reached all around, and the group dug a hole a fathom deep and dropped the censor in it. They buried the magical summoning

device, and to disguise further, they lit a fire on the disturbed earth above the hole.

As soon as the mercenaries returned with the horses, the group continued on their way. They spent the night on a small rise a short distance from the road. A peaceful but jittery sleep passed, as the sentries watched in the moon's light for barbarian war parties.

On the following day, on the edge of a jungle, the group came upon a fort. The scouting mercenaries returned to report it manned, and that they were being followed by several cavalry troopers. Visson prepared the party once more for defence, and waited.

The horsemen rode up, one of them holding a banner with a golden hand holding a silver mace on a red background. Their leader saluted and spoke.

"Good elves and travellers. You are passing from the lands that swear allegiance to the Invincible Overlord, our lord being a guardian of the frontier. If you wish, since these are wild lands, we will escort you to the fort so you may be safe this night. Also, if you have horses to sell..." he gazed at the barbarians' mounts.

"Is your lord a good man?", asked Chowl.

"As good as one may be when one is on constant guard from barbarians."

Visson looked at each member of the party in turn, and replied, "We have had few restful nights since our leavetaking from the City State. We accept your offer with pleasure. We request permission to speak with your lord, if we may."

The cavalry officer bowed and dispatched a messenger, who galloped back towards the fort. Surrounded by crossbow-armed horsemen, the band moved on in the wake of the racing courier.

Sombo rode next to Chowl and asked him quietly, "Are you considering giving Magusdoom to this lord?"

"I may," the cleric replied, "I believe he is the man who will use this magical weapon to the best desires of the gods."

"I suspect we will give this to him whether he is or isn't a good man."

Entering the fort, they were met by a company of spearmen who took the reins of their horses while they dismounted. Again the officer led them, this time into a large stone building in the center of the stockade. The doors were small and could be tightly closed, and arrow slits were visible in many places along the walls.

The entry hall was small, but through a doorway they came upon an audience chamber that was quite large. Its walls were covered with fine tapestries, its tables were set with silver utensils

(Delirious eyed them hungrily). On a mahogany throne, the lord of the fortress sat, bedecked in silks and golden jewelry. "Enter and be seated," he commanded.

The party did so. Visson spoke first. "Milord, we have travelled through the Dearthwood unscathed, and yet once on your plains we found ourselves attacked when we thought ourselves safe, not once, but twice! Less than a day ahead of us, a caravan was slaughtered, even unto the death of their beasts of burden. These raids came from a citadel near the road. Is it not part of your duty to put down banditry? Shall we not lead your forces to the very lair of murderers?"

"How do I know that you are not bandits yourselves, leading my men into ambush?" asked the lord. At this, both elves reacted, sitting bolt upright, their eyes flashing fire.

"You would ask this of the elder race?" growled Lilly. "I should have your head were we not your 'guests'."

Visson also raged, but inwardly. "We have some small proof, milord. A sword of wonderful properties has fallen into our hands from that bandits' keep. If you were to lead a force against this common foe, we would be proud to allow you this weapon as a gift."

"Have this weapon brought to me. I would see this gift before I conclude any pacts with unknown wanderers." Two servants materialized and led the clerics out of the audience chamber.

The lord sat back looking very satisfied. He pulled a table close to his throne, and dipping a feather into ink, he scribbled a note onto some parchment. Beckoning to a messenger, he murmured instructions, and the man was off out the

back door of the chamber. The lord clapped and ale was brought, a stein to each adventurer.

Soon Allaan, Sallah and Chowl returned bearing the sword wrapped in Allaan's ceremonial robe. They halted before the throne and laid the weapon at the lord's feet, opening the wrapping so that all could view the weapon. The lord gazed at it, and rubbed his hands in delight at the view of the fine steel sword, unmarked by bite of enemy weapons. Taking it by the hilt, he shuddered, and a pale aura of light could be seen about his eyes, if observed closely.

With a strange, steely sound, barely audible as if two voices spoke at once, he said, "Of course we'll assault the mage's keep. Tomorrow night. My ten captains and I will lead you and we will win. And... thank you." The lord seated himself in his throne, apparently thinking.

Servants led the group to rooms in another building. Robert the Bold and his comrades went out to sell various weapons they had removed from the bodies of various deceased opponents. The fort's armorer happily exchanged silver for them, talking gaily about working less for a few months. Visson spoke to the cavalry officer about selling the barbarians' horses to the fort's troop. In all, a pretty pile of coin was collected from these sales (the mercenaries portion of which was soon gambled away).

At noon the following day, eleven splendid warriors, the lord and his ten captains, and the rested team of adventurers rode out to the morth, beginning their quest to take the Wizard's tower.

Riding on their way, the group's attitudes varied from the mercenaries stoic indifference to Ral's shaking fear. They would attack at dusk... would the morning dawn over their living bodies?

W+W from pg 58

but, it actually proved useful later, the originator states. Sometimes the dumber you are the better, I guess (you don't know what'll hurt you or something like that). I included the dungeon because I felt that it's good to show how the 'common' things can be used, too. Keep in mind that there are many newcomers to D&D and tD with each issue who frequently need to see how these things can be used without adding alot of new items. Thanks, too, for you contributions. Watch for them in upcoming issues. CRA

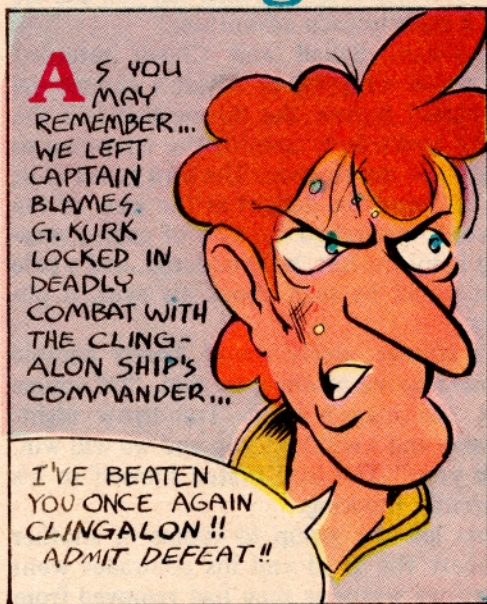
I would like to take a moment to thank Gary Gyax for the kind words he had to say about tD in the latest copy of TD. Over the last year, many articles written by Gary (I hope he doesn't mind me calling him by his first name) have indicated a displeasure with many fanzines. We had received comments from several readers that they could not understand his point of view and why he didn't like tD. In this

issue of The Dragon he took the time to explain his side of the whys and wherefores. You should take the time to read it.

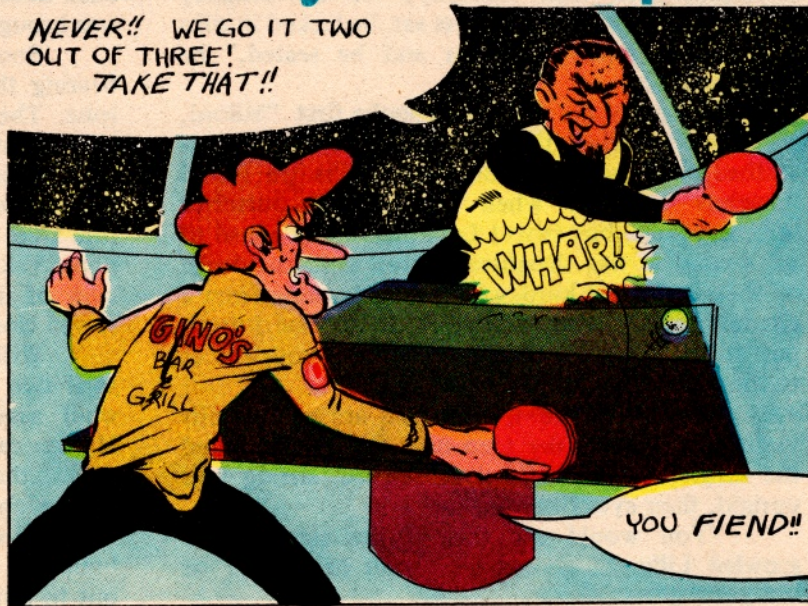
In the meantime, you may have noticed that our cover this month proudly proclaims that we are the No. 1 GM fanzine. It has struck us that this may be deemed, by some, to be a highly competitive thing to do. We do not intend it this way. We are proud that such people as Gary Gyax, Greg Stafford, Rick Loomis, Scott Bizar and others (as seen in this letter column) enjoy our magazine. Every issue our subscription list grows (but, boy, do we need more subscribers!) as does our list of autoships to stores. We are glad that we are doing what appears to be an excellent job of satisfying your wants and needs as GMs. If we are the No. 1 GM fanzine, it is because our readers are the No. 1 GMs in the world and they care enough to tell us what they believe we are doing right and wrong. This lets us keep our service to you as good as it is. Keep those cards and letters coming in, folks!

The Edge of the Galaxy

part 5



NEVER!! WE GO IT TWO OUT OF THREE!
TAKE THAT!!



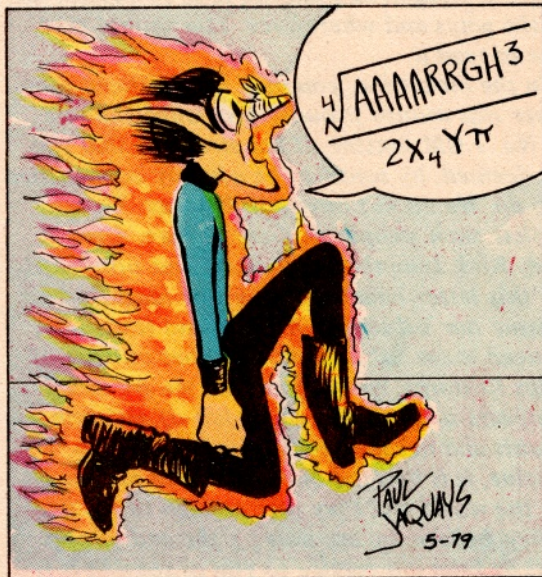
MEANWHILE... BLOTTY IS STILL FILLING OUT THE HIGHLY NECESSARY SOUND EFFECTS CREW OF THE OLD GOREY...



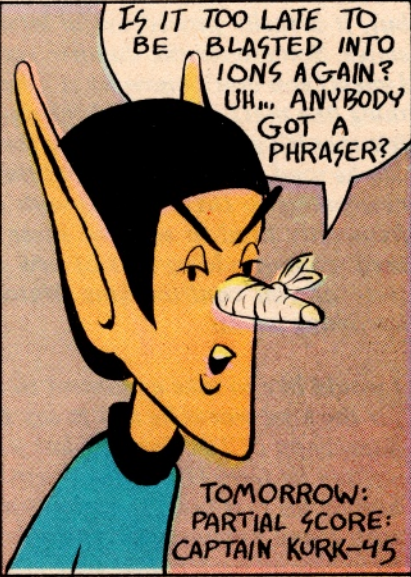
...AND ENSIGN DOXEY, HAVING GIVEN BIRTH AFTER 17 MONTHS, SEARCHES FOR THE FATHER...

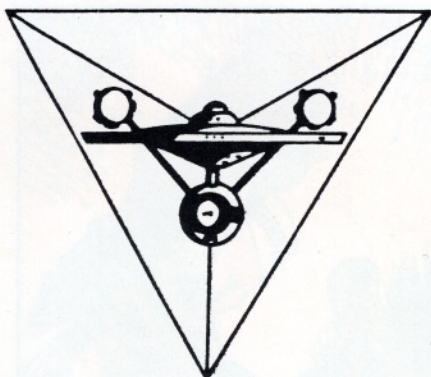


AT LAST, THE ENGINEERING SECTION HAS FREED MR. SPARKS, RELEASING HIM, HOWEVER IN THE SOCIAL-ANTI SOCIAL ENGINES...



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