SPECIAL FEATURES

THE VAGARIES OF VAMPIRES BY E. P. FLEMYNG
HIT LOCATION BY JOHN STAHL
FILKSONG BY MIKE DAWSON
AND MORE!

EDITORIAL

Recently I went to the ABA (American Booksellers Association) convention in Anaheim, California. At the Convention there were several gaming companies. Among them, of course, was TSR Hobbies, Inc. TSR had the largest booth at the entire convention. The booth was filled with new games, magazines, modules, and monster cards. All were of that quality which you have come to expect from TSR. That, however, is something I won't go into now.

Then something else caught my eye. A big, fat man standing next to a beautiful dungeon floorplan. Around the floorplan were several children who couldn't have been older than eight. They were playing basic D&D for the first time, Munchkin-style. The big fat man I soon discovered was the DM. He would take children no older than eight or nine and adults who had never heard of D&D and let them play a 5-minute game.

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THE NECROMANCER STAFF

Beckett Rosset, editor and publisher
Abe Vargas, art editor
Willie Friedewald, art editor
Elan Ohayon, art editor
Mason Jones, contributing editor
John Stahl, assistant editor
Irene Schneider, contributing editor

the
Vagaries of Vampires

We of the FRP cliques, both because of our shared interests in fantasy and because of our childhood nightmares, know well the terror and power of the so-called Prince of the Undead, the Vampire. Whether it be Bram Stoker's Dracula, Slavic folk tales, Hollywood's many renditions of an old theme, or a new insight into the subject (e.g., Fred Saberhagen's The Dracula Tapes), tales of Vampires have scared us, thrilled us, provoked our fantasies in some manner, however they have been expressed.

As might be expected, the Vampire did not long escape the all-swallowing maw of FRP. From the early vague descriptions in D&D to the cult descriptions in Runequest, we have seen countless attempts to reduce this misunderstood creature to a set of statistics and numbers which can be incorporated into our number-bound systems. Along the way, the Vampire has lost its personality, its reason for being, and most of its powers. The Vampire has become yet another monster to 'slash, trash and cash' on the way to assuming Priesthood, Archmagi, Kingship, whatever.

Let us cease this ridiculous activity and examine the Vampire and the manner of creature it is. We shall examine it in a different light than is generally used, and none of my hypotheses are necessarily absolute. The Vampire is a being that exists, definitely in fantasy and our imaginations, and quite possibly among us. The myths and legends are old: older than Hollywood and fantasy books, older than English, older even than Christianity which has indeed colored many of the old legends to fit the religion. Perhaps folk stories of the Slavic people hold the first tales, although, I suspect, as with the Werewolf, most cultures have similar legends.

The Vampire is a creature of darkness; however,
we must first realize that that which is dark is not
inherently evil. Evil is a very hard term to
define, and is a relative definition at that.
Darkness, as in the absence of light or life, is not
evil. Our sun-oriented Western culture has feared
the darkness, and our organized religions have
defined this thing we fear as evil. Because we fear
something does not make it evil! Darkness is an
aspect of Light, as Light is an aspect of Darkness.
One does not exist without the other, and they are
spaced on the continuum of existence. Seldom is
there any light that does not have darkness (at least
in the form of shadow), nor does darkness not usually
have some form of light.

Darkness and Light (as are Fire, Water, Earth
and Air) may be thought of as elements: small
integral pieces of existence. Building blocks if
you wish--some things that are the basis for other
things. Elements exist on our material plane, and
may be summoned from their own elemental planes.
They may also 'leak' in to our plane(s) in some manner
or form. Now, when a person dies, the spirit passes
through, or perhaps brushes, the elemental plane of
Darkness as it leaves the body on the way to rebirth.
If, instead of just 'passing through,' the spirit
encounters some part of this element (perhaps some
part that is 'leaking' in), it is possible that the
spirit's journey might be halted. Imagine some of
this elemental darkness joining with the spirit,
melding as it were, to form something different
from either, yet similar. It would not be able to
continue on the path of rebirth, nor would it be
able to rejoin Darkness. It would be trapped in
between somewhere. When this merging returns to
the dead body and animates it, we have a Vampire.

Now, we have a being or creature that exists
physically on this plane; however, psychically,
it is a blending of darkness and the original psyche
of the person. Psychically, magickally, it exists
therefore on two planes, ours and that of Darkness.
How would such a creature live? We know that one
cannot truly destroy an element; the ability to

destroy an element would infer an ability to destroy
existence, since elements are the bases of existence.
An element may be 'banished' to its plane, it may be
altered or changed, it may not be destroyed. There-
fore, the elemental part of the Vampire, the Darkness,
does not need sustenance as we know it and cannot be
'destroyed.' One part of an element is the whole,
and where part exists the whole does so in kind.
The part of the Vam-
pire that is darkness
draws upon Darkness
for power and strength.
Thus, the Vampire is
active and strong at
night, especially
when the moon is new.

    However, the
physical part of the
Vampire, although
changed, cannot exist
solely upon the power
of Darkness. It does
exist mainly through
this power, but it
needs energy more
attuned to its original
Earthly psyche. This
energy will provide for
those parts of itself
which Darkness cannot
fully sustain. The
most efficient source of
this psychic energy is
blood, since the blood
of all animals,
including humans, is
very psychically potent.
A drop of goat, bovine
or human blood is
incredibly potent and
has long served in
Earthly ceremonies.
    The Vampire can
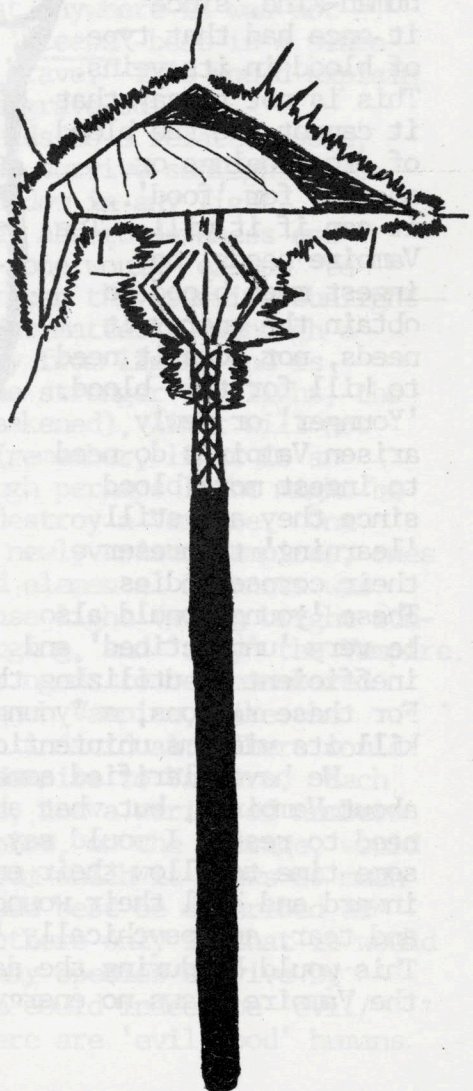
ingest this
blood without
needing a
func-
tion-
ing
digestive
system.
It can
perhaps better
use the blood of
human-kind, since
it once had that type
of blood in its veins.
This is not to say that
it cannot use the blood
of other beings or
species for 'food'...
it can if it will. The
Vampire needs not
ingest much blood to
obtain the energy it
needs, nor does it need
to kill for this blood.
'Younger' or newly
arisen Vampires do need
to ingest more blood
since they are still
'learning' to preserve
their corpse-bodies.
These 'young' would also
be very 'unpracticed' and
inefficient at utilizing the psychic energy in blood.
For these reasons, a 'younger' Vampire might often
kill its victims unintentionally.

   We have clarified some of the ideas common
about Vampires, but what about sleep? Do Vampires
need to rest? I would say so, for they would need
some time to allow their energies to turn entirely
inward and heal their wounds, repair daily wear
and tear, and psychically 'recharge' themselves.
This would be during the daylight hours since
the Vampire draws no energy from light--it would
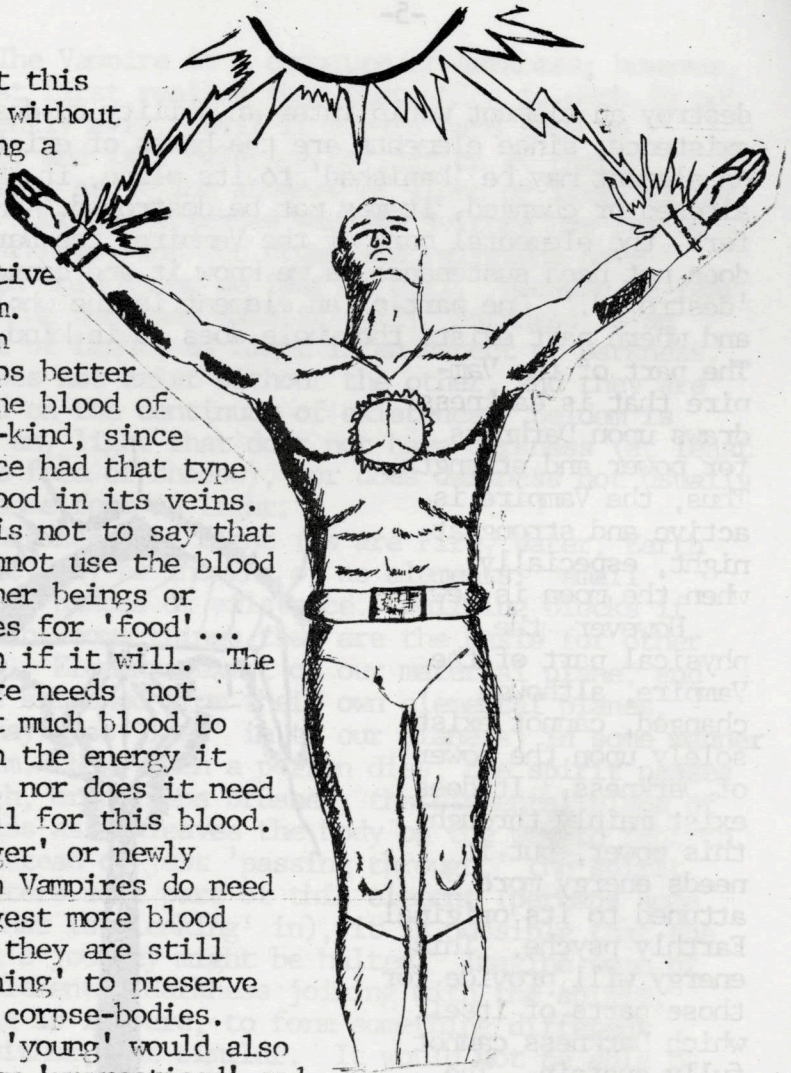
only waste precious strength moving about in the light.
What better time to rest? It is uncertain whether
the Vampire needs soil from its grave to rest on,
just as there is uncertainty about the kind(s) of
energy in graves and graveyards. This varies from
culture to culture. In some cultures, they believe
that the site of a body's final resting spot shall
always retain some energy from the passing of the
spirit. In others, this is not so. Perhaps it is
the degree of rest that one should talk about;
perhaps a Vampire could rest anywhere it was not
banned from by magick, but 'sleeps' best in a place
that has the energy of its grave. This would explain
the legend of the Vampire's grave soil.

    The idea of resting leads to a related topic,
that of whether Vampires can survive sunlight. To
begin with, they cast no shadow in any light.
Being part of Darkness, they absorb darkness and
gather shadows about them--none would 'escape' to
form physical shadows. But can they survive sunlight--
or any form of light for that matter? Although a
Vampire does not draw energy from light, and is
somewhat weakened by it (the stronger the light, the
more the Vampire will be weakened), light will not
slay it. Not light alone (remember, light is an
aspect of darkness), although perhaps light might be
one tool one could use to destroy a Vampire. One
exception to this might be newly arisen Vampires, ones
whose merging of spirit and elemental Darkness was
not yet final. Here, intense light (as in bright sun-
light) could sunder the merging, and 'slay' the Vampire.

    Perhaps something that needs to be remembered
above all of this is that each Vampire, like the
person it used to be, is an individual. There would
be minor differences from Vampire to Vampire. Each
would be an unique creature, not a series of numbers
with no feelings. The Vampire, on the average, would
not be evil; the element from which it draws so much
energy is not evil. It could best be described as
neutral. It would 'harm' others only in that it would
need to survive, just as many species survive by
hunting and killing. There could indeed be 'evil/
good' vampires, just as there are 'evil/good' humans.

A strange and scary creature is the Vampire, and we will talk more about it in Part 2. We must remember that all things follow the rules of nature. To understand, we must simply learn those rules.

HIT LOCATION

by John Stahl
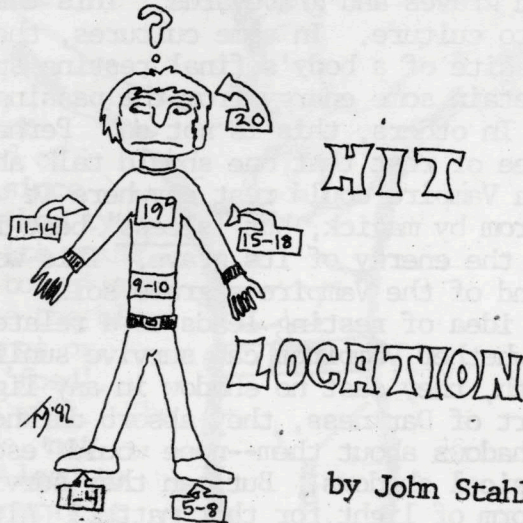
I feel that you shouldn't only locate where a weapon hits you when you get critically hit. You should know how many hit points each part of your characters body has and how much damage each part can take before being severed or disabled.

Here are some charts that should show how many hit points are divided throughout the body and how long it should take for a person to bleed to death. The bleeding chart also shows how many hit points should be delivered for each kind of blow.

SEVERING OR DISABLEMENT CHART

% of HP	Part of Body
14%	head
4%	neck
34%	solar plex/ribs/torso
8%	left arm
8%	right arm
4%	left hand
4%	right hand
3%	left leg
8%	right leg
4%	left foot
4%	right foot
100%	total HP
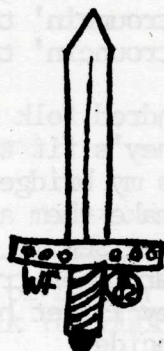
BLEEDING CHARTS

% of HP lost	Type of Blow	Rounds til death
5%	glancing	31-50
10%	mild	21-30
15%	light	15-20
25%	moderate	10-14
45%	severe	7-9
60%	critical	4-6
75%	near fatal	1-3

It's more realistic to know if your character still has his/her left arm or not instead of taking X amount of HP's in damage.

FILKSONG
by Mike Dawson

THE TROUNCIN' TROLL

1.
Don't know much about dancin'
That's why I dance along,
One of my heads is smarter than the other
'N both my fangs too long.

But I'll slash on with 'em,
I got no bashing rhythm,
But I go trouncing every night,
Hoping one I'll get a knight.
I'm a trouncin' troll
I'm a trouncin' troll
2.
The kindred folk all dressed up
Like they's fit to kill.
I cross my bridge 'n' see 'em there
Gonna make them all feel ill.
When they see me comin'
The smart ones try to hide
But they'll get hit when I commit
PC genocide
I'm a trouncin' troll
I'm a trouncin' troll
3. (three repeats)
I beat them down
Cause I'm so strong
4.
I'm not totally strong
But I'm a trouncin' troll
I'm trouncin' troll
I'm a trouncin' troll
5.
GOTCHA, GOTCHA, GOTCHA
I got it all together now,
with my very own trouncin' clothes, hey!
My shirts half open, t' show ya my chainmail
And the knife for up your nose.
I'm really nasty,
That's what you'd probably say,
So cast your puny spells,
Swing your little sword,
I'll still trounce your life away!
I'm a trouncin' troll
I'm a trouncin troll
6. CHORUS
Troll-UH!!

7.
Hey shorty...can I smash your face?
Looking for some EP?...here he is...
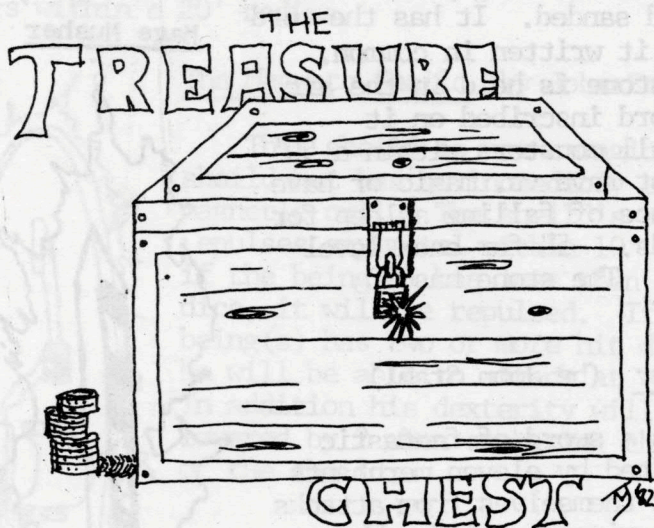way a segment...I've got it...
You're a hobbit!
HAH?
You're a fairy...love your shortsword
You must be a F/MU...
your initiative or mine?

This filksong goes to the beat of Dancin'
fool by Frank Zappa from the Sheik Yerbouti
album. --Mike Dawson

THE TREASURE CHEST

This issue we have quite a long section on magic
items. Submissions in this area are welcome. John
and I can't do everything! --Ed.

The Bell of Pavlov (by Beckett Rosset)

This is a small silver bell. When the bell is
rung, all beings in a 45' radius of the ringer will
drool helplessly. The being(s) will be unable to
stop drooling for 5 combat rounds. Also, a save vs.

The Bell of Pavlov (Cont.)

magic must be made or the being(s) will suddenly get
very hungry and will want to have a bite to eat. The
being(s) will then proceed to eat whatever is nearby.
This lasts 5 combat rounds. The being(s) will stop
whatever they were doing and eat. If there is
nothing to eat, the being(s) will go into a trance
and keep on saying "food" until the 5 combat round
time period ends and they snap out of the trance.
The trick to the bell is that when the person(s)
start drooling, they can't talk. This obviously
makes all verbal spells impossible. Quite a nasty
trick!

Dreamers Stone   (by John Stahl)

This is an amazing piece of rock that is nicely
shaped and sanded. It has the word
Sneore on it written in common.
When the stone is held in the air
and the word inscribed on it
uttered, all monsters within a 50'
radius must save vs. magic or have
a 25% chance of falling asleep for
5-10 rounds. -5% for each level
above 8th. The stone has 30
charges.

Mage Musher

Mage Musher   (by John Stahl)

This is a sword of fantastic
power created by eleven merchants
to protect themselves from attacks
by an evil wizards guild. When
wielded by an eleven character,
he/she becomes 25% magic resistant.
The sword is +3 against all magic
using beings and +1 against normal
persons.

Rod of Change (by John Stahl)

This rod was forged by the god Lodi in his
never-ending deceitful tricks. The staff was
given to an evil mortal named Rothsloin. He
used the staff to make himself king of Rothsloinia.
The staff has a 5% chance of summoning its maker
(Loki) once per day. If the god of fire is
summoned, and the summoner is of a good alignment,
he will have his servants attack. His servants are
5-10 demons (type III). If the servants are defeated,
he will summon mystic flame causing 10-100 hp's of
damage to his summoner. The rods of power is a
limited wish but it will work only once per day.
And if it is attempted twice per day, the rod
will explode causing 10-100 hp's of damage to all
beings within a 20' radius.

The Magneto Sheild (by John Stahl)

This sheild is not a magical
sheild but has an incredibly strong
magnetic pull. The sheild's energy
repulses any metal within 10' and
if the being(s) has less than 2 hit
dice, it will be repulsed. If the
being(s) has two or more hit dice
he will be able to attack at -2.
In addition his dexterity will be
lowered by 2 when combating the user
of the sheild.
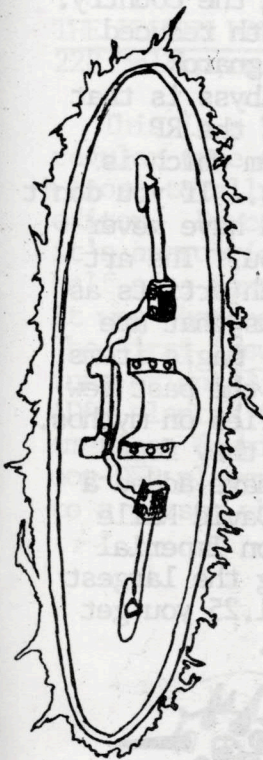
Raving   Reviews

THE JABBERWOCK (reviewed by Beckett Rosset)
P.O. Box 139, Towaco, NJ 07082

This is yet another new American
fanzine. The first issue was 20 8½ x
11 pages with regular type. I don't
know the price of the magazine because

it doesn't say it anywhere on the magazine. However future issues (2 and up) should cost between $1.50 and $2.00. The articles in the first issue were all of a high level of quality. There was fiction, an AD&D adventure, new monsters, spells, magic items, reviews, plus much, much more. The only real problems that I found with this magazine were in some areas a lack of originality in article titles and a lack of art. This also is a D&D magazine. However, there is a column about wargaming. Something I have never seen in a fanzine. This is the best American fanzine I have seen so far. Buy it!

ABYSS (reviewed by Beckett Rosset)
1402 21st St., NW, Washington, DC   20036

This is probably the top fanzine in the country. Abyss is an 8½ x 5½ 20-page fanzine with reduced type for 1.25 which is published by Ragnarok Enterprises. The major problem with Abyss is that it usually only covers a small area of the RP scene. D&D and the Ysgarth Rule System which is also published by Ragnarok Enterprises. If you don't know about the Ysgarth Rule System and have never used it, this fanzine might confuse you. The art ranges from fair to excellent with such artists as Valerie Olson and Mike Cranford. Items that are commonly found in Abyss are: Reviews, magic items, monsters, fiction, and more. Also in the past few issues Abyss has been putting in a series on mythos. They are making corrections to errors they found in Deites & Demi Gods cyclopedia and have added a new mythos of their own. Last issue David Nalle (the editor) wrote a very nice piece on Imperial Roman gods. Abyss is definitely among the largest and best fanzines in the world. For $1.25 you get a large variety of useful information.
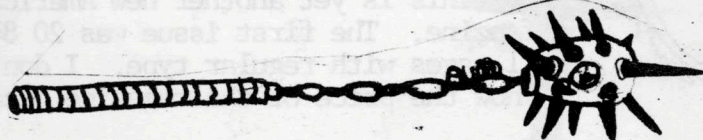
NECRONOMICON (reviewed by Beckett Rosset)
1902 Greenhill Road, Landsdowne, PA 19050

This is a 24-page 8½ x 5½ fanzine with reduced
type that sells for $1.25. The editor, Anthony
Kapolka, is presently working on the third issue.
I have on hand the first issue. It contained
some very interesting things. There was a six-
page article on the Psycho class by Ralph R.
Merrit, an article on demons by the editor, new
monsters, magic items, spells, and more. It is
a pretty good fanzine and I highly recommend it to
a person who is looking for a good AD&D oriented
fanzine. One of the major problems with the first
issue was the sloppiness. The editorial, for
example, was handwritten, as were several other
things. In addition, the art and the print were
occasionally hard to see. Besides that, this is
a solid fanzine and I again recommend it.

THE ELVEN WARRIOR (reviewed by Beckett Rosset)
228 Melbourne Blvd., Elkton, MD 21921

This is a 16-20 page 8½ x 5½ fanzine with
regular type that costs $1.00. The first issue was
almost totally written by Bruce D. Banner, the
editor. Bruce is a good writer, but I don't think
it's appropriate for one person to write more than
half of a fanzine's articles. The fanzine looks like
it was photocopied and it is hard to read the print.
The first issue contained fiction, a map out of an
inn, oriental weapons, and more. This also is an
AD&D slanted fanzine. As are the majority of
American fanzines this would be of no help to the
non-D&D player. I do however recommend this fanzine
to a person who wants a fanzine based on AD&D.
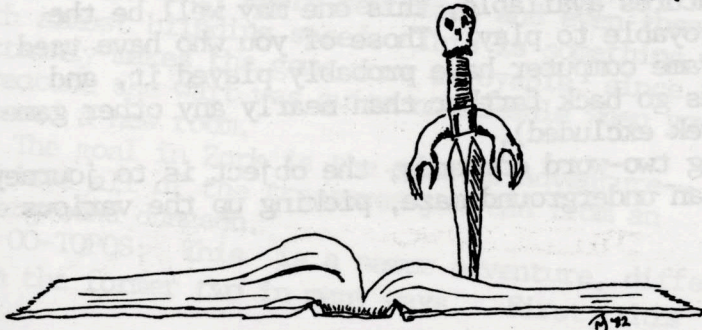
Computer Gaming

Reviews: Computer Adventures

mason jones
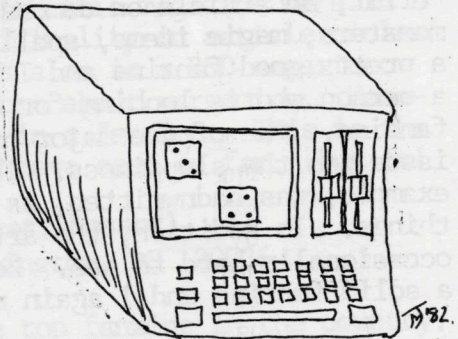
COMPUTER ADVENTURES by Mason Jones

There are a great number of adventure games out for computers right now. In this article I plan to give you short reviews and descriptions of some of the major ones. Some of those reviewed are available exclusively for the Apple computer, but many have twins offered for the other major personal computers.

ADVENTURE: This is the original adventure game, developed on a mainframe by Crowther and Woods. Although developed on a mainframe computer, there seems to have been no difficulty in fitting it onto a micro, as there are three or four versions available for the Apple alone, by such companies as Apple, Microsoft, Rainbow, and more.

This adventure is certainly a classic. Of all of the adventures available, this one may well be the most enjoyable to play. Those of you who have used a mainframe computer have probably played it, and its roots go back farther than nearly any other game (Star Trek excluded).

Using two-word commands, the object is to journey through an underground maze, picking up the various

treasures available while avoiding myriad pitfalls. The puzzles and problems you face will often confound you, but when you solve one the pleasure is great. The game abounds with puns and jokes, as well.

ZORK: The other adventure game which developed on a mainframe computer, Zork doesn't enjoy equal fame with Adventure. However, in some ways it may be more enjoyable. As far as I know, Zork is only available for the Apple, although I must admit I am not sure.

Unlike Adventure, the entirety of Zork could not be crammed into the limited memory space of a microcomputer. Thus, we are to be driven into the poorhouse by Zork II and Zork III. The second in this continuing series has already been released-- we are still waiting for the third and final chapter.

In terms of play, Zork (meaning the whole series) is similar to Adventure. However, rather than being limited to two-word commands, the Zork games will accept and understand full sentences, and multiple sentences. For instance, in Adventure, you must say "ATTACK BEASTIE." The program will then inquire what you will attack the beastie with. In Zork, you are free to type in "ATTACK BEASTIE WITH SWORD." In fact, you can type in "ATTACK THE BEASTIE WITH THE SWORD AND KILL IT." Although this advance in understanding isn't necessary, it makes the game more enjoyable to play.

The other advance made in Zork is the speed of play. In all the versions of Adventure I've seen, the description of the rooms are read in off the disk. Slowly. In Zork, descriptions of the rooms are read in only every few rooms and even then, with almost blinding speed. This is something which certainly makes the game more enjoyable, since in Adventure the wait was quite noticeable when you entered a new room.

The goal in Zork is the same as Adventure-- retrieve all of the treasures you can from an underground dungeon.

OO-TOPOS: This is a newer adventure, different from the former two in many ways. First, this

science-fiction adventure has a specific goal for the
player to achieve. Second, it was not developed on
a mainframe and then translated for the micros.
This game is available only for the Apple.

The scenario for this adventure is as follows:
you are a spaceship pilot, delivering a serum to
to save a planet from a plague. You are attacked
by an alien race, who take your ship apart and stick
you into a cell. You escape from the cell after
diligent kicking, and now...recover the serum,
rebuild your ship, and escape.

Oh, is that all?

Functionally, this program is as slow as the
original adventure, possibly slower. Written in
Applesoft Basic, it shows. Only two-word commands
are accepted, as in most adventures.

All of this wouldn't matter, though, if the
game were enjoyable and on a par with the original
Adventure. However, it isn't.

One problem I found with this program is that
it has too many corridors. What I mean,is, there
are many passages connecting rooms, with nothing
in them. What purpose they serve is beyond me.
And since the disk access for this game is as slow
as most, this makes playing it very tedious, at best.

The author of this game is much touted as being
a science fiction writer turned programmer/game
writer. I will say that the room descriptions are
nice, but it takes more than that to make a good
game. An adventure game with a specific theme is
a nice idea, but there has to be more than that.
An author should realize that an idea does not make
a novel.

It doesn't make a game either.

HI-RES ADVENTURES: No, this is not the title of a
game. Rather, under this category,live all of the
hi-res adventures by On-Line Systems. These
include: Adv #1, Mission:Asteroid; #1, Mystery
House; #2, The Wizard and the Princess; #3, Cranston
Manor; #4, Ulysses and the Golden Fleece; and #5,
Time Zone.

The reason all of these are being reviewed under
the same heading is that these are all quite similar.

The functioning, and processes are alike, although the concepts are all different.

First note that they are not numbered in order of when they were written; Mystery House came before Mission:Asteroid. The latter is numbered #0 because it is a beginners' adventure.

Start with it; Mission:Asteroid. The idea behind this is that an asteroid is plummeting toward the Earth. Your mission is to save it. After a first puzzle, it seems rather straight-forward to me, but then it is a beginners' adventure.

The format for this, as for all the hi-res adventures, is as follows; Each room is shown as a hi-resolution graphics picture showing the location, rather than a text description, as in the earlier described adventures. Two-word commands are used, as normal. The disk access here is only for the pictures, since no text descriptions to speak of are used, beyond naming the place. The real time is the drawing of the picture. Rather than store the whole picture itself on the disk, which requires a great deal of storage space, only the instructions for redrawing the picture are stored. Then the picture must be redrawn. This takes a second or two, depending on the complexity of the picture. I don't find it annoying, but I know some who do.

In Mystery House, you are embroiled in a murder mystery. You begin with a group of people, each of whom is killed off one by one as the game goes on. You must solve the mystery before everyone is killed.

The Wizard and the Princess involves a journey
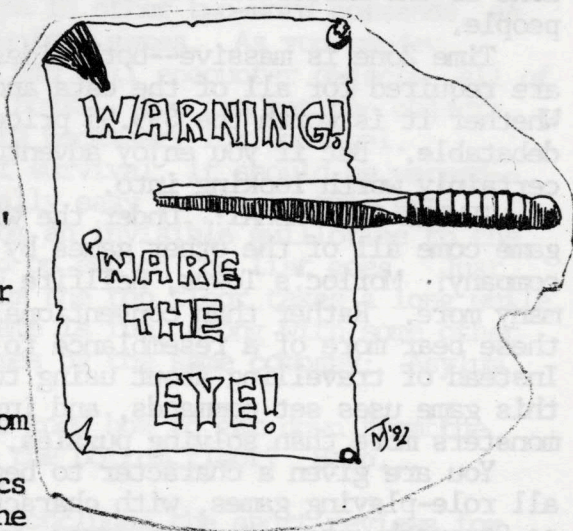
over land and sea looking for the Princess, who was
kidnapped by an evil wizard. I find this one the
best of the hi-res adventures. It seems more like
a conventional adventure, I guess. The first
puzzle is murder, but those after it are more normal.

Cranston manor involves a haunted house,
Ulysses and the Golden Fleece is obvious, and Time
Zone is the masterwork of the hi-res adventure
people.

Time Zone is massive--both sides of six disks
are required for all of the data and pictures.
Whether it is worth the $99.95 price tag is
debatable. But if you enjoy adventures, this is
certainly worth looking into.

TEMPLE OF APHSHAI: Under the wing of this
game come all of the other games by the same
company: Morloc's Tower, Hellfire Warrior, and
many more. Rather than conventional adventures,
these bear more of a resemblance to Wizardry.
Instead of travelling about using two-word commands,
this game uses set commands, and involves killing
monsters more than solving puzzles.

You are given a character to begin with, as in
all role-playing games, with characteristics such
as Strength, etc. You get armor, weapons, magical
potions and elixirs, and more. You are then ready
to enter the Temple.
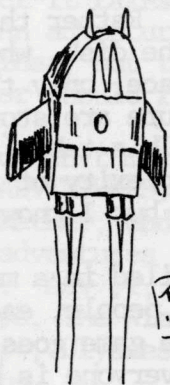
During the game, you are de-
picted as a little graphics
person, holding a sword in the
direction you're facing. You
can then more forwards, turn
to either direction or turn
around, attack, drink a
potion, etc.

These games hold little
for me. It's somehwat like
a hack'n'slash game of D&D--
all you do is travel about
killing every monster you see
before it kills you. That
just doesn't come out much
fun to me.

DEATHMAZE 5000: This is an old game, as computer games go. It's by a very minor company, and hasn't been advertised in a while, I would imagine. But it is fun.

Or aggravating. You begin on the fifth floor of the Deathmaze. You must make your way to the bottom and out. Sounds simple, huh? You are shown a rat's eye view of the maze. Steering is accomplished using the arrow keys, 'Z' and 'X'. You can also type in other two-word commands, as is usual in adventure games. As you wander about the maze, you will encounter objects, all of which appear as boxes. You can get the objects, most of which are necessary for survival.

Speaking of survival, it should be warned-- it is exceptionally easy to die in this game. In myriad ways, from an invisible guillotine to the vicious dog, and on and on the list goes. Just getting down from the top floor takes a long while.

But this game is fun, along with some other very similar games by the same company: Asylum and Labyrinth.

Say, anyone know how to get down from the second floor to the bottom floor? Help...

Well, that concludes the short reviews for this time. Perhaps I'll return with more later, editor permitting.

Good luck with any or all of these. Just don't kill yourself when you can't get off the island in Wizard and the Princess. There's a way...

𝔉𝔢𝔢𝔡𝔟𝔞𝔠𝔨

Please rate the following contributions on a scale of 1 (bad) to 100 (great). The results of this feedback will appear in the next issue. Please fill this out so we can know your opinion of The Necromancer:

ARTWORK: _____ Mason Jones
_____ Willie Friedewald
_____ Abe Vargus
_____ Al Stahl
_____ Beckett Rosset

ARTICLES: _____ The Vagaries of Vampires by E.P. Flemyng
_____ Raving Reviews by B. Rosset
_____ Hit Location by John Stahl
_____ Computer Gaming by Mason Jones
_____ The Treasure Chest by John Stahl
and Beckett Rosset
_____ Filksong by Mike Dawson

EDITORIAL continued

Each person got a character record sheet with
their character's stats on them. Then it happened.
The characters who were all first level encountered
a green dragon. Sure. Why not? They kill it
without any deaths to their own characters. Similar
incidents occurred throughout the entire game. Not
a single person was killed. This is how TSR gets
people to buy its products: they let people have a
great time playing a game they've never heard of
by cheating--and they don't even know they're
cheating. It's too bad TSR can't promote their
products fairly.

ART CREDITS

Mason Jones: pp. 8,11,15,16,19,20, and cover.

Abe Vargas: pp. 5,10,12,14.

Willie Friedewald: pp. 6,9,13.

Beckett Rosset: p.8.

An apology is due for the light print that some of the type was in TN#2. This was due to a old typing ribbon. If you have any questions about what something said, just send an SASE and I will mail you a new page.

Thank You,

Beckett Rosset

THE NECROMANCER #3

This issue won't be out until September but I thought you might want to know what was going to be in it. Well, for starters, we have a nice piece of fiction by Mason Jones, fanzine reviews, part two of E. P. Flyeming's article on Vampires, artwork by Mason Jones, Chiang Ren and Willie Friedewald, and much, much more.

So don't delay and order your copy of TN#3 now!

Mail all letters to:

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New York, N.Y. 10014

Writers

The Necromancer accepts articles on FRP, SFRP,
fiction, new monsters, magic items, spells, etc.,
for publication from unsolicited authors.
Payment is $1.50 to $2.00 for 8½x11 page submitted.
All submissions must be typed and double-spaced.
All submissions must be accompanied by an SASE.
All authors own the individual copyright to their
contributions.

Artists

All artwork must be black and white. Payment is
$1.00 to $2.00 per piece of art depending on size
and quality. Cover art payment ranges from $3.00
to $8.00. All artists own the individual copyright
to their artwork, but the editor reserves the right
to re-use artwork at the same or higher rate of
payment.

I'M JUST DRAGON MY ASS!

AL STAHL