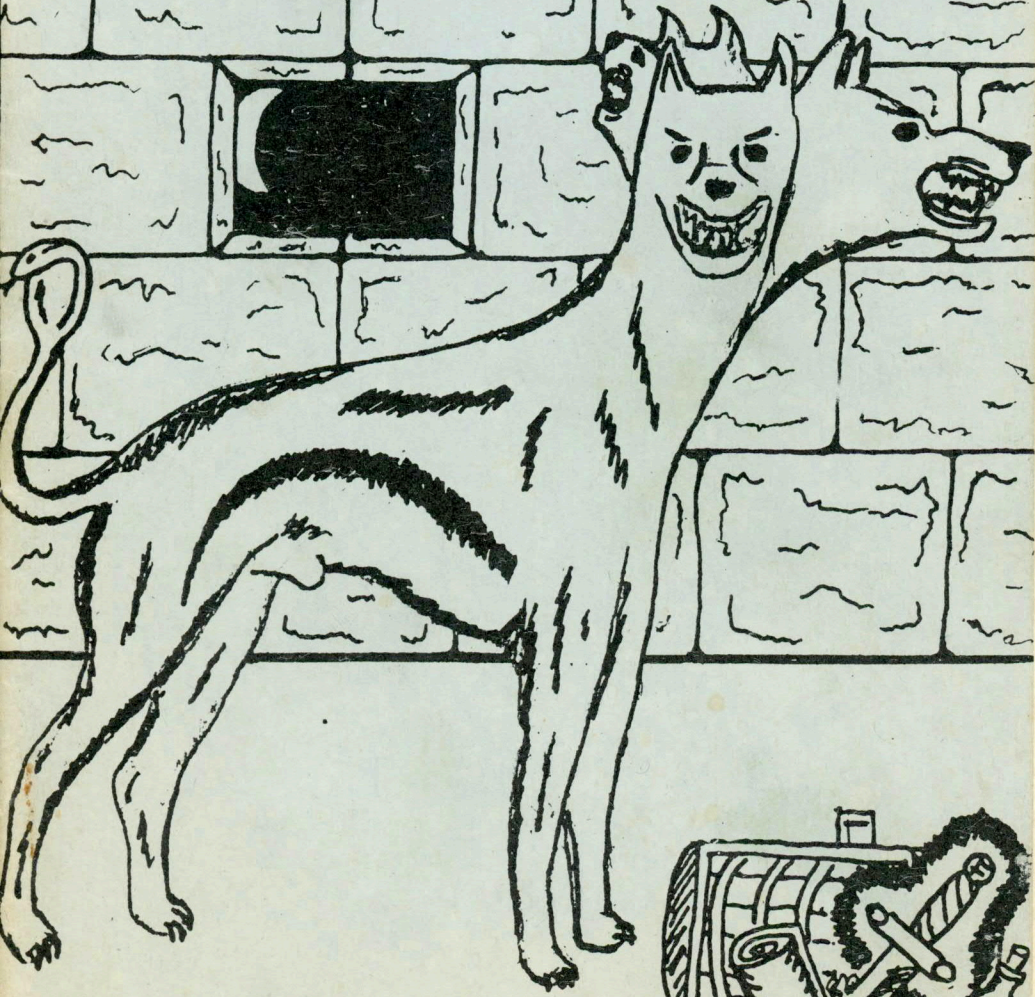


\$1.25 # 1

THE WECROMANCER

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VOL. 1 NO. 1



EDITORIAL

Finally it's here, the first issue of THE NECROMANCER. I hope you will notice the high level of quality of our writers. Ted Shelton is the editor of the Phantasy Newsletter, and Mason Jones has contributed to well-known magazines such as Abyss, and Alarums & Excursions.

Enjoy!- Beckett Rosset
Editor

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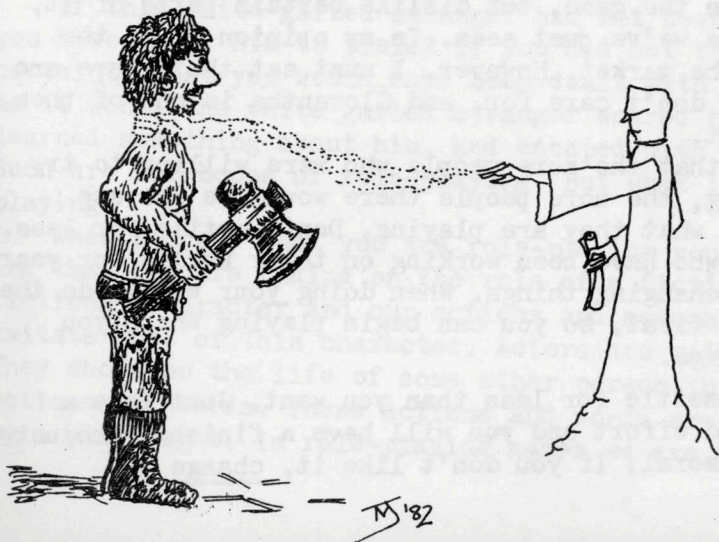
GAME MIXING by Mason Jones

One of the many things that some people hold against Runequest (RQ) is that it is based on a world. RQ is the only FRP game that actually comes with a fully (or mostly fully) developed world. The people, religions, and appearance of the world are all included with the game itself. No other game on the market today does this. For some people, this could be very nice, while others demand the right to design their own world.

That's fine. You can go ahead and design your own world. In some ways you're right about RQ. The basic structure of RQ does create some restrictions. The fact that the game is practically based on a certain culture does have some disadvantages. The cult society carries with it, to some extent, a definite culture that some people might not like. But no game can meet everyone's desires.

The point of this is that nobody has to take what is given to them. The basic requirement for playing RPG's is imagination and inventiveness. Use them. RQ's rules are held by many to be the best around (this causes some debate), particularly combat rules. That's okay, use what you want in a game and throw out the rest. Nobody forces you to do anything you don't want to. This is a free country.

It is this fact that allows everyone to have what they want. Unlike normal board games, like Monopoly, RPG's allow a good deal of freedom and choice -- you are not stuck with what you have in front of you. You can change it. Nobody changes Monopoly if they don't like it, but RPG's suffer no such problem.



Say you have played AD&D for a good while. You have gotten sort of tired of the strangely abstract combat system and you want something better. You look at other games, and RQ's particularly impresses you.

However, their magic system, you think, is not really what you're after. So you forget the game and go back to AD&D and it's abstract combat system.

Why? Because you are accustomed to playing with what you can get. Stop it -- that's not right. Why restrict yourself to just one games system when you can use 2 or 3 and enjoy the game more? Now let's backtrack a little.

You like AD&D's magic system (or at least prefer it to RQ's) and RQ's combat. Fine. Why not combine the two? Admittedly, this will take a lot of work and time. But if you want something, you will have to work for it. So let's think about some of the things this will entail.

You will have to either change the combat system to suit the magic system or vice-versa. Decide which you like best, and go to it. In this case, combat would seem to hold the top rung, because changing the damage rules to suit AD&D will ruin what you were looking for in the way of combat.

Thus, you would tailor the magic (mainly just the spells) to do appropriate damage, possibly taking advantage of some of the things you like, such as critical hit charts and fumble charts. The other things, such as money, weapons, culture, etc., would go under the heading of world making. This is basically something which is up to GM, and not something which any rules specifically state for you. Except what this article began about, RQ's, Glorantha.

If you like the game, but dislike certain parts of it, change them, as we've just seen. In my opinion RQ is the best game on the market. However, I must say that there are pieces which I don't care for, and Glorantha is one of them. So I changed it.

I suspect that the more people who were willing to try the game mixing, the more people there would be who are satisfied with what they are playing. Don't settle for less. I know people who have been working on their worlds for years and are still changing things. When doing your world, do the major portions first, so you can begin playing while you mend minor things.

But never settle for less than you want. Just take a little time and effort and you will have a finished product you like. The moral: If you don't like it, change it.

WHAT IS ROLE - PLAYING ?

by Ted Shelton

Imagine this. You are walking down the road toward the market place. You aren't in any hurry so when you hear the sounds of a fight you decide to drift over to the dueling grounds to see what's going on. You arrive just in time to watch a tall white garbed stranger knock your village's captain of the guard to the ground, where he holds a sword to the captain's neck.

"Yield, or thou shalt die a most painful death, Sir Knight."

"I would first yield to my great-aunt, Sir Knight, for you do not dare kill me here."

"What riddles dost thou spout, oh golden tongue? I am quite sure of my destiny and I hold your upon the tip of my sword."

The captain replies, pointing at you, "Go ahead, ask that peasant who I am."

"You peasant, do you know this dog?"

After a moments hesitation you nod and answer, Aye, he is the captain of the guards."

"Aargh." the stranger replies. "Is there no justice?" Then looking at the captain, "Hide here dog, but if you dare step outside this city, I shall have your head."

If this white garbed stranger had not been you, would you have asked him to yield? If you did not there is a certainty that you would have been dealt with severely. As it went, the white garbed stranger scared his enemy, learned something about him, and escaped with his life. Such are the boons of role-playing. But what is role-playing?

When you say that you are role-playing you are saying that you are taking on the role of a fictional or non-fictional character and our actions and speech is meant to imitate that of this character. Actors are role-players. They show you the life of some other person through their actions and words. These actions and words are pre-written by a playwright. In role-playing games we are also actors.

We act out the parts of characters from our own imagination. Their actions and words are improvisational. When we are playing our characters we must be just as convincing in our roles as an actor is on the stage. Our roles are much harder to play though, as we have no costumes or props and our words are said on the spur of the moment. Without costumes or props our job is even harder so we must find things to substitute for what we lack.

Most important to a well-rounded character is a list of guidelines or a personal history to act as a precedent for future actions. A list of guidelines might include any or all of the following: Ego, special abilities, likes/dislikes, special physical characteristics, phobias, personality, usual course of action in an emergency, etc. A full history is harder to prepare but is usually more useful in the long run. Having a reason why you kill bandits on sight is useful when you have been brought in front of a judge and asked why you lynched the 17 innocent people who were rumored to be bandits. If you told the judge that it was because you rolled "kill bandits on sight" as a dislike, he would probably lock you up (here come the guys with the nice white coat for you).

It is usually nice to have a drawing of your character so that people can get a feel for how the character looks (is he a slob barbarian that is likely to slobber on your wall to wall carpeting or the perfect target for a pick-pocket?). Failing this, a good description is useful. A miniature that is used specifically for that one character is good as people will be able to relate to that character's personality and recognize who it is when the piece comes into play. This can get expensive if you have very many characters though.

Key sayings and personality traits are important. I have a bard that no one remembers the proper name of but they always remember his favorite pastime -- drinking himself under the table. He even has a good reason for this disgusting habit. It all happens to be because of a certain princess (now queen) that he is madly in love with (and who consequently is madly in love with him) but they can't be together because of some quack religious dogma that states that she may only marry a high priest of her religion. You also have to be born into the religion to become a high priest. Such is life.

When playing a character it is important to always remember the following three rules:

1) Everything you say as a player is what your character says (unless you state otherwise or it is obvious as in "pass the soda").

2) Follow your character outline. If your character hates bandits he isn't going to let one hold his belongings.

3) Above all, when you are playing you are your character. Unless you are suicidal and masochistic you won't attack anything and everything that moves. In many instances it is wiser to talk it out rather than fight it out.



The Treasure Chest

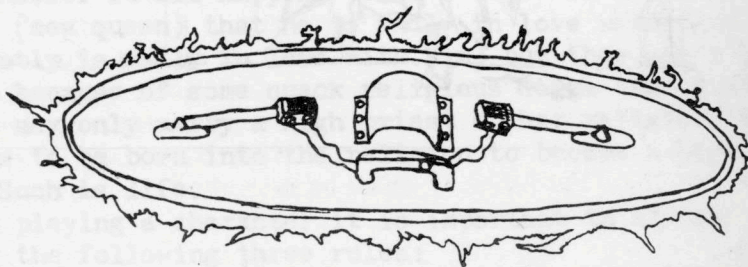
This column will hopefully appear in every issue of The Necromancer. We hope to give you original, well written magic items. Submissions are welcome.

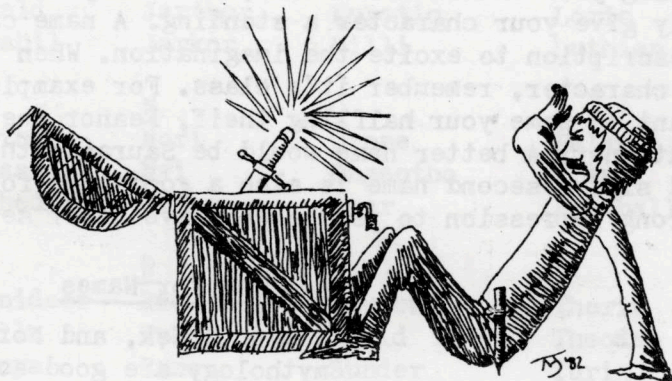
Ring of Barirhar, by Beckett Rosset

This gold gem encrusted ring was forged centuries ago by high elven smiths who gave away their treasures in droves. This ring was given to a poor beggar called Barirhar. Barirhar used the ring to destroy a great evil that was threatening his homeland. The following are the rings powers; Immediately changes characters alignment to Lawful good; can detect invisible and evil characters within a 10 ft. radius of it. A large gem in the center of the ring will glow a bright red if there are elves within a 15 ft. radius. If an evil being puts the ring on, he will immediately receive 1-20 hp's of damage. If this does not kill the being, it will self-destruct inflicting 1-100 hp's of damage to all evil beings within a 100 ft. radius of it.

Athealeas, by Lucas Cooper

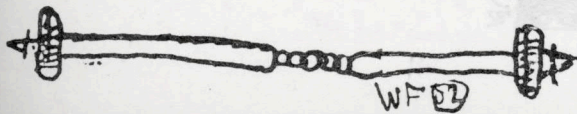
When this plant is dried and crushed, a fragrant smell will emit from it, healing all fatigue and 1-4 hit points to all beings within a 5 ft. radius of it. If anybody eats it, he will sleep for 1-6 turns and awaken with 1-10 hp's healed.





NAMES by Beckett Rosset

When you give your character a name, you probably don't think it's that important, when it really is. The name should portray the character's personality or at least add some depth to the character in question. The name should fit the character or act as a method of deceiving people. The name should have impact and style.



For instance, you don't want to name your character Sam, Mogo, or Jack, a better name would be Aragorn or Beowulf or some other mythical name.

Why is it important to the game, you may ask? Well, I'll tell you. A good name makes a stronger impression on other people even if the character has a low charisma or weak physical strength.

Personally, I feel that mythical names belong in the game. They add creativity, depth, and style.

Naming Your Characters

When giving your characters a name, be choosy. It should really give your character a standing. A name can also be a description to excite the imagination. When naming your character, remember it's class. For example, you don't want to name your halfling thief, Feanor the fearless flattener. A better name would be Sauraman the stealthy and sly. A second name is also a good idea for giving a strong impression to people who have never seen you before.

Sources for Names

Roman, Greek, and Norse mythology are good sources for names, not to mention your imagination.

Here are some books to derive names from:

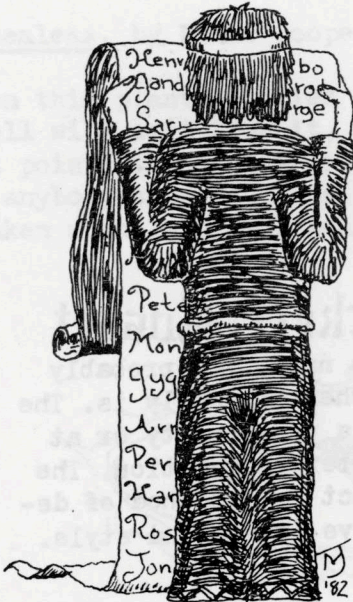
Beowulf, translated by William E. Leonard, The Heritage Press

Tolkien: A Look Behind the LOTR, by Lin Carter, Ballantine Books

The Epic of Gilgamesh, translated, introduction, and notes by Henry Bellows, The Penguin Classics

The LOTR, by J.R.R. Tolkien, Ballantine Books

The Hobbit, by J.R.R. Tolkien, Ballantine Books



The following is a sample list of names:

<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Allanon	Beowulf	Circlan	Dallben
Anorion	Bifur	Cirion	Dayel
Aragorn	Bomber	Celebom	Durin
<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
Elendil	Faramir	Glorinfindel	Healfelane
Elrond	Feanor	Gothmog	Hamo
Eomer	Finrod	Guthlaf	Hurin
<u>I</u>	<u>J</u>	<u>K</u>	<u>L</u>
Isildur	Jasmine	Kirovlov	Legolas
Ingeld	Jarthor	Kurstin	Loric
Imrahil	Jarkor	Killi	Luthien
<u>M</u>	<u>N</u>	<u>O</u>	<u>P</u>
Morin	Nori	Orome	Palantir
Minastir	Nyi	Ongentho	Priam
Maehedros	Natar	Onar	Prothall
<u>Q</u>	<u>R</u>	<u>S</u>	<u>T</u>
Quinideer	Ridagast	Sauron	Thorin
Quella	Ruhs	Shild	Theoden
Quenya	Rune	Sunder	Turin
<u>U</u>	<u>V</u>	<u>W</u>	<u>X</u>
Unferth	Valandil	Wiglaf	Xylocine
Ulmo	Variol	Wextan	Xantholar
Urichol	Valacar	Wulf	Xanthos
<u>Y</u>	<u>Z</u>		
Yavanna	Zorn		
Yrs	Zereth		
Yanta	Zirra		

Remember: The name of your character may well decide it's success.

Computer Gaming-Review

WIZARDRY

Reviewed by Johnathan Stahl
for the Apple II Computer
with 48 K One Disk Drive

Wizardry has got to be the best computer simulation of the popular role playing game Dungeons and Dragons there is. Wizardry allows you to create characters like Fighters, Mages, Priests, Bishops, etc., with their special character generator. Then off to Boltac's trading Post to buy your group of up to six characters, weapons, potions, helmets, armor, and other equipment. Then to Gilimash to inspect, equip, and find out which spells your characters have. Then enter the maze, with every monster the Monster Manuel has plus more. There are ten levels of magical weapons, elevators, chutes, stairs, gold and glory. Then back to the Adventures' Inn to rest, heal up, and see if you have gained any levels and learned new spells. Wizardry has spells that tell you where you are, teleport, lower a.c., etc., etc. It also has more items than you have ever seen or heard of.

WIZARDRY is available from Halfmoon Enterprises for \$49.95.

To order or for further information, please write to: Halfmoon Enterprises
294 West 11th Street
New York, New York 10014

Review - The Treasure Vaults of Lindoran

by Geoffrey O. Dale

Judges Guild

\$14.95

Reviewed by Beckett Rosset

This is a 34 page $8\frac{1}{2} \times 11$ dungeon adventure with a cardstock cover and large print. The art is fair. You must seek out the ancient treasure of the destroyed high elven city of Lindoran. The high elven city had been attacked by Drow (dark elves) and destroyed. But before the high elven king went to fight the Drow, he hid Lindorans most powerful weapons and artifacts. The whole dungeon is honeycombed with traps and special undead monsters. The book does not mention what level characters should undertake this adventure. I suggest at least 5 10th level characters to try. It's amazing how many monsters have negative armor classes. You'll also need some luck or some money to get by an ancient red dragon. The main problem with the dungeon is it's lack of detail. There are spaces provided for you to fill in the details however. For \$4.00 it's worth it. All in all, I highly recommend this dungeon for those who are willing to add information to the dungeon.





ART CREDITS

Willie Freidewald: Cover, 8,9; Mason Jones: 3,9,10;
Abe Vargus: 7,14; Christopher Keys: 13.

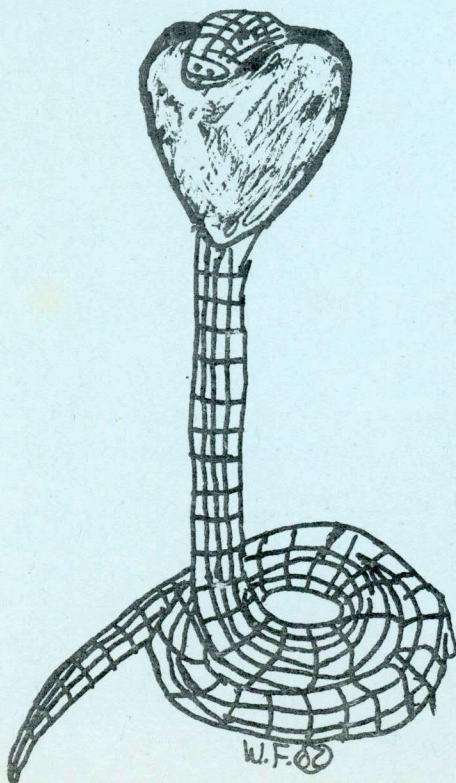
Writers & Artists Guidelines

Writers

The Necromancer accepts articles on FRP, SFRP, fiction, new monsters, magic items, etc. for publication from unsolicited authors. Payment is \$1.50 to \$2.00 per 8½x11 page submitted. All submissions must be typed and double spaced. All submissions must be accompanied by a S.A.S.E.

Artists

All artwork must be black and white. Payment is \$1.00 to \$3.00 per piece of art depending on size and quality. Cover art payment ranges from \$3.00 to \$8.00.



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