

Dragon

\$3.00 #39

- The Missile Mission: A Top Secret module
- Women as players and characters
- Evil with a capital E: The Anti-Paladin

The monthly adventure role-playing aid



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Adventures in Fantastic Realities. Look for us in August at Gencon!



It may seem like an uncomplimentary thing to say about ourselves, but it does seem as though *The Dragon* resembles an elephant trodding on thin ice: We can't help making a breakthrough with every step we take.

This month, TD is proud to present the first in what promises to be a long line of modules for use with *Top Secret*, TSR's new espionage role-playing game. "The Missile Mission" is the brainchild of **Mike Carr**, the general manager of TSR Hobbies and one of the people who helped put Merle Rasmussen's *Top Secret* game manuscript into its final form.

The colorful cover you just saw for the first time is the work of **Steve Swenston**, a California-based artist whose work we hope to put on display many more times in the future. And, speaking of art, how's this for another first: At the back of the magazine you'll find, all together for the first time in one issue, **Finieous Fingers**, **Wormy**, and **Jasmine**. "The Big Three" will be back as a group on every possible occasion from now on.

All you DM's with an evil streak inside will simply adore *The Dragon's* latest addition to the panoply of non-player characters for *D&D* or *AD&D*: The Anti-Paladin. **Tim Mesford** and **George Laking** have collaborated on the definitive version of everybody's favorite bad guy—because, we suppose, no one author could think up all those nasty things.

Other special features this month include an in-depth examination of the role of women—both as real people and as player-characters—in fantasy role-playing games. **Jean Wells** of the TSR Hobbies Development Department did the research and accumulated the information for an overview of the situation, and yours truly authored the final version of "Women Want Equality—and Why Not?" A companion piece is provided by **Kyle Gray**, who makes some specific suggestions about how women's inherent advantages over men, as well as their inherent disadvantages, ought to be considered when generating player characters. Food for thought, for gamers of either gender.

This month's "adventure story" by **Tom Armstrong** is about a female—coincidentally enough—who comes back from the grave but suffers some grave consequences in so doing. For the historians

among you, **Bill Fawcett** presents an overview of the types of bows used in real life and how their characteristics apply for gaming purposes. In the "charts and tables" department, **Carl Parlagreco** has prepared a new system for determining and describing the controversial phenomena of critical hits and fumbles.

Remember the little spacemen we pictured in TD-34 with a request to readers for information about their origin? Well, we got some answers, and TD staff member **Bryce Knorr** played "private eye" to provide a solution to the mystery, which is almost as authentic as it is amusing. **Karl Horak** looks at the development of fantasy role-playing from Chainmail through *D&D* to *AD&D* and wonders whether uniformity between the various game systems is possible, or even desirable.

A wealth of inspiration and information is offered in July's regular features. **Len Lakofka** puts forth guidelines for beginning a campaign in Leomund's Tiny Hut. Then, when you've got things rolling, you can inject a few items from **Bazaar of the Bizarre**, and employ the awesome Groundsquid, **Larry DiTillio's** contribution to *Dragon's* Bestiary. Larry's last appearance in these pages is what prompted **Douglas Bachmann** to address the issue of morality in fantasy in *Up on a Soapbox*.

Glenn Rahman favors us with the story of the barbarians and their hero, Juulute Wolfheart, in the latest edition of the Minarian Legends, designed to enhance your enjoyment of *Divine Right*. In a slight deviation from the norm, **Tom Moldvay** describes two figures from Norse legend in this month's installment of *Giants in the Earth*. Two real-life personages from the world of gaming are spotlighted in **John Prados'** Simulation Corner; Redmond Simonsen and Rodger MacGowan. The **Fantasysmith** hopes to help all you painters and producers of miniature figures get out of the "unfinished" rut by describing the "Work in Process" method of turning out finished figures.

The Electric Eye has become a monthly column, for at least as long as **Mark Herro** can work around his other obligations and keep the articles coming in. This one is a glossary to help computer neophytes translate the language that's tossed around in the world of electronic gaming. Back after a month's hiatus is **Sage Advice**, and in *The Dragon's* Augury are examined two widely diverse games, *The Beastlord* and *Intruder*.

Last but not least, you'll find inside the rules for the second **International Dungeon Design Competition**, which were printed for the first time in TD-38. Time is of the essence for anyone who wants to be considered for a top prize, because the entry deadline is Sept. 1. We hope to have your adventure here by then.—Kim

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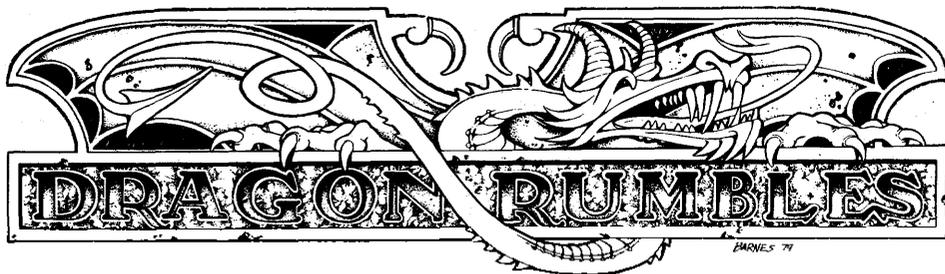
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**If your mailing label says TD 39
this is your last issue. . .resubscribe**



With some trepidation, I'd like to say "Happy Fourth of July." The question is, are you reading this before the Fourth, or should I have said, "Happy belated Fourth of July"? We're shooting for picking up about ten days in our production schedule this month, so in theory, you should have this magazine in hand in time to read it before it gets dark and the fireworks start. And while we here at Dragon Publishing are celebrating the Fourth, we're also celebrating the start of our fifth publishing volume. We hope you've enjoyed the last four years of THE DRAGON, and we promise to continue to bring you the best magazine of games and gaming we possibly can in the future. As always, it is you, the reader, who ultimately determines the success or failure of a publication, and I'd like to take this opportunity to say "Thanks" on behalf of the Dragon Publishing staff for helping make us what we are today.

If you read the "Eye of the Dragon" column in the May issue (TD #37), you saw the notice that TSR Hobbies has established a United Kingdom branch, directed by one Don Turnbull. Don was credited with founding a gaming journal, "Perfidious Albion," when in actuality, Don founded another publication entirely, called "Albion." "Perfidious Albion" is a much more recent publication than "Albion" and is under the editorship of Charles Vasey. I'm not sure if we've insulted and/or complimented anyone, but at least now you know who did what.

* * *

Going . . . going . . . gone! department: Every day here at THE DRAGON we receive requests for back issues that are out of print—requests that, at times, are only slightly to the right of demands! OK, here's the chance you've been waiting for. We have managed, through collection of file copies, personal collections, etc. to put together a collection of issues of THE DRAGON from #1 to present (#39) and they are going up for auction as a package! The auction will exist from now through August, 23rd with the winner picking up/being mailed his copies on August 25th. Bids will be taken by mail and in person at Origins '80 and GenCon XIII at the Dragon Pub-

lishing booth. Rules for this sealed bid auction are very simple: Submit your sealed bid to us by the deadline, and if yours is the highest bid, you get the magazines. We absorb all sales tax. So, here's what quite likely is going to, be the first and last chance for you to acquire a complete collection of THE DRAGON magazines. Going . . . going . . .

* * *

Snap! Crackle! Zap! THE DRAGON computes! Recently, we've acquired a TRS-80 computer here at THE DRAGON (for those of you into home computers, it's the Level II with 16K memory, a 16K expansion interface, two floppy-disc drives, and a printer). In addition to using it in conjunction with Mark Herro's 'Electric Eye' column, we'll now be able to look at a few of the plethora of game programs now available on the commercial market, and (hopefully) do some reviewing on our own. Please hold off on sending us your own home-brew programs for a bit yet; we'll have our hands full with what's on the market already. But electronic gaming is looming on the gaming horizon, and THE DRAGON is going to be ready for it.

And by the way, as you probably know, Dragon Publishing is the sole North American agent for WHITE DWARF magazine, but did you know we also are the agent for THE WARGAMER, published by Simulation Games in England? And we're proud to be in that role, too. THE WARGAMER is going to give Strategy & Tactics a run for the money, at least in the quality of the game included in each issue. Physical quality of the game components is excellent, and the game design itself is always of the highest caliber. Check out a copy the next time you're in your favorite hobby store (and if they don't have it, tell them to talk to us, hint, hint).

The Dragon

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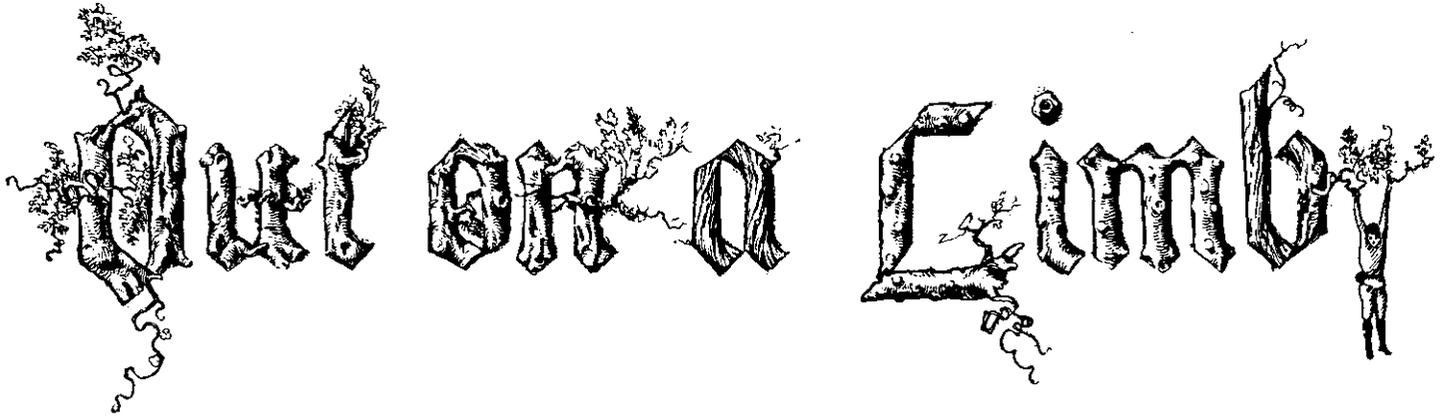
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Why no Runequest?

Dear Editor?

Why is it that although you claim *The Dragon* is an impartial magazine (publishing articles on Third Reich, etc. besides *D&D*), you don't publish articles on Chaosium's *Runequest*?

Is it because you are trying to cover up the fact that *Runequest* is the ultimate FRP game, that *Runequest's* combat, magic and promotion systems so outclasses (sic) that of *AD&D's*? (Not to mention *Runequest's* extensive coverage of each of the game's gods, while *AD&D* devotes two lines to each.)

Well, I don't blame you. If *Runequest* got the coverage it deserves, you may lose a lot of money.

Doug MacKenzie,
Guelph, Ont., Canada

This is not the place, and I am not the person, to address the issue of the quality/completeness/realism of Runequest vs. D&D or AD&D. But Mr. MacKenzie's unfounded assumptions about The Dragon's publication policies do warrant some comment.

We've said it before and we'll say it again: We can only print what our contributors send us, and the simple fact is that we don't receive manuscripts about Runequest. I could make an unfounded assumption of my own here and say that Runequest players don't like to, or choose not to, write articles about that game. An assumption which is probably closer to the truth is that RQ enthusiasts view The Dragon as being so closely tied to D&D and AD&D that they assume we won't give an article on RQ a second glance. That is, in a word, WRONG.

We're proud of the fact that TD gives at least nominal coverage to virtually every aspect of the hobby of gaming. We concentrate on role-playing adventure games because that is the direction we have chosen to pursue, and within that sphere we deal primarily with D&D and AD&D because those games are being bought, played by, and written about by more people than any other similar games. If Runequest or Chivalry & Sorcery or Tunnels & Trolls or any other role-playing game ever surpasses D&D and AD&D in general appeal, The Dragon would not hesitate to shift its emphasis accordingly—provided, of course, that writers sent us manuscripts on those games.

The Dragon is not a "mouthpiece" for TSR Hobbies, Inc. or any of the games that company produces. The last sentence of Mr. MacKenzie's letter indicates that he perceives the opposite to be true. All we can do is say it ain't so, and let the content and the quality of the material in the magazine speak for itself in support of that assertion.

On closer examination, that last sentence is rather cryptic. If Runequest "got the coverage it deserves" (in Mr. MacKenzie's estimation), it stands to reason that even more people would buy TD. The only way we could lose money, or anything else, would be if we did devote a substantial amount of space to Runequest and, because of that, people stopped buying the magazine. Only one thing is for sure: We can't lose money printing Runequest articles unless we have some Runequest articles to print. Is anybody out there getting the hint?—Kim

Angels are OK

Dear Editor:

I'm writing this letter primarily because of Vaughn L. Shepherd's letter in TD 37, which criticizes Bill Fawcett's "Angels in *D&D*" because it uses the Bible as part of its source material. Mr. Shepherd says himself that the concept of having angels for the deities of a mythos is "intriguing." Why not use them then, I ask? Demons and devils were also in the Bible; does he somehow omit these from his campaign also? I don't see anything wrong with using Judeo-Christian literature for sources, nor any other mythos either. It makes the game more interesting, and it is *necessary*, in a game with cleric-types, unless the DM uses "invented" deities and such, like in "Of The Gods" (TD 29) or "The Ramifications of Aligment" (TD 24).

Let me finish this statement with a direct quote from a reply to a similar pair of letters in TD 24: "TSR Periodicals is not in the business of ridiculing any religions or religious beliefs, nor do we seek to do so in the future."

Craig Stenseth, Sioux Falls, S.D.

Hooray for kids

Dear Dragon Staff:

I would like to begin by saying that I really love *The Dragon*. I've got all but eight of the issues, and hope to get them somehow as well. I am writing this letter after receiving issue #37, which I enjoyed immensely, especially the article on neutral dragons and also the Sorcerer's Scroll. It's wonderful to hear about all the new developments.

I would like to say that realism in fantasy is achieved by internal tangency. If a world hangs together, the players will be able to suspend disbelief easily; otherwise, no go, regardless of the system used. I agree with Mr. Holsinger when he says that game reality and not "objective reality" is the important accomplishment in a good *D&D* game.

Secondly, I really applaud Mrs. Lori Tartaglio's letter. I am 20 years old and am con-

sidered quite "adult." Yet when it comes to *D&D* I enjoy running kids and teenagers in my campaign as much, or maybe more, than I enjoy adults. Most of the kids I've played with are quite mature, if they are treated honestly and in good taste. They don't try to overbear the DM so often as some adults do; they really get into the spirit of the game and they love every minute of it. I've also played in some dungeons written by teenagers and kids that were very interesting and well thought out.

Further, I've never had one problem with kids being deliberately obnoxious. Some adults, on the other hand, knowing that as a Charismatic Christian I do not approve of smoking, have deliberately vexed me with their tobacco. I do not object to them doing what they want with their bodies and their health, but I do ask them not to do it around me. Of course, most kids smart enough to play *D&D* are smart enough not to smoke anyway.

Thirdly: As a Spirit-filled Christian I do not believe that God minds the use of angels in *D&D*! I too believe in the Bible, but I do not feel that God is so small-minded as to take offense at a harmless game. There was no blasphemy in the article (Angels in *D&D*, TD 35). I suggest a reading of Matt. 22:35-40 and related scripture. As New Testament Christians we are to interpret Scripture from this perspective, not the perspective of legalism. (Matt. 5: 17)

Lastly, I came very near to dropping my subscription when *The Dragon* merged with *Little Wars*. I am pleased that *The Dragon* has remained a fantasy gaming magazine, basically oriented toward *D&D* and other TSR products. I hope it will remain so.

Reynolds C. Jones, Petersburg, N.Y.

A vote for binders

Dear Dragon publishers:

I would like to suggest that your company make available to the subscribers of *The Dragon* magazine binders for the preservation of your wonderful magazine. The type I have in mind is the hard-covered binder in which the magazines are fastened to the binder by means of a wire through the center fold of the magazine. Each binder would contain a year's supply of *The Dragon*.

John Urata, Honolulu, Hawaii

John's suggestion is certainly a good one, taken simply for what it is. The Dragon is not the type of magazine which is meant to be looked at once and thrown away. We may be prejudiced (okay, we are prejudiced) but we can't imagine anyone discarding even a single issue. The storage and preservation of back issues can be a

(Turn to page 55)



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STEPS IN THE PRODUCTION PROCESS

The first step in any process is to choose the goal. Here ARCHIVE casting #815 is developed into a female druid. This is the best figure for a female druid that's on the market. Its nakedness is the only problem; this is covered below. *fantasy smith*

BASIC

PREPARE:

All steps before starting to paint. Great patience is required.



Trim off flash & mold marks with file & knife. Smooth all surfaces to be detailed: esp. face.

INTERMEDIATE



Alter: Cut off scythe blade & create scimitar by flattening handle with small pliers and patience.

ADVANCED



Alter: Add on the gown w/ titanium white or some other medium. Add feet also. (thalidomide birth)

PAINT:

These steps need a steady hand.



Prime & Base Coat: Actually two steps, included here as one because of format. This produces a good piece for use in fantasy play without going further in the process. Note you have a colorful piece for gaming.



Shading: Apply darker color and highlights to increase the feeling of depth of the figure and emphasize its three dimensionality. This is one of the hardest steps and is the point where a mere painter becomes an artist.



Super detail: Facial features & expression are finished with exquisite delicacy. Clothing, weapon detail, muscle & hair shading, equipment, are also detailed in this step. Only those who are enthralled by miniature painting should try it.

PRESERVE

Protect your fantasy work from reality.



Spray preservative such as Tectyls Make Clear Spray lacquer #1240's "DULLCOFFER": Everyone should do this



Differential Preservative: Brings out metals, satins, shiny leather, jewels & other shiny or shimmering articles.



Note: This advanced mount is not necessary for normal painting.

Mount for use as a display piece or character figure using specially turned or mitered mounting block.

ANOTHER CHAPTER FROM *fantasy smith's* notebook

Work in Process: The systematic way to make finished figures

As with any other demanding effort, modelling and painting miniatures requires concentration and the right mood. Even the best modellers probably do not have this concentration and mood at each session. Sometimes they simply aren't interested in spending an hour or more painting in facial features and super detail on a single 25mm figure. If they were to try this on a bad day, they would produce a mess just as you or I would. Varying capabilities and desire affect everyone. The answer to this problem is pacing your production to your capability and mood by developing a "work in process inventory," and later offering your help to your friends so you can specialize in what you do best.

WHAT IS WORK IN PROCESS?

Work in process (WIP) is found in all standard production industries. It consists of jobs in various stages of completion. This is typical of shops that work at individual jobs—such as an auto repair garage. On a higher level of complexity, production lines are even better examples of WIP.

At any given instant in the J. I. Case Company's tractor plant (Clausen Works) in Racine, Wisconsin, for example, there are motors and vehicles in various stages of assembly, testing, and completion. Workers who make the great machines out of prepared components are specialized in an area which matches their capabilities. They are much more familiar with hard work than with magic, yet by combining their abilities they can produce a benevolent giant that would seem magical to those whose only experience had been with a mule or other draft animal.

The main point is that industry does not generally start a single job and work it to completion all at once. Instead, each worker or work team on the line takes an uncompleted piece and adds to it. This addition is up to the limit of the worker or team's capabilities. Then the still uncompleted piece is passed on to the next team.

Nobody tries to get the tractor together in one day. There is always a lot of uncompleted

stuff around. This uncompleted product is called "Work in Process" or "Work In Process Inventory," and is just as essential to production as food is to you. Each production process feeds on the partially finished goods of the previous one until the final product is complete. Without the accumulation of partially finished goods, the great factories would become silent, the dazzling showrooms empty.

By making the work in process method part of your own, substantial benefits might be yours.

WIP HELPS YOUR PAINTING

Each miniaturist should make the best use of existing talents. This is simply good sense—it conserves energy, time, and gives you the greatest potential for accomplishment. Your talents, though, are not a constant commodity and can best be described as a varying range of capability. Only after you have started working will you know for sure where in that range you are. Not only does technique increase or decrease with practice or the lack of it, there is a daily variation as your energy fluctuates. By using your best energy for the most demanding jobs, you will be most likely to create the most attractive miniatures.

"WIP" will let you tailor your work load at any working session to the time, energy, and control you have at that particular instant. By breaking down the process into several steps, you bring modelling into a more man-

ageable state. The finished miniature is thus seen as the culmination of several operations rather than something that *must* be finished completely at any one sitting. Using WIP, you'll always have pieces in various stages of completion, and can work at exactly the level you feel most capable of. Your WIP inventory will not only let you tailor your work to the skill at hand, but also to the time available. If you have only a short time, and can't begin the really heavy stuff, you can just do some of the easier things.

Levels of difficulty, as defined in a chart that accompanies this article, are conversational guides only. They are presented as an example of how fantasy miniaturists can differentiate their daily capability as well as their basic skill. Each modeller must define his own capabilities personally rather than relying on a tool such as the guide. But definitions given here are good for starters. They help give you an idea of what kind of steps the process of modelling could be broken into, and what levels of competence are necessary. This, in turn, indicates what could comprise a WIP inventory for a fantasy miniaturist.

Before this WIP thing takes a life of its own and chokes off your creativity, a last comment should be made on the concept. WIP is designed to assist production. If it doesn't fit your mood, there is no reason *not* to finish off several pieces in a single sitting. Remember—the object is to use the figures in gaming or display, not to develop a compli-

(Turn to page 55)

Skill Level	Experience, Practice	Previous Production (figures)	Expected Result
BEGINNER (1-4)	a little or none	none	Good enough for gaming
AVERAGE (3-6)	a few months	8-20	Remarkable gaming figures
CRAFTSMAN (5-7)	several months	21-50	Should be entered in miniature modelling/painting competitions.
EXPERT (6-8)	one or two years.	51-80	Gets honorable mention in competitions
MASTER (9-10)	several years	80+	Several competition wins.

GOOD

got
you
down?

Try
this
for

EVIL

The Anti-Paladin NPC

George Laking and Tim Mesford

Are the players in your campaign bored?

Has smiting the enemies of God and Mankind become a drag?

Now, add an element of surprise and unknown danger to your NPC encounter tables: Let the players meet an Anti-Paladin!

As an NPC, the Anti-Paladin represents everything that is mean, low and despicable in the human race. No act of treachery is too base, no deed of violence too vile for him. Thoughtless cruelty, sheer depravity and senseless bloodshed are his hallmarks: Chaotic and Evil deeds are, in fact, his very lifeblood.

Obviously, through your many adventures and campaigns, you as a Dungeon Master have already acquired these traits. Now you

can exploit your talents without restraint as you watch your players—especially those Paladins—try to deal with *this* non-player character!

Recognizing an Anti-Paladin should be fairly easy for players.

Perhaps it's his preference for black: black horse, black armor, black sword; or his grim, skull-shaped keep-raised in black basalt or gleaming obsidian—looming ominously against a gray, brooding sky on some chilly, windswept mountaintop.

Maybe it's the company he keeps: brigands, thieves and assassins if they're human; orcs, ogres, hobgoblins and trolls if they're not!



Or it could be his low, nasty, blood-chilling laugh when he has the party in his clutches; the thin, black mustache—carefully waxed and curled—whose ends he twists as he considers the party's fate; or the gold-rimmed, carefully polished monocle which abruptly starts from his eye when suddenly confronted by his nemesis, the Paladin.

Creating The NPC Anti-Paladin

To determine the characteristics of an Anti-Paladin, refer to Table 1 (below).

A base number appears following each of the first five characteristics—strength, Intelligence, Wisdom, Dexterity and Constitution—shown on that table. To this base number should be added the sum rolled on the appropriate die for each characteristic, as shown.

If an "18" (base number plus die roll) is determined for Strength, Dexterity or Constitution, there is a 25% chance (for each characteristic) that the Anti-Paladin has exceptional ability in that characteristic.

Table 1
Anti-Paladin Characteristics

Characteristic	Base Number	Die
Strength	12	6
Intelligence	10	8
Wisdom	12	6
Dexterity	6	12
Constitution	10	8
Charisma	Special	4

Should one or more exceptional abilities exist, percentile dice should be rolled to determine the exact level of ability and the appropriate bonuses. These bonuses are as follows:

- * Strength—as per the *AD&D Players Handbook*.
- * Dexterity— +4 on Reaction/Attacking, -5 Defensive adjustment, three attacks/round for high-level Anti-Paladins.
- * Constitution— +4 hit points per experience level.

Charisma requires special treatment; true Evil will either reveal itself in all its hideous ugliness or disguise itself behind a pleasant exterior. For this reason, Anti-Paladins tend to be either sinfully ugly (4 or less Charisma) or devilishly handsome (17+).

To determine Charisma, roll a four-sided die, with a roll of "1" equaling three; "2" equaling four; "3" equaling 17 and "4", 18. On rolls of one or four, there is a 25% chance that the Anti-Paladin has an exceptional Charisma.

If his Charisma is exceptionally low, the Anti-Paladin will look as though he could break mirrors simply by glancing at them, and will automatically Cause Fear in men and animals whenever he reveals his face! An exceptionally high Charisma, on the other hand, will instantly Charm men and many monsters as the spell (animals and unintelligent creatures, however, are not affected).

In both cases, saving throws are applicable.

The experience level of the Anti-Paladin is based on the average experience level of the members of the party in the encounter. If this average is ten or less, roll d10 for the Anti-Paladin's experience level. If 11 or greater, roll a d20.

In either case, apply bonuses—hit dice, "to hit" bonuses, additional attacks per round, etc.—to the NPC where applicable Hit points, for example, are awarded with one ten-sided die per level through Ninth Level, with three hit points per level thereafter (123 hit points *maximum* for a 20th-level NPC Anti-Paladin, unless modified by Constitution).

Where the Paladin is the champion of all that is Good and Lawful, the Anti-Paladin is the defender of the Powers of Chaos and Evil. By nature, therefore, his alignment is always Chaotic Evil, without exception!

In addition to the bonuses conferred on him by his personal attributes, the NPC Anti-Paladin also enjoys several benefits for his class. These are:

(1) A +2 bonus on all saving throws.

(2) Immunity to Disease. Furthermore, the Anti-Paladin is a "carrier," with the ability to transmit the disease of his choice to the character of his choice by touch alone. He may do this, however, but only once per week for every five experience levels he has acquired,

i.e. at 1st-5th levels, once/week; 6th-10th levels, twice/week, etc.

(3) Laying on of Hands. Once a day, the Anti-Paladin may Cause Wounds in others or cure damage to himself, giving/healing two hit points of damage for each acquired experience level. As for (2), above, he must do this by touch alone.

(4) Protection from Good. This aura—extending in a 1" radius around the Anti-Paladin—is magical "insurance" against the Paladins, Clerics and other characters of Lawful Good alignment who are constantly seeking to foil his nefarious schemes! For this reason, a *Detect Magic* spell will *always* register positive when cast against an Anti-Paladin.

(5) Thief's Backstabbing Ability. The Anti-Paladin receives a +4 bonus to hit, with double damage if he hits, whenever he attacks a victim from behind. Since he will only attack from a position of strength—usually above and behind, with dagger, sword or whatever is close at hand—backstabbing is the Anti-Paladin's *preferred* method of attack!

(6) Use of Poisons. An aficionado of the fine art of poisoning, the Anti-Paladin favors the poisoned cup over armed combat in gaining his evil ends. If he absolutely must face an equal or superior opponent in open battle, he will be sure to envenom his blade to obtain a combat advantage.

Unlike an assassin, who only uses poison to get a job done, the Anti-Paladin considers poisoning to be both an esthetic pleasure and a means of artistic expression. Thus, the act itself must be artfully accomplished with finesse under the right conditions of mood, light and setting.

This does not mean that your Anti-Paladin cannot be free in his choice of reasoning for using a poison, however. For example, he might poison an enemy to gain a desired end; or to test a new poison distilled for him by his resident alchemist; or to determine if his stock of "vintage" poisons is still potent; or simply to see if he can get away with it!

Since poisoning is such an important expression of the Anti-Paladin's artistic nature, he will prefer to use two- and three-stage poisons when—or if—they can be obtained (A multi-stage poison is any toxic chemical compound whose individual components are, of themselves, harmless and non-toxic. However, when combined (in a victim's stomach, for example), they produce a potent—if not virulent!—poison).

Such poisons are completely undetectable, since they are harmless until mixed.

As a case in point, consider the use of a three-stage poison—with liquid, solid and gaseous components in this example—by an Anti-Paladin to remove an obstructive town official. Inviting the man to his keep, he wines and dines him sumptuously, meanwhile serving him a drink laced with the first ingredient and a main course liberally sprinkled with the second.

Knowing that the first two ingredients are harmless without the third, the Anti-Paladin can safely eat and drink along with his intended victim, thereby putting the man's fears to rest.

Later that night, however, he would complete his fiendish plan by introducing the gaseous component into his victim's bedchamber (a candle treated with the third component is one possible means). Thus, the chambermaid will find the man in the morning dead in his bed "of natural causes," with no blame attached to the Anti-Paladin!

So long as the Anti-Paladin himself does not breathe the third (gaseous) component, the other ingredients will eventually pass through his system safely and harmlessly. In fact, he would have ample time to take an antidote (and prepare an ironclad alibi!) before completing his diabolical scheme.

Even without multi-stage poisons, the Anti-Paladin will always maintain a stock of standard poisons and their antidotes—the latter for his own personal use, of course!

The optional poisons suggested in *Poisons from AA to XX* by Charles Sagui in the December, 1979, issue of *The Dragon* are recommended. Table 2 (below) outlines the percentage chance by experience level that an Anti-Paladin may have a particular poison in his "collection."

(Turn to page 50)

UP ON A



The problem of morality in fantasy

Douglas P. Bachmann

Larry DiTillio's article in *The Dragon* #36, "Painted Ladies & Potted Monks," was quite thought-provoking. In that article, Mr. DiTillio raised some interesting questions which touch the deeper dimensions of role playing. In short, he suggested that we are doing a bit more than "playing"; we are forming attitudes toward real life.

It is the intention of this article to push beyond the conclusion of Mr. DiTillio's piece. If statements in this article give him some rough handling, it is not out of contempt. Mr. DiTillio deserves our thanks and respect for his sensitivity to the effects his game was having on younger players and for his attempt to respond to those effects in a responsible manner.

The exchange between the DM and the shy Paladin which Mr. DiTillio relates needs some examination. The Paladin asked if engaging in (what appears to have been) some gratuitous sexual titillation was or was not a violation of his character's alignment. The DM responded by saying that "if he considered sex evil it was, though in [the DM's] opinion it wasn't." The DM responded on the level of right and wrong. The point here is that the question was not about right or wrong; it was about the appropriate response of a character. The question was: Do Paladins engage in such activities? The question was not: Is it right or wrong? The question that was actually asked was straight out of Faerie. The DM's response was direct from Poughkeepsie. It is important to hear what is actually being asked as we play games; the rules of the game may be different than the rules of "real life."

Please permit a short digression here. Faerie, or Elfland, is a strange world. It is not familiar or comfortable to us. It is weird, awe-ful, wonder-ful. Anything which comes directly out of "real life" is from Poughkeepsie; it is comfortable, familiar, plastic, ultimately

trivial and boring. The art of Fantasy is not concerned with real-life evil, or science, or quickies or getting high. It is concerned with the profound mystery behind and within life, nature and the human soul. Anytime you sense "real life" creeping into a fantasy game, you know that the Poughkeepsie Factor is at work. So ends the digression.

What can we make of the answer to the Paladin's question? Was

Is something right just because we think it is right? If Hitler feels that it is right for him to kill six million Jews, is that morally acceptable?

the answer adequate even in "real life" terms? I cannot see that it was. Is something right just because we think it is right? If Hitler feels that it is right for him to kill six million Jews, is that morally acceptable? Was the Inquisition right because the Pope said it was? It seems to me that this kind of relativistic morality is untenable. My own suspicion is that people accept such relativity either because they have not given the matter sufficient thought, or because they wish to avoid the moral claim or issue which is implicit in a given situation or decision.

In spite of expressing a relativistic morality, Mr. DiTillio later communicates a sincere desire to provide "real life situations in a dungeon" which will enable players to "pick up reasonable attitudes toward the very real evils of life." He wants to use games as teaching devices by espousing "real life" good. Although such charitable impulses are to be applauded, they drag us out of Faerie back into Poughkeepsie.

I do not wish to say that we cannot learn some lessons from Fantasy, but I would argue that Fantasy is not designed to teach us anything. If someone uses a fantasy game or novel as a soap box or a pulpit, that person has perverted Fantasy and has turned a form of art into a form of propaganda or pornography.

Fantasy will not tolerate teaching or preaching. Nor will Faerie accept the imposition of moral concerns from "real life." Nevertheless, there is an inherent morality to Fantasy. It is not a morality of law, but a morality of being.

The assumption underlying all Fantasy is that a character is going to become a hero or a heroine. The potential hero begins as a normal person, unprepared to do the work that he must do, unworthy of the dignity which properly will be his at the completion of his task. In order to do his work and face the final terror, the hero must grow—in strength, courage, dignity and wisdom. In short, he must experience an inner transformation.

There is a mythic structure which embodies this transformation. It is summarized here from Joseph Campbell's *The Hero with a Thousand Faces*: "The mythological hero, setting forth from his commonday hut or castle, is lured, carried away, or else voluntarily proceeds to the threshold of adventure. There he encounters a shadowy presence which guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of

If someone uses a fantasy game or novel as a soap box or a pulpit, that person has . . . turned a form of art into a form of propaganda or pornography.

unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers).

"When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred mother), his recognition by the father-creator

(father atonement), his own divinization (apotheosis), or again—the powers have remained unfriendly to him—his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon he brings restores the world (elixir).”

I believe this pattern is one of the essential forms of Fantasy and that it contains within it an inherent morality.

Beyond this inner dynamic, the task set for the hero is his alone. It is a work only he can do for the benefit of the world. If he fails, the world will die or be enslaved. The character will become a hero by accepting the role fate has set for him and by fulfilling the task he must perform. The hero, then, has a significant part to play in the World History of Faerie.

Whatever contributes to the hero's growth toward nobility is good; whatever contributes to his regression is evil. If he does something which imperils his mission (thereby putting his world in peril), he is foolish—perhaps criminally foolish. If he acts in a way which promotes his mission he acts wisely.

From this, we can conclude that without a world within which to work and for which to work, there would be no morality in Fantasy. If we play out dungeon adventures which have no vital connection to a world hanging in the balance, if a player cannot find a place for himself in the whole epic of history, then there is no imperative to do anything and there is no reason to refrain from doing anything. Everything is then truly relative.

Game objectives, as they now exist in AD&D and even C&S, only permit a character to grow in power. As long as games define significant activity solely in terms of the acquisition of power, we will have no morality. If games begin to allow experience points or

something like them for growth indignity or nobility, then we will begin to move toward the morality inherent in Fantasy.

When that begins to happen, we will be able to ask questions. What does it mean to be a noble Warrior/Mage/Cleric/Thief/Paladin, etc.? What kind of behavior is appropriate for my character? What are my Paladin's deep wishes? For what does he seek and yearn? What really satisfies him or fulfills him? Given his role in the world, how might he act his best? When we answer these questions for ourselves, we will begin to formulate a morality.

As a player will need to continually ask if certain actions are worthy of his character, so a DM will have to ask if certain situations are weighty enough to claim a place in Faerie. Gratuitous sex and pot smoking seem to fail that test. That is, they fail unless they are being used by a villain to lure some potential hero from his quest into dismal failure.

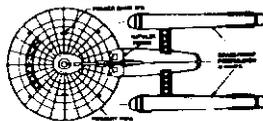
Mr. DiTillio's "scarlet hued room" seemed pointless—good for some kicks but ultimately signifying nothing. The "pseudo-high" he provided was dangerous because it meant that a character had surrendered his alertness, preparedness and awareness while in the Perilous Realm. A three-turn inability to fight is hardly a serious penalty for abandoning three virtues every hero must possess. Perhaps a combat penalty plus forbidding the acquisition of any experience points for 24 hours would have been more in keeping with the impact that getting stoned actually would have in Faerie. If you want significant/meaningful play, you have got to fashion a significant/meaningful world.

Finally, Mr. DiTillio calls upon older players to teach younger players, and thereby improve play. I do not share his faith. I am not overly impressed by the morality, holiness or sacrificial love embodied by my life or those of my contemporaries. But I do believe that as we struggle to discover the reality of Faerie and the proper forms of Fantasy, as we design game mechanics which are true to those realities, we will discover our souls, we will make ethical decisions . . . we will be transformed.



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The Barbarian North and the Youth of Juulute Wolfheart

G. Arthur Rahman

Illiterate tribesmen, diverse in both language and traditions, the barbarians of the north remain a shadowy people in the eyes of civilized Minarians. Obviously they descend from survivors of the great Cataclysm, perhaps mixed with the primitives who had always dwelt on the fringes of the Lloroi Empire. Of the Cataclysm itself, various oral traditions are preserved. One of the clearest references derives from the legends of the Bakula tribe of Blown Over:

"In very ancient times, the four posts at the compass points were broken down, the twelve provinces of the habitable world were split apart, the skies did not completely cover the land, and the land did not completely support the sky. Fires flamed without being extinguished, waters inundated without being contained, fierce beasts ate the people, and birds of prey seized the old and weak in their claws."

But fabulous mythology of this kind makes for flawed historiography. Only occasionally do the written records of the civilized kingdoms provide useful information on the life and deeds of the early barbarian peoples. Aside from laments for their rapine and the names of a few warchiefs, scholars are left to draw their facts from modern geographers and traders who sometimes dare the suspicion of the northerners.

Unlike civilized men, nearly every barbarian under forty years of age is a fighter—a fact that allows a modest population to field as many warriors as a much larger, settled county. The barbarian's favorite weapon is a spear with a short and narrow head, which is so sharp and easy to handle that the same weapon serves for both close and distant fighting. Each man goes to battle carrying several spears to shower upon the enemy—and the lightly-clad spear-man can hurl it a great distance. The barbarian's shield is carefully decorated in bright colors. To throw away one's shield is the supreme disgrace; the cowardly wretch is disbarred from sacrifice and council. Men have often lost their shields and survived battle, only to end their shame by hanging themselves.

In peace, the barbarian's wealth derives from his herds of reindeer, snow oxen and forest ponies. Men who lust after wealth often go on livestock raids—a custom that provokes frequent wars and feuds.

The more remote tribes still erect wattle and daub structures with high-pitched thatched roofs. But those with access to bronze or iron tools and nails prefer solidly built log houses. Some of the most important villages are surrounded by formidable stockades.

Socially, many of the northern tribes are matrilineal or matriarchal, with a heightened social position for women. Women, in fact, dominate the ritual life in many regions. The barbarians tend to value emotion for its own sake and seek ecstatic states in which the

individual feels himself to be possessed by, and in some cases united with, the deity. The tribes are profoundly impressed by those crises of human existence which arouse the emotions the most (conception, birth and death) and build their religion and myths around these. The Earth Mother's rites are conducted by priestesses who become possessed and give oracles as a regular part of the ritual. Besides this, there is a worship of the powers of night and darkness, which are the embodiment of man's fear of death and the unknown.

Many are the heroes remembered in the old songs—the barbarians' sole means of recording history—but the most renowned living hero is Juulute Wolfheart, grandson of Vimar Stoneslinger. The tales told of his birth and growth fit a tradition of barbarian hero-myths, and civilized men might dismiss them as tall tales. However, this is what the barbarians believe about their proudest son:

The Origin of Juulute Wolfheart

A full two generations ago, the reindeer priests observed a sign in the stars, the planet of Rule transiting the province of War. They appealed to the chiefs of all the tribes to cease from enmity and gather at the Sacred Stones—those megalithic monuments raised by barbarous hands. They took the omens and acclaimed Sagaradu Black Hammer as Great Chief of all the northland.

Sagaradu led his hordes against Golbin Land—a long, sanguinary conflict that ended in his death and the repulse of his people. The Goblin way of life was profoundly changed by the near-defeat, and out of the ruins rose the Goblin state of Zorn.

Sagaradu's son, Gomaku, already a grown man with children, succeeded to his original, local chieftainship. As one of the Great Chief's blood, he remained highly honored, as was his successor and son, Vimar.

Vimar's wise rule gave prosperity to the Markarakati tribe, but privately the chief was troubled that his beloved wife, Tamalika, had



A portion of a hide painting depicting warriors in battle array

borne no offspring that lived longer than a few days. Friends urged him to set her aside, or at least take additional women to wife, but Vimar refused to dishonor the woman he treasured.

One day, while hunting alone, Vimar was lured into a strange section of the forest by an eerie warble. He followed it until the woods cleared at the edge of a crystal spring. Then the sound resolved into a sweet, lilting song and Vimar spied the singer bathing in the water. It was a nude girl of unsurpassed beauty; Vimar stood stunned at the sight of her.

Suddenly, strong hands seized him from behind and eunuch slaves disarmed him before he could react. The girl seized a robe and



Carved bone hair ornament showing one of many barbarian deities

approached him angrily. Raging at the captive, she demanded that he undo the insult he had inflicted by marrying her—or accept death in payment. Vimar explained that he had meant no harm. He would die if he must, but already had a fine wife and could not take another in good conscience.

"I am gratified by your brave answer," said the maid, whose robes now became as radiant as her own person. The slaves vanished and Vimar stood in the glade alone with her. "I am Lohaja, queen of the guardian spirits of the Markarakati. You are an honorable man and have met the test I laid out for you. Name your heart's desire and it shall be yours."

Vimar replied that, more than all else, he desired that the child Tamalika now carried would live long years and become a warrior whose fame would outlive his own. Lohaja smiled kindly and said: "You shall have more than you ask."

Tamalika had a daughter, born strong and healthy. Vimar named her Karnada and, as she thrived, he little regretted being denied a son. And as Karnada grew, she achieved a strange fame: She scorned the domestic arts, followed the hunt and practiced with the spear. She excelled over all other maids in grace and beauty, but throughout her childhood and adolescence, she could defeat all the males her own age. Her father Vimar marveled; his child was the most promising of warriors, even as he had requested of the guardian spirit.

But as Karnada reached her eighteenth year, Vimar asked her to accept an alliance with one of the suitors that sought her hand. It was unheard of for a woman to spurn husband and family; but at first Karnada refused to wed. Finally, in the face of Vimar's cajoling and her love for her father, Karnada agreed to marry the first man who bested her in the warrior's arts.

Her challenge brought many eager suitors, but whether in trial of the bow, the foot race or the wrestle, Karnada defeated her opponents and remained unmarried. Her victories, which had once given Vimar great pride, now saddened him. Karnada, troubled by his mood, one day said: "I cannot call husband one I cannot respect. Yet, for your sake I will happily wed, if Lohaja should send a good and great man."

Then came to the village of Vimar one named Istaru, a tall, ruddy man of mighty limbs. He made challenge to Karnada and claimed to be a Markarakati, though none knew his features or name. Karnada

was impressed by the beauty of the stranger and agreed to wrestle him—if only that he might not so soon depart.

After hospitality, man and maid fought—but so handsome was Istaru, so noble his carriage and so musical his voice, that Karnada thought on these things instead of her holds and blows. Five times Istaru threw her down and five times she rose, but upon the sixth she remained on the ground, saying: "I yield me; I can fight no more!"

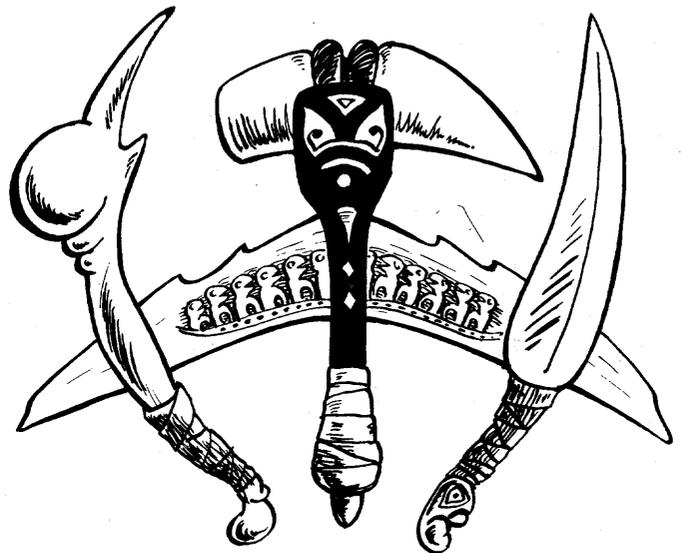
The Markarakati, at first stunned at their heroine's defeat, suddenly burst into the joyous song of the nuptials. The union was soon sanctioned and Istaru carried his bride to the wedding house.

But Karnada woke up alone. None had seen Istaru go, though some said a great wolf had been spotted fleeing the precincts of the village an hour before sunrise. Karnada was inconsolate at the loss of her lover and remained in seclusion.

Then treachery struck. Mahalay, one of Karnada's defeated suitors, attacked in the night, murdering Vimar, his wife and the faithful friends around him. Mahalay intended to force Karnada to marry him to reinforce the chieftainship he had seized by violence.

A young slave girl carried the grave news to Karnada. The girl admitted an amazing secret: "I am no mortal," she said, "but Lohaja, who loves you much. Neither was Istaru as other men, but a prince of spirits, the Lord of the Wolves. You even now carry his son in your body—a son Mahalay will slay in jealous fear, if you do not heed my advice."

Karnada, grief-stricken, agreed to do as she was told. Lohaja touched her and their forms were exchanged, Karnada disguised as a bondmaid, Lohaja as the chieftain's daughter. When warriors came for Karnada, they took Lohaja instead. So, unknowingly, Mahalay wedded a spirit bride, who became pregnant almost at once. Mahalay was pleased, for a descendant of Vimar's line would strengthen his own family's honor. But his bride miraculously came to full term in only three months and bore a son. Afterwards, Lohaja



Assorted weapon types used by various tribes

did not long remain in Mahalay's house, but vanished whenever the others slept.

The spirit's child was a strange creature. As its nurses watched, it grew darker and larger, sprouting wings and huge teeth. Finally it burst from its crib and slew all that approached it. To the astonishment of the villagers, it wreaked great destruction and flapped into the wilderness.

Meanwhile, the disguised Karnada dwelled as one of the village bondmaids. She could not avenge Vimar's death herself, for her fighting prowess had vanished the day Istaru conquered her. She wisely concealed her identity, lest it endanger the son she was soon to bear. She named the boy Juulute, which meant "Avenger." As he

grew, admired for his strength, Karnada realized her spirit-given gifts had been passed to her son.

Believed to be slave-born, Juulute was not formally instructed in arms. Most lads his age respected him, but a few hated him for the ease in which he bested them in their petulant bouts and the way the elders praised him for vanquishing the predators that attacked the herds.

His special enemies were the insolent sons of Mahalay. One night they rushed upon him in a group and carried him south, where an Immerite trader was buying slaves. The merchant was pleased to acquire so fine a specimen.

Juulute's later purchasers found him too rebellious for domestic work, so he was sold into service at the rock quarries near Lone Wirzor. His muscles hardened like iron and his strength was the marvel of his masters. But Juulute did not long remain in so base a bondage. He exhorted the other laborers to bid for freedom, managed a successful riot and led them in escape into the depths of Wild Wood.

For the next few years, Juulute moved from one mercenary band to another, learning a mastery of arms and having a thousand daring adventures. By the time he was twenty, he had risen to command a mercenary band, the Purple Halberds, and he led them to such astonishing success that his band was eagerly hired by civilized kings.

Warring on the borders of Pon, Juulute entered into a disastrous liaison with the Muetarian lady Yrini, ostensibly a virgin, but of a wanton heart. When spies discovered them together in the lady's bower, the faithless wench—to save her false honor—made lying accusations against the mercenary captain. Yrini's vengeful father seized him, had him flogged, then nailed him to an oak tree for food for the wild beasts and the birds of prey. Of this ordeal, the skalds sing:

*I know that I hung on the windswept tree
For five full nights, wounded with the spike
And given to the beasts—given to the beasts
On that tree of which none know from what roots it rises
They did not comfort me with bread and not with the drinking horn*

*Thirsting, I peered downward and glimpsed the wolves
Thirsting, I glimpsed them and read their soul. . . .*

As Juulute beheld the wolves, he observed one stand erect and cast off his hide like a cloak. The wolf became a young man, ruddy and strong of build. "I am your father, Isvaru," he said, "and I am right pleased with you!"

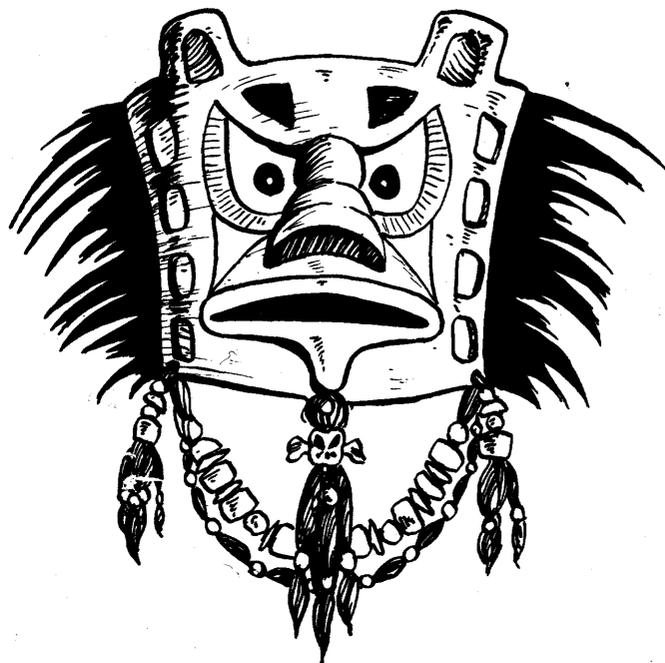
Isvaru reached for his son's chains and broke them asunder. Then the Lord of the Wolves healed Juulute's wounds and told him the true story of his identity and his mother's. Finally he gave the young mercenary a vial: "Contained herein is the blood of a wolf's heart. Pour it into your wounds when you fight your most desperate battle." With that, the Lord of the Wolves loped off into the woods in his beastly form.

The revelation of his ancestry inspired Juulute to make with all speed for the Wild Reaches and the territory of the Markarakati. He found a devastated land, its people reduced to poverty.

Lohaja's monstrous child had returned from the northern glaciers and fallen upon the herds and villages of the barbarians. Upon nearing his home village, Juulute learned that all of Mahalay's wicked sons had perished in quest of the monster. The aged Mahalay was offering his inheritance and daughter to the man who could slay the marauder.

His heart welling with hate for the usurper, Juulute concealed his identity and allowed himself to speak assuring words to the villain, promising to vanquish the creature. But a childhood rival of Juulute whispered into Mahalay's ear that here stood the bondsman Juulute. Mahalay thundered: "Shall a slave boast he may do what my hero sons could not?!"

A council member stood up, one Juulute recognized as Durvas—a good and wise man who had been lamed since childhood. He said: "I remember this youth. Since he fled this village, I have freed his mother and taken her to wife. As a child's status derives



Ceremonial courage mask, typical with many tribes but varied in design and use

from his mother's, he is a freeman now—fit to stand beside the worthiest of the Markarakati." With the speaking of these words, not even Mahalay could gainsay Juulute.

The young warrior followed the beast's trail of ruin and encountered it beside a lake. Man and monster struggled mightily and Juulute took many grievous wounds. When his strength was nearly gone, he broke away and smeared the magical blood of the wolf's heart into his veins. He was instantly possessed of the power of a hundred men, and launched himself at the creature, seizing its neck in his arms and snapping it with a titanic wrench. Then, wearily, he dragged himself home to the village of Mahalay.

Too jealous of Juulute's success to appreciate it, Mahalay ridiculed the young man's claim and said he would send men to look for the monster's carcass, to prove him a liar. Secretly he hoped to assassinate the hero before they returned. Juulute saw through the man's trick and addressed the assembly to reveal his true descent.

"Liar!" shouted Mahalay. "Bring me the slave's mother, for she still lives, and his claim will stand refuted before the assembly."

So Mahalay's friends seized Karnada, who for years had worn a transformed shape, and brought her before the elders. But, incredibly, as the throng watched, her disguise faded and Karnada stood before them as she had been years earlier—indeed, as young and fair as the night of her metamorphosis. Astonished, Mahalay's wicked heart burst and he fell dead out of his chair, judged by the gods.

The tribesmen wished to acclaim Juulute—whom they now called "Wolfheart"—chief over them. But the young man refused; he had tasted the color and excitement of the south and would return to it now that his honor was vindicated. But first, Juulute saw that his mother's inheritance was restored and won assurances that the mate she chose would rule the Markarakati. Dutifully, Karnada's husband, Durvas, offered to release her so that she might have a worthier mate, but Karnada would have none of it. Durvas had demonstrated his wisdom and strength of character many times. Moreover, he had been a kind and loving mate to her. She had matured beyond worshipping strength alone and could imagine no greater chief for the Markarakati.

Although Juulute Wolfheart spends much of his time in the south as a mercenary general for kings, the barbarians know him well and their respect for him crosses tribal borders. Thousands of fighters would follow him to war at a word; thousands more hope that the gods might demand a new Great Chief soon, for surely no worthier man than Juulute Wolfheart lives in their generation.

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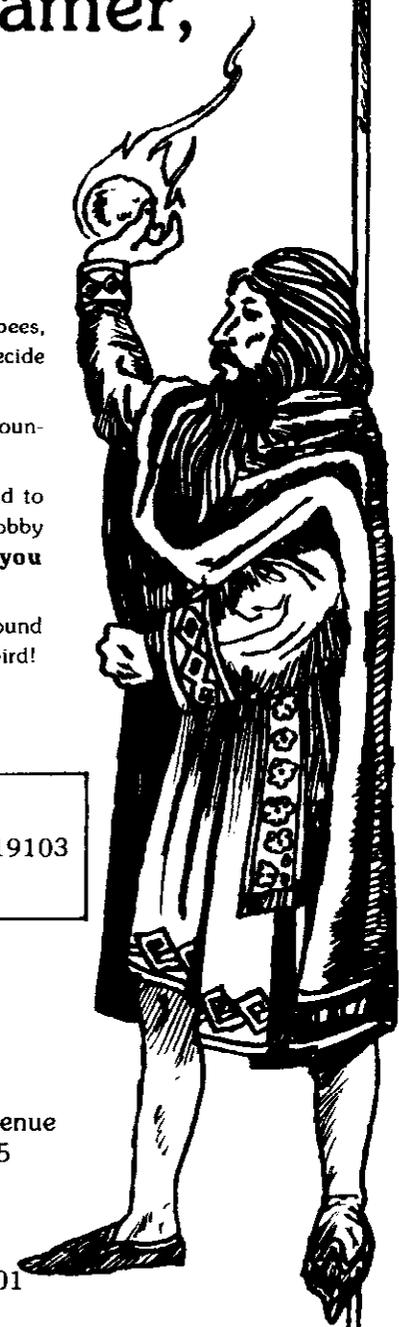
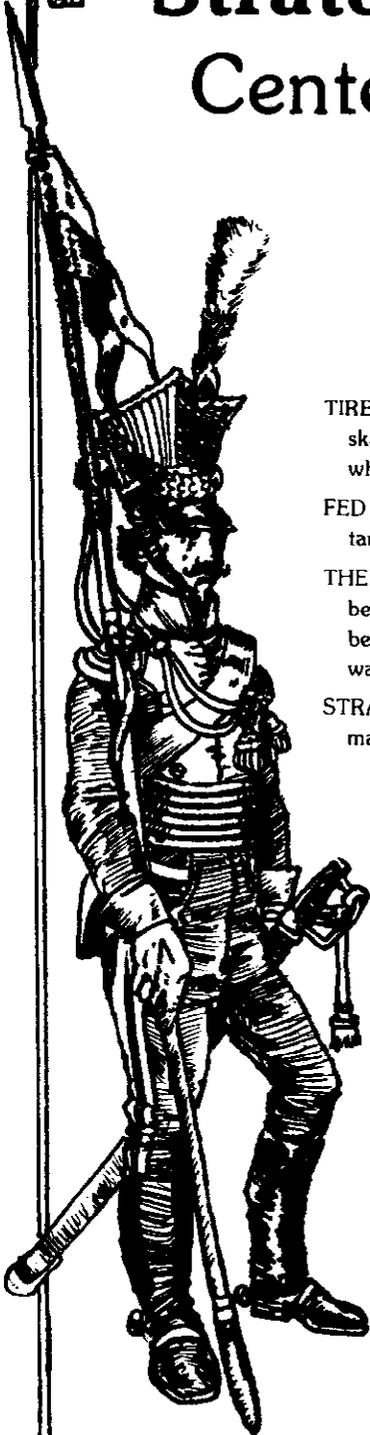
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Jean Wells and Kim Mohan

As other minorities have done throughout history, female players of *D&D*, *AD&D* and other role-playing games are finding it necessary to cope with discrimination and prejudice as they seek the satisfaction and fulfillment they are entitled to receive from playing a role in an adventure game.

Some of the obstacles set in front of women players by the structure of the *D&D* game system itself, as well as those barriers posed by male players with personal prejudices against women, will weaken or disappear with the passage of time. In fact, many aspects which women players have had reason to be upset about in the past have improved. But it is also apparent, from letters sent by women players around the country as contributions to this article, that many instances of unfair and degrading treatment of women players—and their characters—remain to be corrected.

In some circles of players, women are looked upon as “mavericks” when they try to join in the enjoyment of a campaign along with men. Why? Is it because these women enjoy using their imaginations, being creative and expressing themselves through their characters? If so, then male players rightfully deserve to be described in the same way. Role-playing games are rising in popularity all the

women want equality

and why not?

time, but even so, the total number of players of both sexes is still a very small fraction of the entire population.

Are women “mavericks” because they only comprise roughly 10% of all *D&D* or *AD&D* players? If so, the description is unfair because women have not always been afforded the same opportunities to become exposed to the game. For example, the Original edition of *D&D* stemmed from *Chainmail*, a set of rules for use with fantasy miniatures. Chainmail is, by a general definition of the word, a “wargame,” and women have never, as a group, been inclined towards those kinds of activities. Most female gamers (or potential gamers) can well appreciate the skill and enjoyment involved in moving figures around on a tabletop, but do not enjoy doing it themselves.

A related cause for women’s lack of exposure to the game is the fact that, until quite recently, generally the only places *D&D*, *AD&D* and other such games could be found was in hobby shops and specialty stores of that general type. Other merchandise in hobby shops includes model railroading supplies, ship and automobile models, and wargames (as opposed to role-playing adventure games). None of those other products have been traditionally considered attractive to women. It is a safe assumption that, even in this day and age, most women who enter a hobby shop are there to buy something as a gift instead of for their personal use. There is a chance that a woman will see something that interests her personally, such as a *D&D* game or the *AD&D* books—and that’s how many females find out about role-playing. More women are entering the ranks of players and DMs all the time, but *D&D* and *AD&D* remain primarily men’s games, and most women who learn about the games are introduced to role-playing by their male friends.

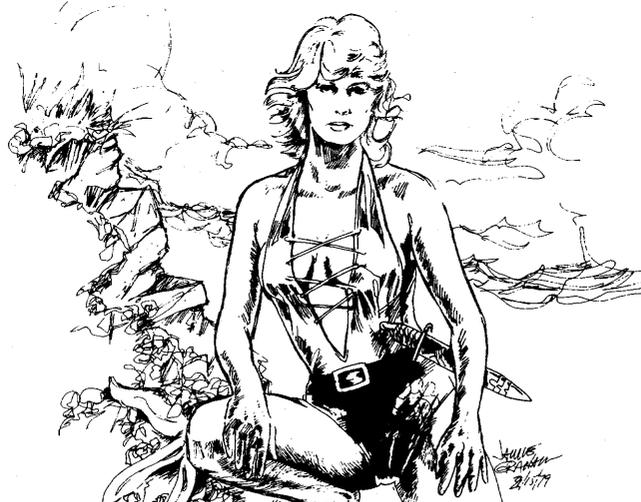
Just as in real life, women have a different outlook on, and

perhaps a different approach to, “life” in a fantasy campaign. Women who play female characters must be concerned about their characters becoming pregnant, or about their characters being “used” as sex objects to further the ends of a male-dominated party of adventurers.

One reader, Sharon Anne Fortier, related a story about a female dwarf character of hers that was forced by the males in the party to seduce a small band of dwarves so the party could get the drop on them and kill them.

Another reader wrote of being penalized by her DM because she was a Cleric and had the misfortune (as it turned out) to become pregnant. The DM said that Lawful Good Clerics didn’t do that sort of thing, he forced the character to undergo a change of alignment, and the player eventually had to roll up a new character.

The other side of this coin is that female players do enjoy having their characters flirt with male player characters and NPCs, showing a personality they might be too shy or too afraid to display in real life. One reader pointed out that playing a female character allows her to do things she thinks would be fun, but would never try to do in real life—like wearing a low-cut dress and bending down to brush some dirt off her ankle while watching the reactions of the men around her.



Some DMs find it difficult or do not choose to moderate these types of encounters. But those who can and do discover that such episodes broaden the scope of their game beyond the level of a “Let’s go kill some monsters” kind of campaign. There is great potential for more than hacking and slashing in *D&D* or *AD&D*; there is the possibility of intrigue, mystery and romance involving both sexes, to the benefit of all characters in a campaign.

Naturally, women players (acting through their characters) will generally want to venture into a dungeon or out into the wilderness on dangerous adventures. But there will be, and should be, times when women want to pursue other particular aspects of their characters’ natures. The game offers many opportunities for players to try their hand at problem-solving without actually being involved in combat against monsters. Many of the female players who contributed information for this article indicated that the men they play with aren’t all that interested in solving problems except by fighting; they get upset when a woman player wants to try to talk to a monster instead of attacking it.

Laura Roslof said that the men she has been involved in gaming with seem to expect females to wait obediently by the door while they (the males) sort through the treasure. She said that wouldn’t be so bad by itself, but then the men usually refuse to provide females with a fair share of the loot.

Judith Goetz seems to be one of the more fortunate female players. She plays with family members and close friends, and said she encounters very few obstacles because of her sex. She also said that when she plays in tournaments, she does run into the “hack and slash” type of player, but most of them are adolescent males. These types of players not only aggravate her, but other, more mature male players as well.

"Some of the 'downs' of *D&D* for me are in encountering men's collections of fantasy figures whose only females are the naked sirens who serve only as so much booty—and, for that matter, the cartoons run in *The Dragon* that present the same view."

Many women are understandably appalled by the appearance of female miniatures. They range from half-naked (possibly more than half) slave girls in chains or placed across horses or dragons, to women fighters dressed in no more than a bit of chainmail to protect their modesty and perhaps a backpack and a sword. Or, there are female Magic-Users wearing nothing but a smile and a bit of cloth draped over one arm.

The attire of the figures does not reflect the reality of the game. Female fighters wear just as much body protection as their male counterparts. Female Magic-Users wear robes, carry backpacks and have lots of pockets for material components, just like males do. But such figures are few and far between on the shelves of stores.

Then there is the *D&D* or *AD&D* game system itself. Another often-heard complaint from women concerns the built-in restrictions on maximum strength for female player characters. It does seem unfair to many women that human female characters cannot have Strength of more than 18/50, when men can attain 18/00. However, the reason for this is based in reality and cannot logically be argued against. Women are, as a group, less muscular than men, and although some women may indeed be stronger than some men (as in real life), the strongest of men will always be more powerful than the strongest of women.

An argument could be made, however, for raising the female Strength maximum to 18/75, for instance, which would make the "discrimination" less severe by at least affording women the chance to attain a +2 Hit Probability to go with the +3 Damage Adjustment that women of exceptional strength receive already for being between 18/01 and 18/50.

Many suggestions have been advanced for compensating women for the Strength limitation by giving them greater potential for high scores in other ability areas (Editor's note: Some of these suggestions are outlined in the article which accompanies this one.).

Until such time as an official rule change is enacted (which is not to suggest that a change is in the works), women players and those men who are concerned about women's welfare will be left to devise their own methods of strengthening female characters, if they think that such strengthening is necessary.

As with any other variant incorporated into a campaign, the only constantly important consideration is game balance. The *D&D* and *AD&D* game systems were designed with playability in mind, and the designers must necessarily sacrifice "realism" at times to achieve the playability and overall balance that the game needs to have, to be of maximum benefit to the greatest number of players. Perhaps changes do need to be made in the game structure, and perhaps they will be—but no change for the sake of one improvement is worth the damage it might cause to other aspects of the game. *D&D* and *AD&D* are *games*, and they're supposed to be *fun*—not just for men or for women, but for *everyone*.

points
to



ponder

Kyle Gray

As a female player of *Dungeons & Dragons*, there is one thing that never fails to annoy me: the underestimation of the abilities of female Fighters. At times I have found it necessary to assume the role of a male character because if I chose to be female, my strength would be limited by the game rules, and thus my character would be generally less effective than a male. There are no compensations to the female for this limiting of strength, making it seem as though women warriors are being discriminated against.

There are many literary and historical examples of female fighters, the most well-known being the Amazons. The Aethiopia, an ancient continuation of the Iliad, tells of Penthesilea, the beautiful Amazon queen who stood up and fought Achilles, greatest of all the Argive warriors. Also, when Theseus carried off the Amazon Antiope, her sister, Oreithyia led an army of Amazon warriors into Attica, and it took the entire Athenian army four months to defeat them. And who could forget Camilla, the Volscian warrior maiden of Virgil's Aeneid? She killed many Trojans, fighting with both arrows and battle-axe, and was easily one of the best warriors in the battle, male or female.

The Greek and Roman mythos are not alone in containing stories of women warriors. Brunhild and the Valkyries are major elements in the Germanic sagas, and warriors in their own rights. The Celts had their War Queens, and there are historical references of those women fighting right alongside their male counterparts. In fact, some sources say that the women were the most vicious and warlike of all the Celtic warriors. Even Christianity, which is responsible for most of the Western World myths of the inherent weaknesses of women, has Joan of Arc.

Heroic fantasy, the main influence of *Dungeons & Dragons*, though dominated by male characters, has also produced its share of female warriors. One of the earliest and the best of these is C. L. Moore's Jirel of Joiry, the fierce woman fighter who has no problems competing with her male counterparts. Surprisingly, some of the best female characters have emerged from the stories of male authors writing in the best macho traditions. Edgar Rice Burroughs' Deja Thoris, while too dependent on John Carter, is still an excellent

warrior, and there are many examples of women who, when forced to defend themselves, are quite capable fighters.

Undoubtedly the best creator of female warriors was Robert E. Howard. Known best for his Conan and Kull tales, Howard also created an impressive array of women warriors. Everyone's favorite Male Chauvinist Barbarian, Conan, meets his match in Valeria of the Red Brotherhood, and serves under another female fighter, his lover, Belit, a bloodthirsty pirate. Howard even wrote a series of tales about Dark Agnes, his Sword-Woman, who could outfight and outdrink any man.

Probably the most famous of Howard's women warriors, thanks to Marvel Comics, is Red Sonja. Red Sonja of Rogantino, a red-haired warrior, appeared in the Howard story "Shadow of the Vulture," which took place during the Crusades. Many years later Roy Thomas, writer of Marvel's *Conan the Barbarian*, used this story as the basis for a Conan tale, and Red Sonja, warrior woman of Hyrkania, was born. During her career, Sonja has outsmarted and outfought Conan and many other men, and is undoubtedly the epitome of a female warrior.

Recently, more and more women warriors have seen print, and some, like Roland Green's Gwyanna of his Wandor series, are quite excellent. So, fellow female players, if you run into a MCDM (Male Chauvinist Dungeon Master), get him to read some of the above mentioned stories, and maybe he will agree that the women warriors are discriminated against. The next step is to get him to follow the guidelines below.

The *Advanced D&D Players Handbook* only takes female attributes into account for one ability, that of Strength. Females of all the character races are allowed a maximum Strength score which is lower than the males' maximum. Men tend to have a more massive musculature, and for this reason can perform feats of brute strength usually beyond the capabilities of women. This physical difference is taken into account, but other, more beneficial differences are ignored. Women have smaller, less bulky muscles, and as such, are generally more agile than men. Also, women are able to withstand

higher levels of mental and physical stress than the average male. Given those facts, it is obvious that while it may be logical to penalize women in terms of sheer strength, it is equally logical to reward them for better Dexterity and harder Constitution

It is a medical fact that the average female can withstand more mental stress than the average male. Because of that, females in *D&D* should be rewarded with a +1 in Wisdom for magical attack adjustment only. This would give women a better chance to resist mental attack forms involving will force, as described in the *Players Handbook*.

Also, since women have smaller, more compact muscles, they are less bulky than men, and are naturally more agile. Therefore women warriors, who would logically be trained to take advantage of this, should receive a +1 on their roll for Dexterity.

It has also been shown that women are able to tolerate pain better than men, and when raised under the same conditions, are generally harder. Women generally live longer than men, barring disease or accidental death. For those reasons, female characters should receive a +1 on their rolls for Constitution.

The above-mentioned adjustments should make up for the lower maximum strength score for women. While they will still have a relatively rougher time breaking down doors and bending bars, women warriors will no longer be discriminated against. Men and women are physically different, but this does not mean that women are necessarily deficient when it comes to fighting. What it does mean is that women, precisely because they are not as strong as men, would use their natural abilities and adopt a different fighting style, more "slash and run" than "stand and swing." The +1 in Dexterity would merely reflect this style, and should apply only to female Fighters rather than female characters in general, because it would be an extension of warrior training. Given this +1 in Dexterity, and also a +1 in Constitution and magical attack adjustment that should apply to all women characters, women warriors in *D&D* can now become formidable Fighters and compete on an equal basis with the men.

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You have made the decision to begin a campaign, but you don't know where to start. You have a lot of great ideas, ways to mix existing monsters and spells with a few new things of your own creation. Still, you are unsure where to begin.

The worst place is in the middle. You should start fresh; a new party is required. Do not try to take an existing group of characters that has moved from dungeon to dungeon into your new world. Your old party will have some medium-level, if not more powerful, characters as well as many items and spells that would ruin a low-level dungeon. Designing a campaign means starting with low-level characters who are to be built up in the framework of the new world.

The existing characters might be brought in once the rest of the party has caught up to them in levels. Or the existing characters might be allowed to "settle down" in your world as non-player characters for the new group to meet. If this latter option is adopted, the existing characters should have no reason to automatically befriend the new party. Finally, the existing party can "sire" the new party—but there must be very few, if any, heirlooms passed down to the new group and the DM must control the gentry, not the players.

Creation of a campaign is best accomplished in three steps:

1. Creation of the party.
2. Creation of the first adventure(s).
3. Creation of the history and overview of the adventure site(s).

Does this sound backwards to you? It likely does, but there is an explanation. By knowing the size (that is, rank, level and number of members of the party that will go on an adventure, it is easier to design that adventure.

The adventure can be dangerous, but still a task that can be completed. It is too easy to design an adventure and then realize that a beginning party is too weak to attack it. The fun of a campaign is to promote low-level characters and to let players get close to the characters and to form their personas. That is almost impossible if character enters the game as a fourth, fifth, sixth or even higher level character.

Creation of the party

There are many methods of creating characters. Rolling them up with the players present is usually a good policy for the DM to follow. A few methods are given in the *Dungeon Masters Guide*. Here is a variation on one of those:

1. Roll 4d6 seven times. Record the sum of the three highest six-sided dice. If that sum is six or less, reroll at once. The sums must be recorded in order.

For example:	Rolls	Record
	6/5/3/1	14
	3/3/3/2	9
	6/6/5/3	17
	5/5/3/2	13
	2/2/1/1	discard
	4/4/4/3	12
	6/4/5/4	15
	5/3/3/2	11

2. The player is allowed two chances to alter the numbers as recorded. He/she may switch the positions of two numbers and he/she may discard one number—not necessarily the lowest one. The resultant character will be described for abilities in the order

S-I-W-D-C-B ("B" is for Bearing or Beauty, used instead of Charisma, to avoid two characteristics beginning with "C"). At the moment the character has scores of 14-9-17-13-12-15-11. He or she could be altered as follows:

- S 17, I14, W 13, D 12, C 15, B 11 (switch 14 and 17, eliminate 9)
- S 14, I 17, W 13, D 15, C 12, B 11 (switch 15 and 12, eliminate 9)
- S14, I12, W 13, D 17, C 15, B 11 (switch 12 and 17, eliminate 9)
- S 14,19, W 15, D 13, C 12, B 17 (switch 15 and 17, eliminate 11)

3. Now adjust the abilities for race if he/she is to be other than a human. Taking the four characters given above, the Dungeon Master might allow these racial changes (also given is the selection of profession):

- S 18, I 14, W, D 12, C 16, B 9: Half-orc fighter (He/she could now roll for unusual strength.)
- S 14, I 17, W 13, D 16, C 11, B 11: Elven Magic-User
- S 13, I 12, W 13, D 18, C 15, B 11: Halfling Thief
- S 14,19, W 15, D 13, C 12, B 17: Human Druid

The DM might want the characters to meet certain criteria (see below), and might wish to forbid one or more of the sub-classes. The assignment of alignment, skills, languages, spells known, etc. is all the prerogative of the DM. He/she can ask the players to collaborate on the races and classes they select, or he/she might forbid such contact. In the latter case, however, there may end up being too many of one class. While that might be fun for a while, eventually it will harm your campaign and the players' enjoyment. The DM should always monitor the entire process of creation of player characters.

The DM may find it wise to eliminate a few of the possible sub-classes when beginning a campaign, or at least to limit the total number of allowed sub-classes to a maximum of two. A beginning party should not contain a Paladin, an Assassin or an Illusionist. These are difficult sub-classes to play and they detract from a beginning adventure; add them later in the game. A Ranger, a Druid or a Monk is not too hard to control, but before you allow those sub-classes in the party be sure that there is a regular Fighter (or two) before you allow a Ranger and a regular Cleric before you allow a Druid or a Monk.

A campaign plays best with five or six players. Three is a minimum number and eight is a reasonable maximum. A group of more than eight is usually unruly and difficult to manage. I have run many tournament games at conventions and found parties of nine or ten to be difficult even for only four or so hours of an event; on a week-by-week basis this would be maddening. Three or four players is too few. Each player will usually have two characters, if not three, and the flow of ideas becomes stifled and limited.

Each player should have one or two characters according to the following formula. For every three first-level characters, a beginning party may have one second-level character. For every pair of second-level party members there may be one third-level character. (A multi-class, multi-level character counts in the following way: 1/1=2, 2/2=3,3/3 not allowed.) If there is a third-level character it should be controlled by a single player. A pair of first-level characters can be given to a single player.

Thus, party size is limited to three to twelve figures. Having more than twelve figures to play is difficult in melee and other situations. The option of adding a few zero-level mercenaries should exist. Add

these in pairs, with six such characters as a maximum number while staying within the total allowable party size of twelve.

All of these tournament recommendations are based on the author's experience in some 50 tournament games, 50 or more miniatures games and five campaigns.

If a third-level character is allowed, he/she should be a Fighter, a Cleric or a Thief. Members of all of the other classes and sub-classes should have to work to gain third level. It is wise to allow one or two second-level characters to strengthen the beginning party. A dozen first-level types are fairly easy prey but if they are reinforced by two second-levels, their doom is not as easily foretold.

Player characters should always have the maximum possible hit points at first level. That is, Fighters ten, Clerics eight, Thieves six and Magic-Users four, adjusted for Constitution of course. Rangers begin with 8+d8 and Monks with 4+d4 hit points. Give player characters a good chance to survive: There is nothing more pitiful than a Fighter who has a strength of 18/00 and only two hit points to back him/her up!

Spells known by the group's Magic-User(s) should be as per the DM Guide. A DM can be a real sweetheart and not require a roll "to know" for the first three spells given at first level. If a knowledge roll is required, be sure to make at least three spells available to the Magic-User.

Spells not known on the first attempt can be tried again whenever the figure gets a promotion, as long as his/her teacher already knows the spell he/she has failed to learn in the past. This second roll is at minus 20%, however. If he/she fails a second attempt, the spell is forever beyond comprehension. (Exception: If the player somehow gains a full point of Intelligence, he/she may try one more time, but still at minus 20% and only with an instructor as before.)

Here is a weighting of the spells for Magic-Users at the first level (other levels can and probably should be weighted as well) following a set of criteria. Spells that are "common" are given a higher percentage chance to appear (and thus be taught to a Magic-User). Spells that are difficult to adjudicate are given a low probability. Spells that give the Magic-User too much power if given early in a campaign are given a low probability. Naturally, you can vary these percentages as you see fit or you might just choose all spells to be out.

Roll Offensive Spells

- 1-8 Burning Hands
- 9-21 Charm Person
- 22-27Enlarge
(or: 22-30 Enlarge
31-37 Shrink)
- 38-42 Friends
- 32-57 Light
- 58-70 Magic Missile
- 71-78 Push
- 79-83 Shocking Grasp
- 84-91 Sleep
- 92-00 DM's choice

Roll Defensive Spells

- 1-11 Affect Normal Fires
- 12-23 Dancing Lights
- 24-30 Feather Fall
- 31-38 Hold Portal
- 39-45 Jump
- 46-60 Protection from Evil
(or: 46-52 Protection/
Evil
53-60 Protection/
Good)
- 61-75 Shield
- 76-80 Spider Climb
- 81-86 Ventriloquism
- 87-00 DM's choice

Roll Miscellaneous Spells

- 1-7 Comprehend Languages
- 8-23 Detect Magic
- 24-31 Erase
- 32-35 Find Familiar
- 36-41 Identify
- 42-50 Mending
- 51-60 Message
- 61-78 Unseen Servant
- 49-85 Write
- 86-00 DM's choice

Clerics should also be taught a limited number of prayers (spells) to begin the game. Mere knowledge of a spell title will not allow a Cleric to pray for it. Prayers are taught just as spells are taught/given by an instructor.

However, two Clerics can meet at any time and exchange spell

information. This exchange (learning process) takes three turns per level of the prayer. Thus, if a Cleric teaches another Cleric the prayer for Flame Strike (5th level), they will be at it for two and a half hours.

The number of prayers awarded at first level should be 2+d4. One of the spells, regardless of alignment, is always Cure Light Wounds. Obviously the instructor must know the spells to be able to teach them. The instructor will not necessarily teach all of the first level spells he/she knows to an Acolyte. Here is a weighting of spells for first-level Clerics:

Title	ALIGNMENT OF THE INSTRUCTOR					
	LAWFUL PURE		CHAOTICLAWFUL		CHAOTICAL	
	GOOD	GOOD	NEUTRAL	NEUTRAL	EVILS	EVILS
Bless	1-7	1-6	1-6	1-4	1-4	1-3
Curse	8-11	7-11	7-12	5-10	5-12	4-13
Command	12-18	12-17	13-17	11-17	13-16	14-18
Create Water	19-21	18-20	18-19	18-20	17-18	19-20
Destroy Water	22-23	21-22	20-21	21	19	21
Cause Light Wounds	24	23-24	22-27	22-27	20-28	22-30
Detect Evil	25-36	25-35	28-35	28-32	21-25	31-34
Detect Good	37-40	36-39	36-37	33-37	26-30	35-40
Detect Magic	41-44	40-45	38-44	38-43	31-38	41-47
Light	45-50	46-50	45-50	44-48	39-43	48-51
Darkness	51-52	51-53	51-53	49-52	44-50	52-57
Protection from Evil	53-60	54-59	54-58	53-56	51-54	58-60
Protection from Good	- 6	0	59-60	57-60	55-58	61-66
Purify Food and Water	61-66	61-65	61-64	61-65	59-64	67-69
Putrify Food and Water	- 6	6	67	66-67	65-67	70-72
Remove Fear	67-72	67-72	68-72	68-72	68-72	73-77
Fear Touch	73-77	73-78	73-80	73-84	73-86	78-88
Resist Cold	78-84	79-84	81-84	85-87	87-89	89-92
Sanctuary	85-00	85-00	85-00	88-00	90-00	93-00

How many magic items?

The beginning party can start with a few magic items, but they should be few in number and relatively weak in power: perhaps one item for every three levels at a maximum but at least one item for every seven levels. Note that men-at-arms and other hirelings do not have levels and would not count toward the awarding of magic items. A brief list of good first level items follows:

Potions: Animal Control (dogs, large cats, birds, but not giant types or insects), Clairaudience, Clairvoyance, Climbing, Diminution, Extra Healing, Fire Resistance, Healing, Invisibility, Levitation, Polymorph Self or Sweet Water.

Scrolls: one to four first- or second-level spells of informational or miscellaneous types.

Rings: Feather Falling, Fire Resistance, Warmth, Water Walking.

Rods and Staves: none.

Wands: Enemy Detection, Illumination, Magic Detection, Metal & Mineral Detection, Negation, each with 2-7 charges—but only one wand to a party.

Miscellaneous Magic: Alchemy Jug (with a capacity of two or three useful potions; this item should count as two or three items, depending on the number of potions it gives in a week), Arrow of Direction, Boots of Elvenkind, Boots of Levitation (counts as 2 items), Bracers of Defense (Armor Class five to eight—count as one item for eight, two for seven, three for six and four for five), Cloak of Elvenkind, Keoghtom's Ointment (one jar counts as two items), Wings of Flying (counts as two items).

Armor: Chain Mail + 1, Leather Armor + 1, Shield + 1.

Swords: Sword + 1.

Miscellaneous Weapons: 2d4 Arrows + 1, Axe + 1, Hammer +1, Mace +1, Spear +1.

Remember that awarding magic items is up to the DM. Even if the party is made up of the offspring of former player-characters from another series of dungeons, the DM controls what will be passed to their children. If the party is given too much to begin with, there is no challenge. If a magic item is too strong at the beginning of the campaign, play will revolve around that item and not around the characters. The more players have to work for items, the better the campaign will be.

Designing the adventure

Phase two of designing a campaign is designing the first adven-

ture. You have established the rough outline of the characters, so now it is easier to establish a resistance that is tough and challenging without being fatal to the party.

The first adventure can be a wilderness adventure, a town adventure, or a dungeon adventure. The latter is the most popular and is the easiest for a beginning party. Next, you have to decide if the monsters in the dungeon will be organized or random. That is, are the monsters separate from one another so that they do not warn or protect each other, or do they fully cooperate? Is one monster in charge of the dungeon, or are there numerous power bases?

Most initial adventures are of the dungeon/random monster type, which is fairly good for establishing new players/characters. Outdoor and organized-resistance adventures are generally tougher, and the players and characters have to be on their toes to handle these. If a few of the players are beginning *D&D* or *AD&D* players or if one or more is a complete novice then the dungeon/random monster adventure is almost mandatory for teaching him/her/them the game mechanics.

In an organized resistance there is a hierarchy: a leader, perhaps one or more co-leaders, some lieutenants and perhaps even some sergeants. If this organization is attacked, and if an alarm can be sounded, this organization will respond with a coordinated defense/attack.

Random-monster dungeons, on the other hand, have quite a few power bases within them. They co-exist for two major reasons: one power base is not strong enough to wipe out the other(s), and the more monsters in an area the better protected they all are.

Either type of adventure can produce multiple forays as the party hits, probes, retreats and hits again. The organized resistance will better prepare for the second coming of the party, but in the random monster dungeon little if anything will transpire between attacks.

Once the type of adventure is determined, the designer decides who the inhabitants will be and what treasure they will guard. It is wise to determine the total amount of treasure right now, before the inhabitants are determined. If you parcel the treasure out on a monster-by-monster basis, you may end up with too much or too little treasure. The treasure will include items the monsters may actually use against the party. Make up a list of treasure and subtract from the list as you place each monster or group of monsters.

How much treasure should there be? There should be enough treasure so that from 25% to 50% of the party can advance one level of experience. This does not include the one or two items the party may keep within the group, nor would it include the money/items that might have to be sold to raise the dead or cure the injured. To compute this, add up the number of points the party, as a whole, needs for each member to go up one level of experience. About 15,000 to 25,000 experience points would be correct for a party of nine consisting of six first-levels, two second-levels and one third-level character. Thus, treasure should have a resale value of 3,750 to 12,500 GP, depending on the exact nature of the party. Remember to then add an item or two for the party to keep as a group and a small amount of treasure for curative purposes. If the party goes into a dungeon, kills all of the monsters, but only gains enough to get everyone cured and everyone raised they will come out with nothing to show for their trouble.

If a party is poorly organized or if it makes a blunder or two, then that's their tough luck. If the party plays very well, perhaps they will get to keep more treasure, and someone might even go up two levels of experience from a single adventure. These guidelines are very rough but are stated to give you some "ball park" idea of how much should be there. An item's gold piece value may not be what a party can get for it; in fact, no one may want to buy it at all. However, calculate the value of the item as given in the DM Guide.

Here is a sample list of treasure, with a total value of 19,000 GP:

A Long Sword +1 valued at 2,000 GP, a set of Scale Mail +2 valued at 6,750 GP, a Potion of Invisibility valued at 500 GP, a *Ring of Free Action* valued at 5,000 GP, 350 Gold Pieces, 750 Electrum Pieces, 13,300 Silver Pieces, 17,400 Copper Pieces; Gems: 4x50 GP each, 3x100 GP each, 1 at 600 GP; a set of silver serving pieces (850 GP), a jade statue of a lion (45 GP), two barrels of mead (200

GP), a Holy Symbol encrusted with gems (550 GP), two vials of Holy Water (50 GP), a small silver mirror (20 GP), a set of plate armor (400 GP), two sets of studded armor (30 GP), and a two-handed sword (28 GP).

This treasure is not only diverse, but contains items a party may not think of as treasure. The 19,000 GP figure takes into account the curing and necessary raising from the dead for one character. This total treasure would then be given out to the monsters in the dungeon.

Notice that there is no Magic User's Book and no scrolls. Thus, if there is a human in the monster list, he/she is likely not a Magic-User. If a Magic-User's Book were included then its value might well be thousands of gold pieces (see *The Dragon* #28 for a suggested value of such a book, page 31).

Now we know the party size, the items they possess and the treasure being guarded. Now all that is necessary is the designing of the adventure area itself. Either of two approaches can be used: Either draw a map of the area and then populate it, or determine the monsters and then draw a map of the area to accommodate them.

You may add a few traps, but they should not be lethal. Spiked pits, lethal poison needles, and falling two-ton blocks are too much for a first adventure. Limit traps to slides, shifting rooms, an aimed crossbow, a trip wire leading to a gong, etc.

The March of the Monsters

Here is a list of some monsters that can be challenged by a typical party made up of six first-level characters, two second-level characters and one third-level character and possessing some minor magics:

Giant ants (6 workers and 2 warriors), black bears (2 or 3), bombardier beetles (2 to 4), fire beetles (4 to 7), bugbears (2 or 3), giant centipedes (3 to 5 as a trap), gargoyle (1 or 2—only if the party has two or three magic weapons), ghouls (2 or 3), gnolls (3 to 5), hell hound (3 hit dice, 1 or 2), hobgoblins (4 to 8), kobolds (6 to 12), werewolf (1), ogre (1 or 2), orcs (4 to 10), giant scorpion (1), shadows (2 to 4), skeletons (2 to 6), huge spiders (2 to 4), stirges (3 to 5), troll (1), zombie (3 to 5).

This number of monsters should be adjusted upwards if the party has access to a *Sleep* spell, and even more so if the party has access to multiple *Sleep* spells. The *Sleep* spell can make combat too easy for a party against many of the monsters given in the list above.

The list does not hope to include all monsters that might be pitted against a first-level party, but six hit dice for any other creature added should be about the limit. A monster with more than six hit dice will make mincemeat of a group even if the party finally does defeat the thing. If too many party members are killed in a single melee it will be almost impossible for the group to afford to get them all raised. If party members must constantly be buried then the players cannot form personas for the characters they control.

The treasure list given above would be parceled out to this group of monsters. Note that some of the humanoids in the monster list could use some of the treasure items against the party, making the monster even tougher. If a shaman or witch doctor is included in a humanoid tribe, the tribe's overall size might have to be reduced. Individual humans can also be included, up to a limit of fifth level. The party listed would have a very rough time against any single fifth-level character, especially a Fighter or a Magic-User. Again, the DM must balance humanoid and human monsters versus the party. If, for instance, the party has a third-level Cleric with *Hold Person* and/or *Silence*, those two spells could dispatch a single adversary quickly; thus, you should allow for single humans or humanoids to have some guards to help them.

In short, you must balance the party versus their opposition. If the opposition is too weak or if it is too easily defeated by a spell(s) the party possesses, then there is no challenge. If the opposition is too strong the DM will "win" but the characters may get wiped out. Remember, by the way, that a party that is losing a melee can be ordered (asked) to surrender by many monsters, and then robbed or imprisoned. All melees do not have to go to a final conclusion. Stupid monsters might only want one party member to eat, and thus the party could escape by an act of sacrifice. The DM should give the party as many options as possible.

Organized resistance

Here follows a brief example of an organized resistance. Remember that all of the players in such an adventure should have played the game a few times before. An organized resistance is usually too tough for novice players.

An organized resistance might have one boss or it might be led by a partnership. A partnership may involve two or perhaps three power bases which will cooperate if any of them are attacked.

Some single-boss organized resistances: A Thaumaturgist backed up by a Hero. His sergeants are two bugbears. He controls 12 men-at-arms.

A band of 20 orcs led by a witch doctor and a chief.

A band of robbers made up of a fourth-level Thief, a third-level Magic-User, a second-level Cleric, and six Veterans.

An ogre in charge of eight hobgoblins.

A fourth-level Assassin backed up a second-level Illusionist and five first-level Thieves.

Some partnerships might be as follows: A pair of ghosts for night protection and a Prefect and six Acolytes for day protection.

A mantichore guarding the top of a hill with a Hero and five Veterans at the base in a cave.

A very young black dragon in cooperation with a Conjuror and seven men-at-arms.

Two sahuagin aiding a band of eight pirates on a small island.

In each of these cases, if one group/individual is attacked the other (if it learns of the attack) will aid at once. These symbiotic relationships benefit both partners with increased security and treasure. The two or three power bases should not be allowed to live together or to travel together, since combined they would be too strong for a first-level group.

The biggest mistake most designers make is to give away an item or items that destroy play balance. If an item, or the one character who owns it, dominates play, the DM has made an error. To redeem himself, he can try to regain the item in the next adventure. There can be a plan to get it back (or to destroy it), which might fail. This will test the DM and the party and will prevent charges that the DM is being arbitrary. If you as a DM make a mistake and you see it is ruining the game, try to correct the error in the context of the game if you can. Perhaps you might see fit to reward the party for the loss of the item but you should, at the very least, give them a good adventure in your attempt at regaining/destroying it.

New monsters and magic items

New monsters and magic items are always interesting, but limit these creations to one or two such things per adventure. There is plenty of good adventuring to be had with the existing offerings, and something new and different is not necessary at every turn. If you do wish to add a few things, there should be some guidelines:

A new item does not have to be brand new. You can make items with properties identical to some existing items but housed in a new way: a Helm of Protection + 1, a Shield of Feather Fall, a Ring of Magic Missiles, a Wand of Warp Wood, and many other such items are just variations on existing items.

This trick is especially useful if you have a player(s) who, disregarding the spirit of the game, memorizes the books and can rattle off ten uses for a wand at the drop of a hat. You can contain this type of player with changed items, or you might require a knowledge roll before you allow any speculation about what an item might be. This will lead to some controversy, however. The knowledge roll was part of my campaign some years ago but it proved to be a source of argument instead of a solution. Yet, ours might have been problems unique to our group, and perhaps it will work for you.

Another trick the DM can use is to vary multi-purpose items so that a figure will not know all of the item's powers by finding out one. Multi-purpose items should not be given out to low-level groups or be guarded in a first adventure. Yet when they do become available, you can alter one or more properties without making a new magic item.

A totally new item, for a beginning party, must produce an effect no more dramatic than a second- or third-level attack spell or up to a

fourth-level defensive or informational spell. New spells must also be controlled. Use a check-and-balance system built into the spell if at all possible.

On one occasion, with a party of sixth- to eighth-level figures, a sword was awarded that teleported without error—and as if that wasn't bad enough, it also always struck first. This caused many a good plan to go right down the old toilet. It is very easy for a DM to overdo it; limiting new items and spells in a beginning campaign is most important.

The campaign overview

Once the first adventure is designed, it is time to add a history and overview to your campaign. Now you can draw a map around the adventure site, showing towns and other features. Working your way out is better than handing the party a map of the world for the first campaign. Given a huge map, they will want to go somewhere you haven't even had a chance to consider as yet. By working your way from the inside out, you will have a much better grip on a history that makes sense and hangs together logically. Don't worry about other countries/islands/counties on the map until the home base for your first-level group is well defined. As you begin to expand, you can let the party hear about other adventures they may be able to try in the future. Thus, they will be able to choose where they will go as time passes and you will be ready for them.

Unfortunately, there is no pat formula for designing an adventure. That is what makes *D&D* and *AD&D* so attractive. Yet, after playing each design you can look at the overall result and learn from what you have done. If the party is moving too quickly or too slowly, you can make up for it in the next adventure. If you design too far ahead, either the party will be too weak or too strong to do what you would like to see them do. Moderation, equilibrium and care are the chief words to remember in designing a campaign.

WANTED!

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NEXT TIME, TRY A CLERIC

Tom Armstrong

The ragged-looking band slowly made its way down the main street. One man, a powerfully built Fighter, stopped one of the townsfolk and asked directions to the local Priest. "The Temple of Ariocho is right at the end of this street," the old man answered. He indicated a large, ornate building not 100 yards away.

"There goes another one," the old man said to his companion, nodding his head in the direction of the cloth-draped body which was tied across one of the party's mules.

The small group made its way to the temple, and, upon entering, noticed a sign which read

TEMPLE OF ARIOCH
Dead Raised and Resurrected

Prayers Prayed
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by Appointment only

An Acolyte approached. "Can I help you?" he asked. The adventurers indicated the lifeless body of a Thief, and the young Cleric nodded his understanding. "Come with me, please," he said.

He led them past two Bishops who were leading a group of novices in prayer and through a door in the rear which opened into a small chapel with an altar flanked by two great candelabras. The Acolyte went back through the door and returned in a few moments with an old, anemic-looking man whom he introduced as Delmar, the High Priest, Chief Honcho, Ph.D., LL.D., and General Boss and Handyman. He then backed out of the room, quietly closing the door behind him.

The group knelt respectfully and made the proper Holy signs. "We beg the aid of your great wisdom and power," said Herman, one of the fighters. "A member of our party, a Thief and a longtime faithful worshiper of Ariocho, has been wounded unto death and we wish to make the necessary sacrifices for her return to life."

"You know the procedure," said the Priest in a bored tone. "20,000 gold for a Raise Dead or 50,000 gold for a Resurrection. Toss the stiff on the altar."

Everything was prepared. The old man began praying loudly in a language that none of the others understood. Nothing moved until the once-dead body began to stir. The young lady rose from the altar. She was an elf, and a pretty one at that.

The ritual over, the Priest stood up and faced the rest of the party. "I have done some raising of the dead in my time," he said, "but I have



never heard of anyone needing it done as often as this young lady. Arioch's minions tell me she has been killed three times in the last two days! Would someone care to explain such an unusual occurrence to an old man?"

The members glanced at one another, and finally the Mage spoke. "Good Sir, it is a fairly lengthy tale," he said. "Perhaps we might make ourselves more comfortable while I tell it?"

"Very well," said the Priest, "let's go to my place. I've got some wine that will go well with the story."

They were presently sitting in the rather sumptuous rooms of the old Priest with wine and assorted edibles at hand, and the Wizard began his tale.

* * *

"First of all, let me introduce our little group. The young lady is Sharlene, a thief of no small ability, but rather unlucky. The young man next to her is Butch, an inexperienced but talented fighter. Herman here is the leader of our little band and a good fighter, but is inclined to rush into things at times. I am the Wizard Gonzo, of the Ragone Elves, a little-known tribe found mainly in the land of Shem.

"Our adventure began in the city of Bardston only three days ago. The weather was fine and the signs were good. We had no trouble at all the first day, but during that night, we were set upon by Ankhheg—four of them! Butch was on watch, but they burrowed into the center of our camp and attacked before he could awaken the rest of us. We managed to kill them all, but not before Sharlene was mortally wounded and died.

Naturally, we were grief-stricken, but suddenly, she rose up, whole again, and said, "I have seen my Lord Arioch, and, in exchange for all my worldly possessions and wealth, excepting only my magical sword, He restored me to life."

"Well, we could do naught but believe her and rejoice in her return. The next day, we again set out and had gone no more than two hours' journey when we met with an ambush!

"Sharlene, with the aid of her magic sword, was flying above, with the fighters and myself walking below. We had entered a goodly-sized wood when we were hit by arrows from all sides. Sharlene was also attacked from the treetops. She came to ground to aid us, and by judicious use of my wands of lightning and fireballs, along with swords and axes, we finally dispatched the fiends, destroying much of the wood in the process. Luckily; there were no Druids in the area! Black Elves, they were, and vicious! However, once again Sharlene had been dealt a

deadly blow and had succumbed to their attack"

At this point, Sharlene broke in.

"Yeah, I took the big bite for the second time! Floating around in Limbo again! Well, I heard this big, bass voice saying, 'Not you again!' I knew I had problems then! I'll tell you, I dam near gave it up for real! 'Oh well,' I says to myself, 'I might as well take a shot at it'

"So I prayed and begged and groveled (I can grovel with the best of 'em), and finally He says, 'I was holding a full house, jacks over sixes, and you gotta go and blow it again! And then you got the nerve to come crying to me!' I could tell he was definitely peeved. 'Two million worshippers in the world, and I had to draw you! You must think I've got nothing to do but pick you up and dust you off eve y time you fall down and go boom. That's what we Gods put the Clerics in business for. Give me that sword. '

"I was never so scared in my life. He was irate! He was steamin' so bad, they'll have to fumigate that area of Limbo for a month! Well, that sword was all I had left in the world, but I couldn't use it in Limbo, and bein' dead, I couldn't use in Parthon either. So I up and gave it to him.

"He took it and said, 'If I ever have to see you again before the final judgment, you can hang it up! You can count on being the third assistant to the Chief Spitoon Cleaner for the rest of Eternity! Now, get out of here! "

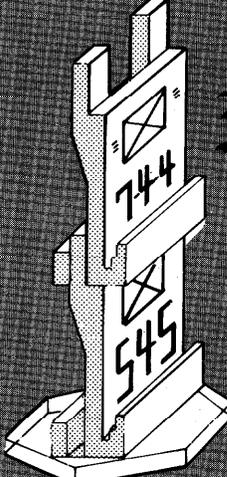
"I'm here to tell ya, I got! In a flash, I was standin' with my group again. And talk about grateful—you can count on big donations from me from now on."

The Magician nodded sagely. "Anyway," he went on, "we ran into seven Ogres that afternoon, and, since they weren't inclined to be friendly at all, we fought them. All but one had been killed, when he cast his spear into our midst, piercing the unfortunate Sharlene through the heart and killing her on the spot!

"That brought us to you. You'll probably be seeing a lot more of us from now on, since I'm sure the unlucky Sharlene will not care to call on Arioch personally any more. And, with her luck, she'll need your services again. Tell me, do you offer a group discount?"

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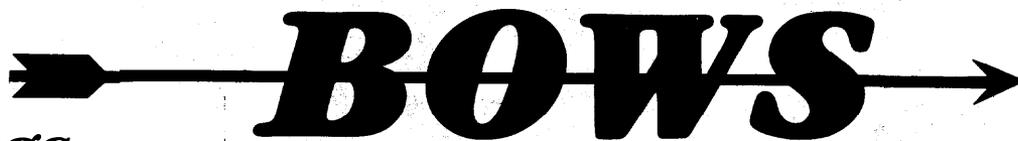
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Of staves and strings and other things



William Fawcett

With the inclusion in D&D of the different capabilities of the various types of bows, a never-ending debate began about which type is superior. The more mechanically inclined have maintained the superiority of the crossbow, while those of us raised on Robin Hood know that the longbow wins every time.

The reality is that no one type of bow is superior in every way. Each has its strengths and weaknesses, which are tied closely to the tactics with which they are commonly employed.

There are three types of bows, divided by their components and construction into the general categories of Self Bows, Composite Bows and Crossbows.

The **SELF BOW** is the simplest and original form of the bow. It consists basically of a piece of elastic wood (the bowstave) and a means to use this elasticity to propel the arrow (the bowstring). The power with which the self bow can propel an arrow depends upon the elasticity of the wood from which the bow is formed.

The self bow, of which the longbow is one type, is made of only one type of wood, although the type varies greatly. The famous English longbows were made entirely of yew, obtained primarily at first from

Spain. Later, when relations between the nations became less cordial, the Spanish government went so far as to cut down every yew tree it could find to help prevent the smuggling of bowstaves into England.

The string of a self bow also is simple, often just a suitable cord or string rubbed with tallow, resins, or oil to protect it from moisture.

Since the bow is of such a simple design, often straight or only slightly reflexed when unstrung, the actual power of the bow is directly proportional to the bow's length. This is why the short bow in *D&D* has so many minuses to hit, due to the arrows' lack of penetration. The name of the longbow also conveys its much stronger, nearly legendary power and penetration.

A self bow can be of any length. The short bow is commonly 24" to 40" long. The length of the traditional English longbow would vary with the height of the archer, but seems to have averaged about six feet and required a pull of up to 200 pounds. The longbows reported to have been used by one South American native tribe have been measured at as much as 12 feet in length and (necessarily) were fired sideways. The length was necessary because of weaker wood to use in construction and the problem of penetrating thick jungle undergrowth.

The **COMPOSITE BOW** is constructed of several materials joined together. Commonly used combinations have been wood, glue, and horn; wood, glue and sinew, and wood, glue, horn and sinew. This is by far the most commonly used bow in recorded history.

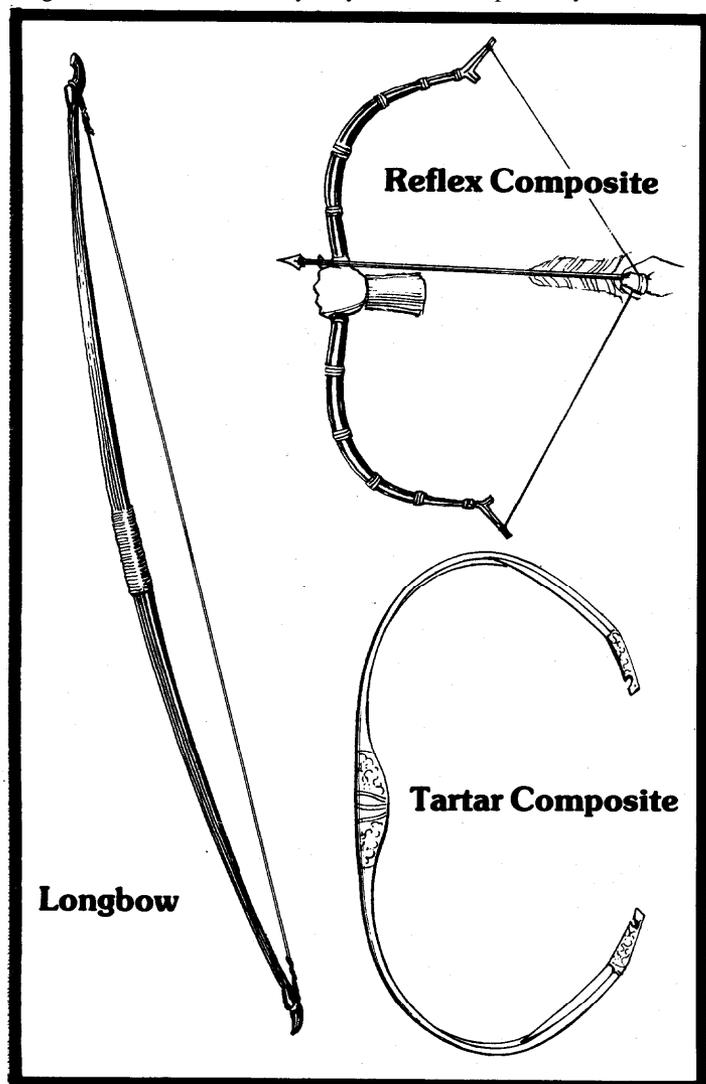
One great advantage of the composite bow is that the bow's power is no longer dependent on the length of the stave itself. It can be increased by merely changing the proportions of the materials used in the construction of the bow. This allows for a stronger pull on shorter bows. When composite construction was developed, it meant that bows could now be made that were short enough to use on horseback and powerful enough to penetrate most armor.

The higher level of complication in construction had the effect of putting the now difficult and time-consuming process of making the bow into the hands of specialists. The bows used by the armies of the Mongol Khans were, according to records, made by specialists who followed behind the armies. Each bow took more than a year to produce, meaning that a damaged bow was difficult to repair and expensive to replace.

Composite bows can be found with all forms of staves. The straight-staved composite bows used in Biblical times were only a slight improvement over the self bow they replaced. Later, composite bows with greater pulls were made by building in a slight curve in the same direction as it would bend when strung. This greatly facilitated stringing and cut to a small fraction the time needed to put the bow into action, but also reduced the potential power of the bow when fully pulled. The early Egyptians used this form of the composite bow.

The most powerful and commonly used type of composite bow is the reflex or recurved bow. On this type of bow the stave, when unstrung, is actually curved in an arc that is the reverse of its strung position. This imparts great power to the bow. The Mongol recurved cavalry bow, often having a pull of nearly 200 pounds and commonly over 100 pounds, could only be pulled through a complicated mechanism of pulleys that enhanced the archer's strength. This type of bow is quite difficult to string and more vulnerable to damage when it is strung. Special devices used by two men were commonly employed to string this type of bow when a battle seemed imminent.

The **CROSSBOW** is a Chinese invention. There are records of its use in China centuries before it appeared in Europe. The early Chinese crossbow was often made of a combination of iron and other materials. As the ability to work with and refine better grades of iron was developed, the crossbow in China and later Europe became constructed entirely of iron.



The crossbow is an extremely durable weapon; the string was easily replaced by the common man at arms. Due to its iron construction, if a crossbow was damaged an experienced and well-equipped smith was needed to effect a repair. Since a crossbow is cocked with a lever, rather than pulled, great power is obtainable with relatively small bows. But, due to the lever, the rate of fire of a crossbow was far slower than any other type of bow. A trained Mongol horse archer could fire from three to five arrows per minute, and longbowmen have been attributed with volleys of six or more arrows per minute, but the crossbow can fire only one bolt in that time.

Part of the effectiveness of a crossbow lies in its use of a bolt as a missile rather than an arrow. The crossbow bolt is much stubbier than an arrow and causes a jagged wound that does more damage than an arrow wound. This stubbier bolt also limits the range of crossbows, since the missile begins to tumble sooner than the more aerodynamic arrow. This cuts the bolt's penetration sharply at maximum ranges against well armored opponents. Nonetheless, the wound caused by a bolt that does penetrate is quite grisly. At least one Pope attempted to have the crossbow banned from Christian nations on the basis of its barbarity.

Since the size of the crossbow is not limited by the strength of the archer, crossbows of large sizes were developed. The Heavy Crossbow in *D&D* is the Arbalest, which measured 30 to 36 inches across and were difficult and slow to operate, but packed a large amount of penetration power. A truly giant crossbow is the Ballista, a siege machine, which measured 8 to 10 feet across and fired bolts up to five feet long.

The Chinese developed a repeating crossbow that could fire up to 24 bolts, two at a time, from a wooden magazine. The repeating crossbow was designed so that the next two bolts were loaded by the same action that cocked the bow.

The crossbow has a very distinct set of advantages and disadvantages. It requires significantly less strength to operate than a conventional bow. It also creates a jagged wound and penetrates armor very well within its effective range. The crossbow is also relatively easy to aim

and fire, and so can be used by archers with little training more readily than any other type of bow, making it ideal for quickly raised troops. Finally, the crossbow is not just a light piece of wood and string. It is heavy and made primarily of iron. You can defend yourself in melee with your crossbow by using it as a club.

Along with the slow rate of fire, another disadvantage of the crossbow is that the bolt was easily dislodged from the bow's groove. Further, the crossbow is hard to fire from an awkward position and nearly impossible to use effectively from horseback. Finally, of importance to someone who had to march carrying one, the crossbow is fairly heavy, weighing in the range of 10-12 or more pounds.

Since the types rarely met in battle, there is much room for debate over the relative superiority of the longbow and the composite bow. The longbow had a shorter range and threw a heavier arrow. This made it more accurate at close ranges, but not significantly. Both types took years to develop proficiency with, the longbow taking a few years longer in most cases. The composite bow has a longer range, often effective for up to 400 yards, but with a lighter arrow it was also more sensitive to the wind. (This would be a problem if firing at a target, but means less if you are shooting at a mass of infantry or cavalry.) The longbow is definitely easier to make and repair. The greater simplicity of the longbow also made it readily available to Englishmen of all incomes. Because it was easier to string quickly, the longbow could be carried to a battle unstrung, and so was less likely to be damaged during the prebattle maneuvering. Also, the longbow was less susceptible to moisture than a composite bow (with its more complicated construction and greater string tension). The longbow could be carried strung with little fear of damage, whereas the composite bow was necessarily carried unstrung. The greatest disadvantage of the longbow, and the main advantage of the composite bow over both other types, is that only the composite bow could be used from horseback with any real effectiveness.

In the final resolution, there is no single bow that is best in all situations. Each type has its own inherent strengths and weaknesses, and an awareness of these can make both the use of the bows and the realism of a game or campaign better.

Across the Bright Face

Mission On Mithril

Across the Bright Face/Mission on Mithril is the second double adventure for Traveller. Like *Shadows/Annic Nova*, the new double adventure features two fast-paced scenarios printed back-to-back in one book. Play one, then flip the booklet over and play the other one. Both adventures require only basic Traveller. \$4.98

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On Mithril in the Sword Worlds subsector, adventurers must flee aboard an ATV (pictured above) across hostile terrain and reach the starport with valuable information concerning mining operations and huge financial transactions. Players will be faced with deadly native animals, arctic weather conditions, and pursuing troops of the Sword Worlds Confederation.

Across the Bright Face/Mission on Mithril will be available in July from fine hobby and game shops, or directly from Game Designers' Workshop, 203 North Street, Normal, IL 61761



GIANTS IN THE EARTH

CLASSIC HEROES FROM FICTION & LITERATURE

Tom Moldvay

BODVAR BJARKI

16th level Fighter

ALIGNMENT: *Chaotic Good*

HIT POINTS: 107

ARMOR CLASS: 0

NO. OF ATTACKS: 2/1

DAMAGE/ATTACK: 1-8 (+6)

SPECIAL ATTACK: *See below*

HIT BONUS: +5

MOVE: 8"

PSIONIC ABILITY: *Nil*

STRENGTH: 18/62

INTELLIGENCE: 13

WISDOM: 11

DEXTERITY: 16

CONSTITUTION: 18/37

CHARISMA: 11



Hring was king over the Uplands of Norway. Only one of his sons, Bjorn, lived past childhood. So as not to risk a Thor-descended royal house, the people urged King Hring to re-marry when his wife died.

Hring sent men south to find him a worthy wife. The ships were blown north along the coast during a gale which lasted several days. When they finally landed, they received the hospitality of Ingebjorg, a queen of the Finns, and her daughter Hvit. It was deemed politic to marry Hring to Hvit so she returned with the expedition to the Uplands.

Queen Hvit fell in love with her new stepson, who was much closer to her own age than the old man, Hring. When Bjorn spurned her, she cursed him, giving him the form of a bear by day, and that of a man only at night (Finns are notorious witches and magicians). Bjorn's childhood sweetheart, Bera, chanced upon Bjorn one night and learned the truth.

Each night, Bera comforted Bjorn. In the meantime, Hvit worked on Hring, finally persuading him to slay the bear which was ravaging the countryside (as she put it). Bjorn saw his death in a dream and advised Bera to ask King Hring for whatever lay under the shoulders of the bear-kill.

After the hunt, when Hring and his huntsmen slew the bear, not realizing it was Bjorn, Hring granted Bera's wish. She drew forth a golden ring, the symbol of Bjorn's royal lineage, which she hid.

Bera gave birth to triplets, Bjorn's sons, whom he had asked her to name Frodhi, Thori, and Bjarki. From the navel down, Frodhi was an elk. Thori had the feet of a dog. Only Bjarki appeared normal.

When Elk-Frodhi became twelve, he was a restless youth, as broad and strong as any full grown man. He left home to become a robber, first going to Bjorn's old cave where a rune-locked bronze box opened for him. Inside lay suits of mail, fine clothes, gold, and jewelry. Frodhi took his share of his inheritance, then proceeded to the back of the cave, where three weapons were embedded in the wall. Of the three, a longsword, a war axe, and a curved short sword, Frodhi could only draw out the short sword.

Three years later Thori Hounds-foot left home. He took his share of the treasure and pulled out the war axe. Frodhi advised Thori to

travel to Gotland, to the shores of Lake Vener, where underkings were chosen according to a strange custom. At their Thing, the West Goths placed a large chair in the center of a clearing. Any man who fit the chair without room to spare became the new underking. In this way they got either a warlike giant to lead them to victory, or a man too fat to start a war.

Thori Hound's-foot became a king of the Goths, living a long life and becoming a famous ruler.

Three more years passed before Bjarki became restless. His mother now told him the story of his father's death, with Bjorn's golden ring as proof of the tale, Bjarki confronted King Hring with the truth and killed Queen Hvit. Later, Bjarki entered the cave to gather up his share of the treasure and pull the longsword out of the wall. The longsword was the work of Hild, the Valkyrie. Its name is Lovi and it is a +3 blade, +6 against Magic-Users and magic-using creatures.

Hring soon died and Bjarki became King. After three years, the wanderlust overcame Bjarki, as it had his brothers before him. He travelled to the court of King Hrolf of Denmark, known as Hrolf Kraaki. There he joined the king's bodyguard of champions, becoming the greatest champion of them all. He sat at Hrolf's right hand and was made marshal over Hrolf's warriors, gaining the name Bodvar Bjarki (Battle Bjarki).

Bjarki is a huge man with slightly bearish features (shaggy red hair, snout-like nose, and rounded ears). He wears Chain Mail +1, and carries a Shield + 1. In battle he wields the sword Lovi. As a residue of the curse put upon his father, there is a 25% chance Bjarki will turn into a werebear in the midst of a battle. As a werebear, Bjarki has the maximum number of hit points (59) and all normal werebear powers. He will not willingly change, and each round as a bear, there is a 25% chance he will be able to change back into a man. If Bjarki changes back to a man, his magical armor will be intact. Damage taken while as a man carries over to bear form and vice versa at a 2/1 ratio (man/bear).

Bjarki despises all Magic-Users and magic-using creatures since, in his experience, magic only causes harm. In particular, he hates female Magic-Users, the cause of all his family's woe. It had been prophesied that a female Magic-User will be his death-bane. Bjarki's reaction (on two six-sided dice) is -1 against any Magic-User, and -2 against female Magic-Users. He carries an Iron Horn of Valhalla which will summon warriors from Hrolf Kraaki's court, but, like Roland, he will use the horn only in the direst straits, and may well decide to use it too late to save his life.

SOURCES: *Hrolf Kraaki's Saga*, synthesized from diverse sources and translated by Poul Anderson (paperback, Ballantine Books, Adult Fantasy Series).

EGIL SKALLAGRIMSON

14th level Fighter

Eli Magic-User

ALIGNMENT: *Chaotic Neutral*

HIT POINTS: 83

ARMOR CLASS: 2

NO. OF ATTACKS: 2/1

DAMAGE/ATTACK 1-8(+5)

SPECIAL ATTACK: *See below*

HIT BONUS: +3

MOVE: 8"

PSIONIC ABILITY: *Nil*

STRENGTH: 18/79

INTELLIGENCE: 17

WISDOM: 11

DEXTERITY: 13

CONSTITUTION: -1 18/05

CHARISMA: 9



There was a man Ulf Bjalfason. His mother was Hallbera, daughter of Ulf Uarge (Ulf the Fearless), and the sister of Hallbjorn Sea-Troll. Ulf Bjalfason married Salbjorg, Kari's daughter. They had two sons, named Thorolf and Grim.

Ulf Bjalfason was a hard worker, a skilled craftsman, and an expert

advisor. Unfortunately, as evening approached, he always grew so ill-tempered that no one could speak to him. He often disappeared at night. People began calling him Kveld-Ulf (Evening Wolf) and believed that he was a werewolf shapechanger.

About this time, Halfdan the Black's son, Harald, became King of East Oslofjord. He swore an oath never to cut his hair until all Norway was under his rule. For this reason he was known as Harald the Shaggy or Harald Fairhair. When Harald's messengers reached Fjord Province, demanding fealty to the new King of Norway, Kveldulf defied the king personally, but compromised by sending his son Thorolf to serve Harald Fairhair.

Thorolf served the king well, being awarded the trading rights to Finnmark. Trade included "tax-gathering," a legal form of plunder to be split with the king. Thorolf was so successful that he incurred the jealousy of the Hildiridarsons, a powerful family allied to King Harald.

The Hildiridarsons began to spread slander about Thorold which the king eventually believed. Harald Fairhair surrounded Thorolf's stead with his men, burnt the meadhall, and killed Thorolf when he tried to break out of the burning building. Kveldulf and Grim took their revenge by killing Sigurd and Ragnar, the son of Guttorm, King Harald's uncle and foster father. After that deed, they had little choice but to flee to Iceland with all their goods and families.

By the time Grim was in his twenties, he was already bald, thus gaining the name Skallagrim (Bald-Grim). Skallagrim was a great blacksmith who, in battle, often lost control, fighting as a berserker.

Skallagrim and his wife Bera had two sons, Thorolf and Egil. Egil grew to be nearly seven feet tall, muscular, black-haired, and ugly as his father. When Egil was only six, he killed a boy nearly twice his age. At age twelve, Egil was nearly killed by his father, who was in a berserk rage over one of Egil's deeds.

Thorold Skallagrimson, on a trading expedition in Norway, chanced upon Eirik, son of Harald Fairhair. The two men exchanged gifts in an attempt to end the blood feud between the two families. Eirik eventually came into the kingship of Norway. By this time he had earned the name Eirik Bloodaxe.

Thorolf and Egil journeyed to Norway to see King Eirik. One night they stopped at Atley Island, one of the king's estates, run by a man named Bard. Contrary to the unwritten laws of hospitality, Bard put them up in an outbuilding and served them stale food with sour curds to drink, saying he wished he could serve them better but the good food and ale was all gone.

That same evening, King Eirik arrived. Bard threw a banquet in the Main Hall, serving the good food and ale he had been too cheap to serve Egil and Thorolf. Egil joined the banquet. Though only 17, he was an accomplished poet. He drank a toast each time he drained a horn of ale. Each toast was an impromptu poem satirizing Bard's hospitality. Egil's thirst seemed endless. Eventually, to silence him, Bard slipped poison into Egil's drinking horn (with the permission of Eirik's queen, Gunnhild). Egil stabbed his own palm and carved bloody runes on the horn—which burst asunder, spewing poisoned ale all over the straw-covered floor.

Egil stormed out of the hall. When Bard followed, Egil drew his sword and slew the man. King Eirik raged against Egil, but eventually accepted a payment of weregild in compensation for Bard's death, providing Egil left the country and did not return.

Egil and Thorolf now roved through the Baltic as Vikings, taking much plunder.

One year, Egil wintered in Norway with friends, King Eirik heard of this only after the fact. Later that same year, Queen Gunnhild's brother, Eyvind Shabby, laid a trap for Egil off the coast of Jutland. Egil learned of the trap and turned the tables on Eyvind, killing him and all his crew. The blood feud between the Yngling kings of Norway and the Ulfsons was back in full force.

Egil is not only contemptuous of Eirik's power, but of authority in general, and kings in particular. He looks out only for himself. While Egil is not actively evil, his quick temper usually spoils any good actions he may make. Egil is proud of his prowess as a poet, particularly as an impromptu poet. He may well challenge the party to a poetry match. Egil expects lavish hospitality and will act sarcastically when in the company of individuals whom he considers cheap, cow-

ardly, or overbearingly authoritative. He is not averse to using his magic to gain his own ends.

In a normal battle, there is a 50% chance that Egil will tear off his armor and throw away his shield to fight as a berserker. Each berserk hit does double damage, while his armor class drops to 8 (his leather gambeson). If he is insulted, particularly if his poetry is involved, Egil's chances to go berserk rise to 90%. While in a berserk fury, there is only 25% chance that Egil will be thinking clearly enough to use his magic.

Egil wears Chain Mail +1, with a wooden Shield +1. He fights with a Sword + 1. He carries a *Periapt of Proof Against Poison* +4.

SPELLS

1st	2nd
Burning Hands (Ken: Torch)*	Strength (Thurs: Giant)
Charm Person (Ogal: Possession)	Locate Object (Geofu: Gift)
Light (Ken: Torch)	Continual Light (Ken: Torch)
Read Magic (Ansur: God)	Darkness 15' R (Sygil: Sun)
Magic Missile (Tyr: War)	Knock (Nied: Necessity)
2nd	4th
Feign Death (Yr: Death)	Charm Monster (Ogal: Possession)
Fireball (Sygil: Sun)	Ice Storm (Hagall: Hail)
Water Breathing (Lagu: Water)	Fear (Tyr: War)
Suggestion (Nied: Necessity)	Plant Growth (Biarkan: Birch)
Fire Arrow (Ken: Torch)	6th
5th	Control Weather (Dag: Day)
Airy Water (Lagu: Water)	**Tenser's Transformation
Animal Growth (Eoh: Horse)	(Tyr: War)
Cloudkill (Yr: Death)	
Cone of Cold (Is: Ice)	
7th	
Charm Plants Ogal: Possession)	

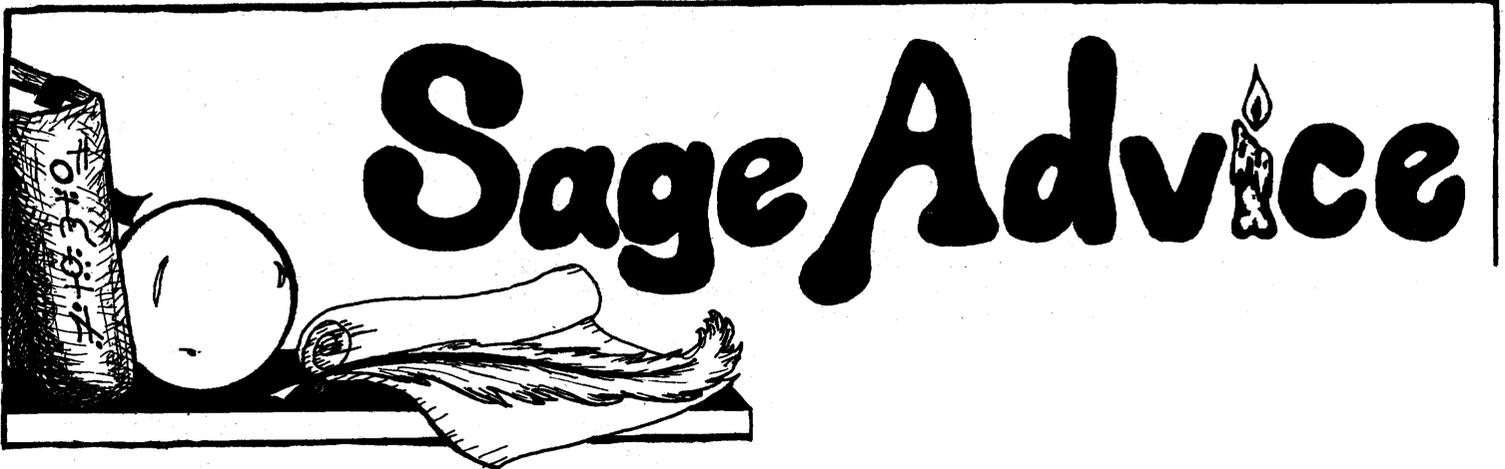
* In parentheses is the name of the Norse rune which powers the spell and an approximate English translation of the runic name. The runes are illustrated in the accompanying chart. For those who seek additional authenticity in the game, carving the rune of wood or drawing it on parchment should be considered an alternative or additional somatic (S) component of the spell. Runes may be already carried or carven on the spot.

**DM's note: this spell should be used guardedly in conjunction with Egil's berserk Fury rule, as together they may make Egil too powerful for the party. Though this spell does fit Egil's personality, an alternative spell such as *Death* (Yr: Death) or *Reincarnation* (Rad: Wheel), may be substituted, or the DM may disallow *Tenser's Transformation* and simultaneous berserking.

SOURCE: Egil's Saga, translated by Hermann Palsson and Paul Edwards (paperback, Penguin Books).

Norse Runes

ANSUR: God	KEN: Torch
BIARKAN: Birch	LAGU: Water
DAG: Day	HAN: Mankind
MEOH: Horse	NIED: Necessity
FEU: Cattle	OGAL: Possession
XGEOFU: Gift	SYGIL: Sun
HAGALL: Hail	THURS: Giant
YILKS: Elks	TYR: War
ING: Kingship	UR: Bison
IS: Ice	YR: Death



Question: Can a relatively weak magic item such as a *Potion of Gaseous Form* be used to fulfill the function of a *Remove Curse*? For instance, a character put a *Ring of Weakness* on his finger and is now cursed. If he drinks the *Potion of Gaseous Form*, would the ring slip off his finger when he became gaseous, or would the curse be removed in some way?

Answer: Heavens, no! Each magic item was created to have a special purpose to function; a *Potion of Gaseous Form* cannot be used to substitute for a *Remove Curse*, and neither can any other magic item. The above character would simply become a weak character who is now in gaseous form. But the curse is still in effect, and the ring would "return" to his finger once the effects of the potion have worn off.

The only possible way to remove the effects of the curse without a *Remove Curse* would be to kill the character. Then, if the DM will permit it, the party can slip the ring off his finger. This method is more costly than using a *Remove Curse*, however, since the character would then have to be raised. * * *

Question: Is there such a thing as a lawful neutral Paladin? We have a dwarf who is one.

Answer: No, there is no such thing as a lawful neutral Paladin—and, for that matter, there is no such thing as a dwarven Paladin. All Paladins must be human and must be lawful good in alignment.

Question: If a Ranger is hired to do a job, signs a contract, and then walks out on the agreement, is he in violation of his lawful good alignment?

Answer: It's impossible to answer this question accurately, because I don't know what the circumstances were behind his not fulfilling the agreement, or for him signing the contract in the first place. In fact, I don't even know what the agreement was. This is something that the DM of your game must decide, based upon the conditions of the agreement which was violated. Was it a fair arrangement? Was the Ranger forced into signing it? If so, did he then try to manipulate events so that the agreement would be impossible to fulfill? All these questions, and more, are important to deciding this issue. You can't simply charge someone with violating his alignment just because he failed to live up to an agreement.

Question: Weapons like the three one-handed swords, the footman's and horseman's flail, and the many pole arms are all used in basically the same manner as the others of that type. Are these weapons treated as separate weapons for determining proficiency, or can a character be proficient in all of them at once since they are forms of the same general weapon type?

Answer: Every weapon is different enough from every other one to require a separate proficiency for each one. A character who can use one of the pole arms cannot automatically know how to use all pole arms. The same thing holds true with swords, for instance:

Imagine a halfling who is quite skilled in the use of a short sword attempting to use a long sword or a broad sword. Obviously, the proficiency with the short sword would not automatically transfer to the other types.

* * *

Question: Why can't human, half-elf and elven Magic-Users wear armor and still cast spells? Elves and half-elves who are Magic-Users and Fighters can, so I don't believe it is because of the iron in their armor or weapons. If it is because of training, then Magic-Users could be able to learn how to wear armor and cast spells at the same time—and even a human Magic-User/Fighter could train to acquire the ability.

Answer: This is a tough one. I would like to provide a logical answer why M-Us can't wear armor—but I can't because there isn't one. The only reason for the restriction is game balance, giving each character class advantages and disadvantages which will make it comparable in power and potential with the other classes.

As part of the built-in game balance, elven and half-elf Fighter/Magic-Users are limited as to how far they may rise in experience levels. They also must divide their experience points between more than one class. So, to make that type of character one which players will desire to try, those particular spell-casters are allowed to wear armor and cast spells.

Even though elven and half-elf Magic-Users are also limited in how many levels they can gain, they are forbidden to wear armor because human Magic-Users are also not allowed to be armored. If elven and half-elf M-Us could wear armor, why would anyone want to be a human M-U?

* * *

Question: Please clear up an apparent rules contradiction in the *AD&D Players Handbook*. On page 10 it gives a list of how many spells a Magic-User can know, based on intelligence and the chance for knowing them. But on page 26 it states that the Magic-User can only cast a certain number of spells, according to the level of the spell and the level of the spell caster. Must the DM decide which table to use, or what?

Answer: The table on page 10 shows how many spells the caster may know due to intelligence, not how many he/she can cast. These spells are the ones which are written in the spell-caster's spell books. The table on page 26 indicates what levels of spells and how many from each level may be memorized at one time (from the spell books) for casting at a later time. As the Magic-User increases in levels, so does his/her ability to learn and memorize more spells. The tables are designed to be used together, not separately.

Question: If a character changes his alignment from Chaotic Neutral to Chaotic Neutral Good, does the character have to lose a level?

Answer: A character cannot be Chaotic Neutral Good, because this violates the alignment structure. A character could, however, be described as Chaotic Neutral, tending towards Good. If a character

exhibits this tendency, he/she should not lose a level. However, if he/she changes completely from Chaotic Neutral to Chaotic Good, then a loss in level becomes necessary.

Question: Is it possible for all character races to have psionics, or is that power restricted?

Answer: As stated in the *Players Handbook*, page 110, the DM may allow psionics to be used in a campaign by humans, and possibly by dwarves and halflings of an exceptional nature. No other character race may have psionic power.

Question: In TD-37's "Sage Advice" there was a question referring to the paralysis caused by ghouls, ghosts and carrion crawlers. The reply stated that the duration of the paralysis was not clearly defined in any of the rule books. However, a duration for the paralysis inflicted by ghouls is given on page 15 of T1, *The Village of Hommllet*. It states that "Any human or demi-human must save vs. paralyzation or become immobile for 3-12 turns." I suppose this is the official word. Still, what is the duration of the paralysis caused by ghosts and carrion crawlers?

Answer: According to Lawrence Schick, Vice-President for Production and Design at TSR Hobbies, the paralyzation caused by carrion crawlers is of the same duration as that caused by ghouls—3-12 turns. Paralyzation caused by a ghost takes twice as long—6-24 turns—to wear off.

Question: If a character is killed by poison, does a *Neutralize poison* spell have to be cast on the character before a successful *Resurrection* is possible?

Answer: No. The *Resurrection* spell will take care of the poison if it is still in the body and still potent.

Question: Aside from the obvious ones (pole arms and

bows), which of the listed weapons are two-handed?

Answer: A battle axe, spear, morning star and bastard sword can be, and a bo stick, quarterstaff, two-handed sword and a trident always are.

Question: Can centaurs read scrolls? Can a centaur leader have psionic ability? Can a centaur be raised from the dead?

Answer: Whether or not a centaur can read scrolls will depend on how the DM has the campaign structured. Perhaps such ability would be possible in centaurs with above-average (for centaurs) intelligence, as long as such a creature had some formal training in reading.

Under no circumstances can centaurs possess psionics, nor can they be raised from the dead.

Question: We have recently acquired a *Ring of Regeneration*. Our DM says that if a character lost a limb before putting the ring on, the ring will not regenerate the lost limb. Is this true?

Answer: Yes, it is.

Note: Because of the great volume of mail which is being received for *Sage Advice*, individual questions can no longer be answered through the mail. Because of this, it is no longer necessary or advisable for questioners to include a self-addressed, stamped envelope in their letters. The only way *Sage Advice* questions can be answered is in the pages of *The Dragon*, and for that purpose only the most appropriate or most frequently asked questions will be answered. Readers are once again reminded that *Sage Advice* is designed to settle specific questions concerning rule definitions or interpretations. General questions about procedure in an adventure or a campaign should be handled by the DM of that campaign whenever possible.

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FOES is an encyclopedia of *RuneQuest* intelligent monster statistics, 1200 individual statistics in all, initially generated by computer and then extensively hand-checked, revised, and equipped by the author, David Forthoffer. They are accurate and stunningly individual. Studying these stats is like visiting the greatest *RuneQuest* referee in the world, and leafing through his notebooks of PCs and NPCs—the product of years of play and thought. Every major class of intelligent creature (Aldryami, Lycanthrope, Dragonewt, etc.) is represented, and 37 separate subtypes are given a page or more of individual statistics, graded, annotated, with hand-chosen spells and skills, and frequent humorous touches. Rick Becker has drawn the first complete size comparison chart for all of the subtypes, and every section opens with his drawing of the particular subtypes of the class fighting, racing, working, etc., with each other. Unique in its completeness, economical in its size, a necessity for every player and referee: *FOES*, 112pp., 8 1/4 x 10 1/4, illus. with color cover.

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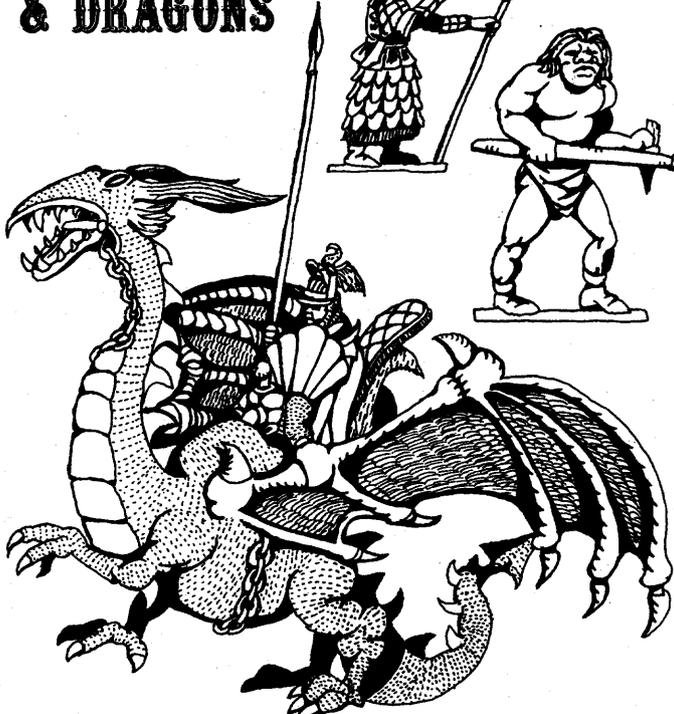
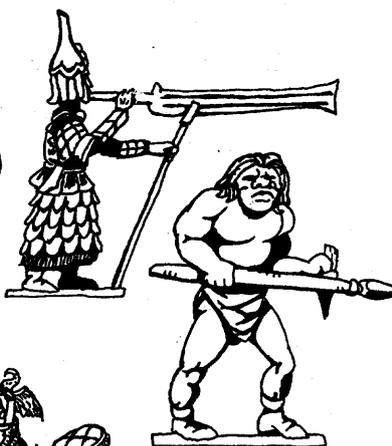
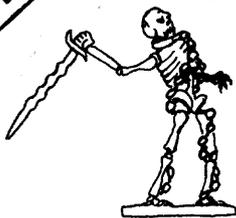


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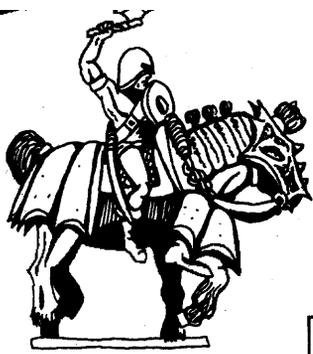
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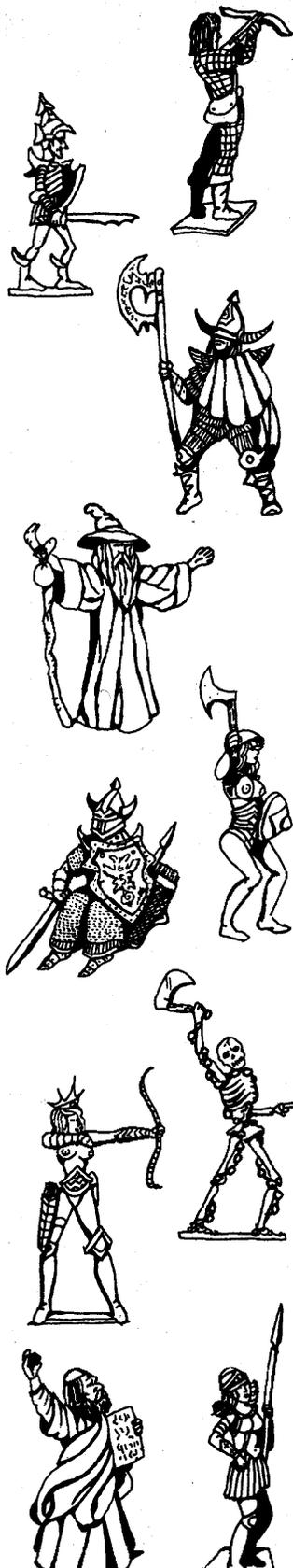


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GOOD HITS & BAD MISSES

Carl Parlagreco

Critical hits and fumbles are probably two of the most controversial subject areas in *D&D*. The most common procedure is for 20 to represent a "perfect hit" and 1 a "perfect miss," or a critical hit and a fumble, respectively. This is an overly simplistic system, and this seems to be the main problem. The problem is less severe with 20's—a character's strength and dexterity bonuses, along with any magical help coming from swords and the like, often combine to modify the die roll to or above the magic score of 20.

Stronger characters have a relatively better chance at reaching this score, so do higher-level characters (but only because higher-level characters will presumably have more powerful magic swords). Unfortunately, the problem is that a character who can only hit his/her opponent on a roll of a 20 will get critical hits as often as one who needs only a 10 or better.

When applied to fumbles, the simple system really falls apart. A roll of 1 is a fumble-period. An 18/00 strength, an 18 dexterity, a +5 sword, none of it will help. Or, if these *will* help, then what's the point of having the rule, since all one needs is a +1 dagger to boost any rolls of 1 up to 2, and your worries are over. And, if a 1 is always a fumble, a character will fumble 5% of the time, whether he or she is 1st, 5th, or 15th level.

The following variant system allows swords and dexterity to increase chances for a critical hit, and reduce chances for a fumble, without eliminating them entirely. Basically, any swing that hits can be a critical hit, and any swing that misses can be a fumble. The higher the die roll, the "better" the swing, and the more likely it will be critical. The system works as follows:

The character rolls the die normally, to determine if he/she has hit. If the roll is a hit, then the minimum score necessary to hit is subtracted from the roll, and the result is the percentage chance of the hit being a critical hit. If the swing is a miss, the result is subtracted from the minimum score needed to hit, and that is the chance of the swing being a fumble.

EXAMPLE: Ferdinand Orc-Punter, +2 hit probability due to strength, +2 sword, needs a 10 or better to hit Sorghum Orc. He swings, rolling a 14, +2 (for strength) +2 (for the sword), with the final result of 18. A hit! The chance of it being critical is 18 (the final result) minus 10 (the minimum score needed), which is 8 (the percentage chance of the hit being critical).

EXAMPLE: Sampson Numbfingers has +1 hit probability and a +1 dagger. He needs an 11 or better to hit a bugbear. He rolls 4+1+1=6. A miss. The chance he will fumble is 11-6, which is 5.

This system is nicely symmetrical, and works well. If the percentages seem too high, they can always be halved.

The tables below are for the various kinds of critical hits. The first table is primarily for swords, but is also used for poleaxes, ox-tongues, and the other large cutting weapons that pop up occasionally. The second table is for maces, with other fun things such as falling rocks being rolled for here, if desired. The table for critical hits against animals is used for all weapons. The missile fire critical hits table is also for thrusting weapons such as spears, and for daggers.

The fumble table is also for all weapons. Most of the results are minor, such as losing one's balance or dropping a weapon, but even

the nastier ones, such as "hit self," aren't unreasonable to allow for. If you've ever seen an SCA (Society for Creative Anachronism) tournament, you can probably understand how it can happen.

In using the charts, some referee input is necessary. When fighting an elephant with a dagger, it's not too likely that one of the elephant's legs will be lopped off by a critical hit.

Also, a character who is missing an arm or two won't be in very good condition, and is likely to bleed to death. Still, there are instances where the character insists on fighting to the end. In these cases, have the character roll a system shock check. If the check is made, then he/she can continue on fighting (provided he/she has the limbs necessary), although 1-3 pts. of damage are taken each round until something is done to bandage up the wound. If the system shock check is failed, the character falls unconscious due to pain for 1-12 rounds.

Critical Hit Effects Table-Edged Weapons

01-31	double damage
32-62	triple damage
63	shield destroyed (no effect if no shield)
64	shield destroyed (roll again if no shield)
65	helm removed (lose ear, stunned 1-6 rounds if no helm)
66	helm removed (lose ear, stunned 1-6 rounds)
67	voicebox punctured, no talking (no effect if helmed)
68-69	ear removed (no effect if helmed)
70	ear removed (helm removed if helmed)
71-72	eye removed (no effect if helmed)
73	eye removed
74	knee split; movement halved
75	knee split; no movement
76	fingers removed; dexterity reduced 1-5 pts.
77	leg removed at ankle
78	leg removed at knee
79	leg removed at hip
80	shield arm removed at wrist (no effect if shield)
81	shield arm removed at elbow (no effect if shield)
82	shield arm removed at elbow (no effect if shield)
83	shield arm removed at wrist
84	shield arm removed at elbow
85	shield arm removed at shoulder
86	weapon arm removed at wrist
87	weapon arm removed at elbow
88	weapon arm removed at shoulder
89	abdominal injuries; carrying capacity halved
90	chest injuries; carrying capacity halved
91	abdominal injuries; death in 1-6 days
92	chest injuries; death in 1-4 days
93	abdominal injuries; death in 2-12 turns
94	chest injuries; death in 2-8 turns
95	abdominal injuries; immediate death
96	chest injuries; immediate death
97	throat cut; immediate death (no effect if helmed)
98	throat cut; immediate death
99	decapitated; immediate death (no effect if helmed)
00	decapitated; immediate death

Critical Hit Effects Table—Blunt Weapons

- 01-31 double damage
- 32-64 triple damage
- 65-66 shield broken (no effect if no shield)
- 67-68 shield broken (roll again if no shield)
- 69-70 shield arm struck (no shield defense for 1-6 rounds)
- 71-72 shield arm broken; lose shield
- 73-74 weapon arm struck; hit probability -2
- 75-76 weapon arm struck; hit probability -4
- 77-78 weapon arm broken; no attacks
- 79-80 hand struck; dexterity down 1-5 points until healed
- 81-82 hand struck; dexterity down 1-5 points

- 83-84 chest struck; stunned 1-6 rounds
- 85-86 chest struck; ribs broken, lungs punctured; no movement
- 87-88 chest struck; ribs broken, heart punctured; death.
- 89-90 leg struck; fall to ground
- 91-92 leg struck; movement halved
- 93-94 leg broken; no movement
- 95 head struck; lose 1-6 pts intelligence (no effect if helmed)
- 96 head struck; lose 1-6 pts intelligence
- 97 head struck; lose 2-12 pts intelligence (no effect if helmed)
- 98 head struck; lose 2-12 pts intelligence
- 99 skull crushed; dead (no effect if helmed)
- 00 skull crushed; dead.

Critical Hit Effects Table—Missile and Thrusting Weapons

- 01-34 double damage
- 35-70 triple damage
- 71-72 shield arm struck (no effect if shield)
- 73-74 shield arm struck
- 75-76 weapon arm struck; hit probability -2
- 77-78 weapon arm struck; hit probability -4
- 79-80 weapon arm struck; no attacks
- 81-82 struck in abdomen; death in 1-6 days
- 83-84 struck in chest; death in 1-4 days
- 85-86 struck in abdomen; death in 2-12 turns

- 87-88 struck in chest; death in 2-8 turns
- 89-90 struck in abdomen; immediate death
- 91-92 struck in chest; immediate death
- 93 blinded in eye (no effect if helmed)
- 94 blinded in eye
- 95 larynx punctured (no effect if helmed)
- 96 larynx punctured
- 97 struck in head; lose 1-6 pts intelligence (no effect if helmed)
- 98 struck in head; lose 1-6 pts intelligence
- 99 struck in head; immediate death (no effect if helmed)
- 00 struck in head; immediate death

Critical Hit Effects vs. Animals

- 01-29 double damage
- 30-58 triple damage
- 59-60 limb removed at body; speed halved
- 61-62 limb removed at midpoint; speed halved
- 63-64 limb removed at midpoint; hit probability -2
- 65-66 limb removed at body; hit probability -4
- 67-68 limb removed at midpoint; speed halved, hit prob. -2
- 69-70 limb removed at body; speed halved, hit probability -4
- 71-72 throat cut; immediate death
- 73-74 decapitated

- 75-76 abdominal injuries; immediate death
- 77-78 abdominal injuries; death in 2-12 turns
- 79-80 abdominal injuries; death in 1-6 days
- 81-82 chest injuries; immediate death
- 83-84 chest injuries; death in 2-8 turns
- 85-86 chest injuries; death in 1-4 days
- 87-90 snout struck; immediate retreat
- 91-94 snout struck; hit probability -2 for 1-4 rounds
- 95-98 snout struck; hit probability -4 for 1-4 rounds
- 99 head struck; stunned for 1-6 rounds
- 00 head struck; immediate death

Fumble Effects Chart-All Weapons

- 01-19 slip; roll dexterity or less on d20 or fall and stunned for 1-4 rounds
- 20-33 stumble; roll dexterity or less on d20 or fall and stunned for 1-6 rounds
- 34-39 trip and fall; stunned for 1-6 rounds
- 40-44 off balance; roll dexterity or less on d20 or no action next round
- 45-49 lose grip on weapon; roll dexterity or less on d20 or no attack next round
- 50-54 lose grip; roll dexterity or less on d20 or drop weapon
- 55-59 lose grip; drop weapon
- 60-61 shield tangled with opponent (no effect if no shield)
- 62-63 shield tangled with opponent; neither attacks next round
- 64-65 weapon tangled with opponent; no attack next round
- 66-69 weapon knocked away-roll d8 for direction, d10 for distance in feet
- 70-74 weapon breaks (base 100% chance -20% for each "+" or ability of weapon
- 75-76 hit self; half damage
- 77-78 hit self; normal damage
- 79-80 hit self; double damage
- 81-82 hit friend; half damage
- 83-84 hit friend; normal damage
- 85-86 hit friend; double damage
- 87-88 critical hit, self
- 89-90 critical hit, friend
- 91-92 twist ankle; half speed for 1 turn, roll dexterity or less on d20 or fall
- 93-95 helm slips; roll dexterity or less to fix, hit probability -6 until fixed
- 96-97 helm slips; roll dexterity to fix, no attacks until fixed
- 98 distracted; opponent's next attack at +3
- 99 roll twice, ignoring rolls of 99 or 00
- 00 roll three times, ignoring rolls of 99 or 00

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Uniformity,

conformity

...or neither?

Karl Horak

In the preface to the *Players' Handbook* Gary Gygax points out that he has set himself up as final arbiter of fantasy role-playing in the minds of the majority of *D&D* adventurers by authoring the *Advanced D&D* project.

Since the publication of the *Dungeon Masters Guide* my old *Chainmail* and vintage *Dungeons & Dragons* has been relegated to a dingy cardboard box in the storage shed. Someday, years from now, I will show them with the same pride that comes from bringing out my 1962 version of *Tactics II*, my first war game.

Several months ago I came across a member of the minority that hasn't acknowledged Gary as final arbiter. The campaign he ran was based on the original spirit of *Chainmail* instead of the latest revisions. To say the least, the game was fresh and unorthodox. His foundation was the 3rd edition of *Chainmail* and his vague recollections of the three-volume set of *Dungeons & Dragons*, which he never purchased.

Most players of *D&D* lie somewhere between the extremes of Gygax-as-the-last-word and Chainmail-is-good-enough-for-me. But the contrast between these two poles raises some interesting questions. How much uniformity is required from campaign to campaign? When does uniformity become restrictive conformity? How fast and in what direction is the "uniform" system of *D&D* evolving?

The answer to the first question is deceptively simple. The minimum amount of uniformity required to make campaigns recognizable and playable to all is virtually nil. For me it was just as easy and enjoyable playing antediluvian pseudo-*Chainmail D&D* as playing state-of-the-art *Advanced D&D*. Both were fantasy role-playing games, but they were from widely different universes. As long as the referee knows what's coming down, there is no confusion. The principal danger for a player steeped in the tradition of *D&D* is making assumptions based on *Advanced D&D* rules that may not hold in another game.

The second question is not so easily answered. In fact, it probably has no correct answer. The continuum variability-uniformity-conformity cannot be polarized into good and bad. As pointed out above, vast differences in game systems do not necessarily make campaigns unplayable or less enjoyable.

On the other hand, extreme conformity does not doom a game either. The games of Chess and Go enjoy great popularity despite rigorously structured rules. Successive campaigns run by the same referee have essentially identical foundations and rules, yet they are no less playable or entertaining. Gary Gygax may accept the credit and blame for the uniformity of the *Advanced D&D* project, but ultimately the referees and players must decide what degree of uniformity is best for them.

Despite a certain amount of "sameness" in all *D&D*, the game is constantly changing. In an effort to determine how fast and in what direction *D&D* is evolving, I compiled a comparative list of some important design features from the Fantasy supplement of *Chainmail*, Original *D&D*, and *Advanced D&D*. My conclusions are entirely subjective extrapolation.

The single overwhelming trend apparent from the listing is the

Design Feature	Chainmail Fantasy SUPP.	D&D	AD&D
Character Classes	2	3	5(11)*
Alignment Variations	3	3	9
Listed Equipment	-	65 items	148 items
Human Hit Dice		6-sided	4-10 sided
Combat System	Hit = Kill	Hit = 1-6 points	Hits variable, typically 1-8 points
Armor Types			9
Armor Classes	8	8	
Melee Weapons	12		4 9
Magic-User Spells	16	70	260**
Cleric Spells	0	26	154***
Monsters	23	69	350+
Treasure Types	3	131+	250+
Healing Wounds	-	1 hit pt./2 days	1 hit pt./day; 5 hit pts./day after 30 days

* Eleven includes Druid, Paladin, Ranger, Illusionist, Assassin, Bard.

** Including Illusionist spells.

*** Including Druid spells.

increase in all values through time. In less than a decade, the complexity of *D&D* has risen enormously. This might be termed simulation inflation, because the increase is due to attempts to simulate reality.

Of course, in *D&D* the attempt is to simulate fantasy. Increasing complexity, and hence, more accurate simulation, is counterbalanced by a loss in playability. Most referees omit some standard material as well as many of the optional items. This is strong evidence that the point of equilibrium between accuracy and playability has been passed by the *Advanced D&D* project. The beauty of it all is that the individual campaign can be designed around the needs of the players, sacrificing some material for one game and reincorporating it in the next.

No doubt there will continue to be a proliferation of new details. Based on the numerical values in the list, one can expect an increase to 10 in the number of character classes, with subclasses doubling, in the next five years. A third dimension may be added to alignment, making 27 total variations. Standardized lists of equipment prices will exceed 300 items.

Human hit dice will continue to rise, and the combat system will become increasingly complex with finer distinctions made between armor classes and weapon type. For example, a character will possess chainmail on the torso and left arm with leather on the right arm. He will fight with a single-bladed war axe and long dagger.

Predictably, spells will number in the thousands and up to 12 levels of spells may be involved. The number of monsters should continue to multiply, and any day now we can expect treasure type AA. The number of magic items will be only slightly smaller than the number of monsters.

Since both hit dice and the average amount of damage per hit will have risen, the minimum rate of unassisted healing must increase in proportion.

The bottom line is that *D&D* is changing fast and probably will change faster in the future, and that this change is toward a more complex system. Players and referees will need to be more selective in determining what aspects of the game to emphasize and which to tone down or omit.



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THE ALIENS FROM BEYOND

Bryce Knorr

It was getting near quitting time on a rainy Friday night—at least, if I could successfully avoid an assignment for another couple hours, it would be close enough to quitting time that I'd be able to duck out of the office and into the little campaign around the corner from the office without any serious repercussions—then Mohan, the assistant editor, came over to my desk.

"Get yer feet off the furniture, whaddayathinkthisiz, that blankity-blank country club college you went to?" he scowled. Mohan was always scowling, but tonight his mood was as foul as the weather. The "man of many talents" we called him behind his back, and one of them was making sure the reporters in his doghouse worked hours as long as his—especially on Friday nights. Mohan, you see, had been married to *The Dragon* as long as anybody could remember, but that's not what I'm here to tell you about. That's his problem.

I lifted my shoes from my desk as slowly as my out-of-shape muscles allowed, throwing my cigarette butt on the floor just in time to be extinguished when my heels hit the tired linoleum. Draining the last gritty swallow from a Styrofoam cup of cold black coffee, I swiveled my chair around to face him, my nose at about the same level as the ulcer-plagued paunch that hung over his belt.

"What's up, Mohan? Those field-maneuver simulations between the 14th Century samurai and the Afrika Corps were rained out. Or didn't you know it was raining, since you haven't been outside this place since Monopoly was a game and not what the Arabs did with oil?"

If his face didn't already have a crimson complexion from the quart of Scotch he poured down his gullet every night, I would have sworn that one got a rise out of the old buzzard. But instead of curses and the opening words of his oft-repeated saying about "the old days of *The Dragon*" he just smiled. I knew that smile. It was the smile he gave you on a rainy Friday night when he knew he had an assignment you couldn't beg off—one you'd hate right off the bat and keep on hating right to the time you got done with the thing, when it would be too late to do anything but go home and play solitaire Risk. Soaking wet.

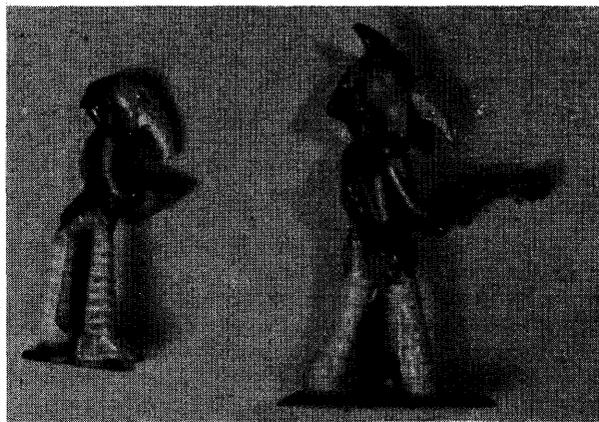
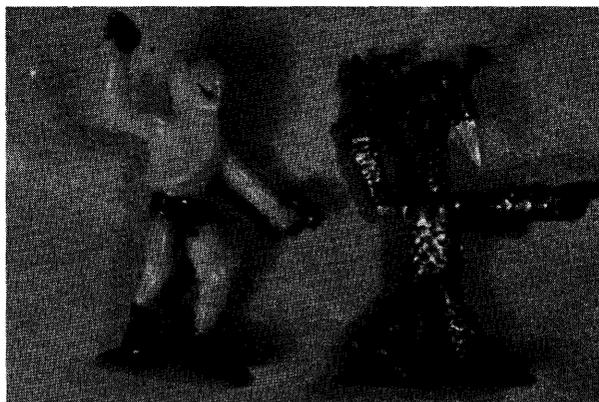
"Well now, Mr. Knorr," he started off, except I could tell that keeping that sick smile on his face was getting to be an effort, "I know you don't like to work Friday nights, and I realize you don't like chasing about the kingdom in nasty weather, so I thought I'd give you a nice, easy story, something you can put away with a coupla phone calls. It may not win you a Pulitzer, but see what you can do with it."

And with that, he took the pile of papers he was holding and threw it at me. "Catch," he said about a half-second before a copy of *The Dragon* and a dozen sheets of paper hit me in the face.

"Aw, you missed. When you get finished picking that up, turn to page M16. It's February; TD #34. Remember the pictures of the little plastic spacemen we ran? "Unidentified Figure Objects?" Here are the responses we got. Should be no problem for an ace like you."

With that, Mohan returned to his cell—the one with no windows

The Sturges Photos



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and the thumbscrews in the corner—and I started picking up the junk off the floor. “Unidentified Figure Objects?” Little plastic spacemen? Mohan must have really taken a hit in a mental attack and rolled an 8 on the insanity table, I thought. I grabbed the magazine, found M16, and then I remembered. Those little plastic spacemen. Some guy named Sturges from Pittsburgh sent us some Polaroids of these dumb-looking miniatures a few months back, seeking information on their origin. Hey, so what do we know about men from outer space? But just as we were putting #34 to bed—that’s publishing talk meaning we were just about done with the mess—this hobby shop in Hoboken went as bust as a flat tire and took their ad for that issue down with them. We gotta put something there, right? We just can’t have a half-page of nothing but white

what I mean. Heck, my old man sold Ralston products all his life—we even used to have the Space Patrol guys over to the neighborhood whenever they were in town opening up a supermarket. Like I was named Bryce, right, because it rhymes with rice and they were introducing Rice Chex about the time I got my first assignment in the hospital nursery. So, I call my father, but here we go again, another bumper. Ralston never put premiums in its boxes, and he doesn’t remember anything about little plastic spacemen in any event.

Well, it’s starting to get a little late by now, and Mohan came over to give me a little dig. “How’s the spacemen story coming, Knorr? You aren’t going to let me down now, are ya?” he says, and starts laughing. I say to myself, Jeez, if I don’t get this one it’s gonna be nothing for me but rewriting the Dragon’s Bestiary and proofreading the letters to the editor until I turn into ochre jelly, when I spot the last of the letters, one from some guy named Harold Mudry, of Gibsonton, Fla., wherever that is. Harold says the spacemen were manufactured in 1953 or 1954 by Marx toys and marketed around Christmas. Try a Sears catalog from that era, he says, and I think to myself, why not, I got nothing else to lose, and call up Marx toys in Girard, Pa. What happens? You guessed it. They’re in bankruptcy proceedings, according to the guy who answers the phone, and he doesn’t remember them, but by this time I’m getting desperate and maybe he senses it and figures he’ll humor me, so he says he’ll ask around. But after a coupla minutes he’s back on the line and it’s no dice, hit the bricks, Rick. “They’re not ours,” he says.

Well, I’m looking around for a window to jump out of when I remember Sears, and figure Why Not? If I go over there I’ll at least be out of the office when I miss the deadline and can keep walking to the unemployment office. I go over to Sears’ office and whaddayano? They got an archives and finding an old catalogue is a breeze. In no time I found the suckers, right on page 262 of the 1954 Christmas catalogue. “Captain Space Solar Port” it says. The drawing of the little spacemen is kinda small, but you can tell it’s the same as the pictures Sturges sent us. Well, to make a long story short, Sears doesn’t know who manufactured the little spacemen, but I figure, what the heck, and run back to the office and give Mohan a smile that hits him like a shovel full of, uh, cow manure or something. And I call up Sturges, who like can’t believe it—he sent us the pictures a year ago, right? Turns out that Sturges—his name is Bob, by the way—bought these spacemen in the mid-50s at a little candy store in Lyndhurst, N. J., which ain’t exactly Sears, mind you, but what the hey, maybe Sears was just one of the distributors for them, right? So Bob, who bought these things when he was a kid, 10 or 12 years old, Bob says they’re made of three different types of materials: a brittle polystyrene, a less brittle, translucent material, and a flexible, almost rubber material. Bob—a miniaturist and model railroad buff, by the way—says he’s got a dozen of these left, ranging from 1½ to 2½ inches high. The men came in four colors: an orangish-red, green, yellow and blue and were sold stapled to a piece of cardboard, encased in plastic.

Well, about this time I realize I gotta hustle to make that deadline, so I put a close to the conversation.

“Wow, I can’t believe it,” says Bob before he hangs up. “That’s great. Thanks a lot.”

Hey Bob. It’s just my job. Right?

space on page M16. So we ask our readers if they know anything about these miniatures and figure that’ll be the end of it. Sure. Except some people took us seriously, a half dozen of them. Enough to keep me from that little campaign around the corner, which, by the way, was DMed by this little blonde.

I looked at one of the letters—handwritten with pencil on lined looseleaf paper, the stuff school kids use.

“Dear Editor,” it began. “I have discovered the point of origin of the figures. . . which was in a small store in Worcester, Mass. According to my friend, the store closed last year.”

Oh, yeah. And I’ve got this bridge I want to sell you if you believe that one. So, I looked at another letter.

“Dearest Dragon. My feeble mind raced into the past the moment my eyes fell upon the photos. Suddenly I was in the third or fourth grade again. I was ripping into a pack of eight lunch-size bags of Fritos, groping for the treasure I knew was in there somewhere. I feel something, grab it, my hand opens slowly, fingers trembling, revealing a little plastic humanoid in classic Egyptian-like pose, brandishing a ray gun in each hand.”

This guy says try between 1964 and 1966. So I give Frito-Lay a call and after being transferred around to about 14 different departments, I get this woman who looks in an old premium book, and sure enough, 1965 it was, she says, they were offering spacemen with the corn chips. Hey, I think to myself, this is going to be a snap, I’ll just take these pictures over there and make sure they’re the same ones and maybe have time to fight a monster or two with that little blonde.

Fat chance. I get there and it’s no way Ray, they ain’t one and the same, and it’s back to square one—and the office, where Mohan has a good laugh at my soggy sneakers and sad face. Well, I take a look at some more of the letters, and a lot of them say these space guys were cereal premiums. Post, Kellogg, General Mills—I try them all and get the same story. It’s like a recording: I’m sorry, sir, they’re definitely not ours. Okay, okay. I get the point. I’m beginning to feel like it’s not gonna be my night when I look at another letter, and this guy says they’re from Ralston Purina, a promotion for the old “Space Patrol” television series. All of a sudden my mind’s doing a 180, if you know

What are the odds?

William Keely

In the last three years I have had approximately 220 characters in D&D. Never once have I rolled one with 18 Strength. I have always thought this odd until I did a little mathematics. These charts are what I came up with.

Column A tells you what your chances are of getting that score or lower and the percentage of the populace with that score or lower. Column B tells you what your chances are of getting that score or higher and the percentage of the populace with that score or higher. Column C tells you the average number of times you will roll each number out of 216 rolls. Column D is the percentage chance of rolling each score.

Ability score	A	B	C	D
3	.46%	100%	1	.46%
4	1.9%	99.5%	3	1.4%
5	4.6%	98.1%	6	2.8%
6	9.3%	95.4%	10	4.6%
7	16.2%	90.7%	15	6.9%
8	25.9%	83.8%	21	9.7%
9	37.5%	74.1%	25	11.6%
10	50%	62.5%	27	12.5%
11	62.5%	60%	27	12.5%
12	74.1%	37.1%	25	11.6%
13	83.8%	25.9%	21	9.7%
14	90.7%	16.2%	15	6.9%
15	95.4%	9.3%	10	4.6%
16	98.1%	4.6%	6	2.8%
17	99.5%	1.9%	3	1.4%
18	100%	.46%	1	.46%

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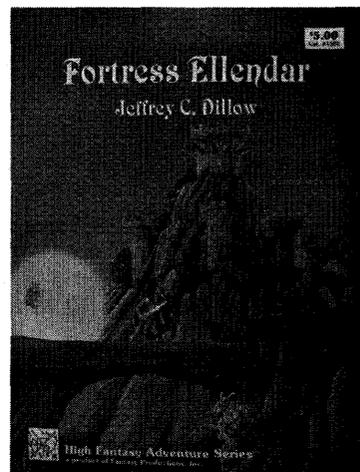
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THE ELECTRIC EYE

COMPUTER TECHNOLOGY AND TERMINOLOGY

Mark Herro

By now, those of you who became interested in home computers from the first couple of Electric Eye columns have probably obtained some kind of literature or other information. And, if you got the same kind of stuff I got when I started out, you were promptly inundated with "buzzwords" and vague explanations of equipment. So . . . Here's The Electric Eye's handy-dandy glossary of computer terminology.

Address: a specific location in a computer's memory. Very much like how a street address describes where a family lives.

ASCII: short for American Standard Code for Information Interchange. ASCII is a way for a computer to use letters and punctuation marks as well as numbers.

Assembler: a program that translates an assembly language program into machine language. Think of it as one step up from machine programming, but one step down from high-level programming languages, like BASIC.

BAUD: a measure of the rate at which information may be communicated between a computer and other devices.

Benchmark Program: a special computer program that can help evaluate the internal speed of a computer. Commonly used to compare features between two different computers.

Bit: short for binary digit. A binary number may be either a 1 or a 0.

Bug: a term meaning either an error in a program (a software bug) or a malfunction of equipment (a hardware bug).

Bus: a group of circuits that interconnect the internal sections of a computer.

Byte: (pronounced "bite") a specific series of bits, making up a computer "word." Most home computers have 8 bits to one byte. A byte is one instruction at one memory location. Believe it or not, half a byte is called a "nybble" (pronounced "nibble").

Cassette: a way of storing programs when they aren't being used. Just like a regular audio cassette player you may have in your home.

CPU: short for Central Processing Unit. In effect, the "brains" of a computer.

Crash: a computer's reaction to certain types of incorrect programming. A crash can take the form of a non-responsive keyboard (nothing happens when you type something), memory erasure, ignoring commands, and other nasty reactions.

CRT: short for cathode ray tube. Usually means a TV screen or other kind of video display.

Debug: to fix a bug.

Editor: something that can help quickly fix programming errors.

Erase: to remove information from a computer's memory.

Execute: when the computer carries out the instructions in a program.

Firmware: the program contained in a read-only memory. See ROM.

Floppy Disc: another way of storing unused programs. Much easier and faster to use than cassette, but it costs a lot more.

Flowchart: a graphic representation of a program's operation. Written on paper using special symbols.

Glitch: another term for a hardware bug.

Hardcopy: a permanent record of computer actions, usually from some kind of printer.

Hardware: the physical components of a computer (or any machine, for that matter).

Hexidecimal (or "hex"): an easier way for representing bytes.

Instead of using base-two binary numbers (bits), hex numbers are base 16 (i.e. 0 or 1 versus 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, A, B, C, D, E, F). A byte might be written as "6C" (hex), rather than "01001110" (binary).

High-Level Language: an organized set of English-like words, phrases, and instructions that tell the computer what to do. BASIC, FORTRAN, and PASCAL are common high-level languages for home computers.

Input: the information given to the computer to process.

I/O: short for Input/Output. A general reference to circuits or devices for the communication of information to and from the computer.

Interface: the method of interconnection between the computer and other devices.

Interpreter: the part of a high-level language that converts instructions that the programmer understands down to instructions the computer understands.

K (or kilobyte): a short way of describing the memory capacity of a computer. One kilobyte equals 1024 bytes.

Line Printer: a special kind of computer printer.

Memory: the area of a computer that stores information and instructions in an orderly manner.

Microsecond (uS): one-millionth of a second. Used to describe the speed of some parts of a computer.

Millisecond (mS): one-thousandth of a second. Same use as above.

Modem: a device used to connect a computer with a telephone.

Nanosecond (nS): one-billionth of a second. Same use as uS or mS.

Octal: another way of representing bytes. Octal is base 8 instead of base 2 (binary).

On-Line: describes the fact that the computer is ready to process data.

Output: the results of processed input.

Paper Tape: another way of storing unused programs. Rarely used with home computers.

Program: a list of instructions that tell the computer what to do.

PROM: short for Programmable Read-Only Memory. A type of memory that can only be programmed once, by the computer user. Information in a PROM can't be erased.

RAM: short for Random-Access Memory. A type of memory that can be programmed, modified, or erased at any time. Erases automatically when the power is turned off.

Reset: one way of recovering from a crash. Restores the computer to a predetermined operating state.

RF Modulator: a device that allows any TV set to be connected to a computer for use as a video display.

ROM: short for Read-Only Memory. Similar to a PROM, but it must be "preprogrammed" at the factory.

Run: same as execute.

S-100: a certain type of bus that was popular several years ago.

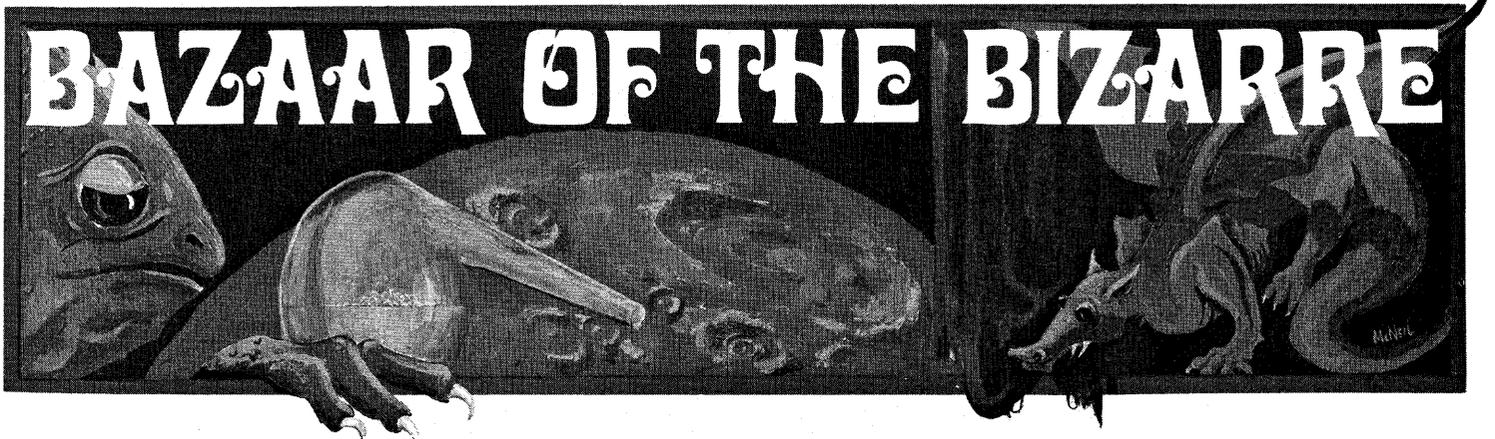
Software: another word for computer programs.

Terminal: an I/O device connected to a computer.

Word: same as byte.

The "My Face is Red" Department

Readers with a sharp eye and a good memory will notice a discrepancy between my definitions for "octal" and "hexidecimal" from this issue and their definitions in my first "Eye" in TD #33. The definitions here are correct. Octal is base eight, not base 16. Hexidecimal is base 16, not base 12. Sorry, folks . . .



Cloud Castles

Roger E. Moore

Few things in the realm of fantasy can inspire wonder like a castle nestled among the clouds, serene and peaceful (perhaps) and commanding a view of the country below such as few people will ever know. Such castles are usually inhabited by high-level Clerics or Magic-Users, Cloud or Storm Giants, Titans, Silver or Gold Dragons, and other highly powerful beings. They are very rare, and are created by a long and complicated process.

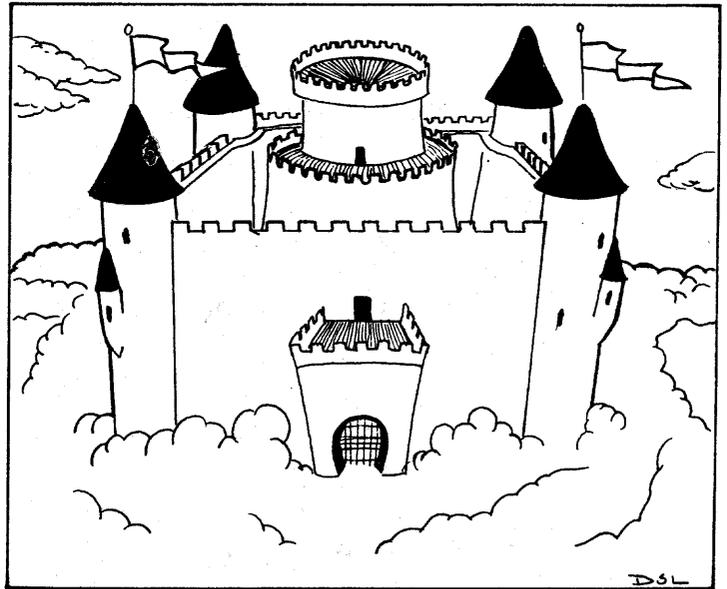
A high-level Magic-User is usually required to construct a cloud castle, and he or she should have a large backing of men and monsters to complete the task. First, a cloud must be found that meets the wizard's requirements for size, shape, and altitude; non-raining stratus or cumulus clouds are preferred. Altitudes higher than one mile should be avoided due to lack of breathable air. For the following steps, a flying carpet, broom or spell must be used to give the wizard the stable place to cast spells from.

Next, the wizard must *Summon* an air elemental (16 HD) and command it to shape the cloud into a form as the wizard desires. The elemental will not be hostile to the mage when informed of the purpose of the summoning, and will cooperate with the mage with no problem. Shaping the cloud will involve flattening a space for the castle, adding any decorations (of somewhat vague form) to the cloud as the mage sees fit, and preventing precipitation. Within one turn after the air elemental is dismissed the mage must cast a *Wish* and a *Control Weather* on the cloud mass to maintain its form and stability permanently. A second *Wish* may be used to anchor the cloud over a particular place so it doesn't drift off during construction.

Now the wizard must start throwing *Walls of Force* out to form the construction base of the castle; this could be a long and involved process, depending on the size castle the mage has in mind. Obviously, the higher the level of the mage, the bigger the *Walls of Force*, which are laid in a tile-like pattern upon the flattened area of the cloud. Immediately after each force wall is created, a *Permanency* spell must be thrown upon it so that it doesn't fade. When finished, another *Wish* is cast over the whole to ensure the surface is level, interlocking, and cannot be dispelled except by acts of the gods. This entire process may take days or weeks and the mage will usually be fully absorbed in the project.

When this is done, the mage casts a *Wish* and a *Reverse Gravity* and another *Permanency* spell upon the cloud mass, so that now it will support any weight placed upon it, even the weight of vast amounts of masonry and stone. This step may only be circumvented if the mage or the creature the castle is being built for (a Cloud or Storm Giant or a true Titan) is a worshipper of Crius, Titan of Density and Gravity. A great sacrifice made to Crius (DM's option) may induce him to work on the cloud castle base for one hour, after which it will support nearly any weight, without falling or tipping.

At this point, the lucky mage may start construction of the abode with whatever material he/she deems necessary. If large blocks of quarried stone are to be carried to the site, then a retinue of Cloud and Storm Giants is helpful (perhaps payment will be co-ownership of the



castle). Otherwise, variations of *Tenser's Floating Disc* at high level may suffice, or a *Teleport* or *Wish*. Once the castle is built, a final *Wish* is used to absolutely lock the castle to the cloud, and the deed is done. If allowed then to drift, it will do so in a random direction, at a speed never exceeding 1".

For a few final notes, remember that unless a water tower or garden is included, the inhabitants may well have to hunt frequently or starve, as the dragons and giants must do. High-level Clerics may provide food, but this isn't recommended over long periods of time. The walls of force will be transparent, so if a see-through floor is desired, allow for the cloud to be cleared away underneath in that area. Otherwise, cover the floor to prevent vertigo. *Glassteel* and similar spells may provide windows to enhance the view, and remember that if the castle drifts freely it will also rotate slowly.

Note, too, that if a cloud castle descends to within 100' of the ground, there is a 5% cumulative chance per round that, regardless of the spells used to protect it, the cloud castle spells on the base will dispel bringing the whole to the earth as precipitation. If the cloud strikes a mountaintop, this won't dispel the base, but may cause severe structural damage to the castle, as an *Earthquake* spell.

Greenstone Amulet

Ed Greenwood

These rare, highly prized devices are fist-sized green stones made by some forgotten magical means. They glow when operating, and are brittle. When worn next to the skin they confer upon the wearer the protection (spell immunities) of a *Mind Blank* spell, as well as immunity to: *Chaos*, *Forget*, *Geas*, *Hold Person*, *Hypnotism* (but not *Hypnotic Pattern* or *Fire Charm*), *Mass Charm*, *Quest*, *Score*, and *Sleep*. The wearer also gains +4 on saving throws against:

Fumble, *Ray of Enfeeblement*, and *Trip*, and is allowed a saving throw against both *Otto's Irresistible Dance* and *Maze* spells (if made, the durations of effect are halved, rounding up).

These amulets may be worn by any class of character. The protection they give is involuntary (i.e. the wearer cannot communicate telepathically even if he or she so desires). Protection only extends to 11-44 (1d4) spell levels before the amulet is exhausted. (For this purpose, protection against a psionic power drains the levels of the equivalent spell.) Note that the amulet only counters spells listed, and is in no way affected by other spells (for instance *Lightning Bolt*). Exhaustion will be mentally evident to wearer, and visually evident to others; the amulet will blaze brightly for 4 segments before slowly fading to darkness.

The amulet will recharge at the rate of 1 spell level/turn but will not counter spells which it lacks sufficient power to negate—that is, it does not give partial protection.

X.P. value: 5,000; G.P. value: 30,000.

Mist of Rapture

Ed Greenwood

The art of making this rose-colored gas is lost in antiquity. Usually found in fragile glass globes or small metal vials, the mist wafts out when released to form a spherical cloud. The diameter of this cloud varies from 15 to 45 feet depending upon the amount of gas. The vapors are heavy, and will remain in this volume for 1-4 days in dead air; they will drift very slowly with any air currents (typically ½" per round). The vapors are damp and will cling to clothing and skin.

Any human breathing the mist will writhe in pleasure for 1d6 rounds (1-3 rounds if saving throw vs. breath weapon is made), oblivious to all surroundings. Affected persons will blissfully ignore danger, and even physical attack will not rouse them. The mist closes minds to all other stimuli, and thus rapture confers a temporary immunity to magical attacks involving will force (such as *Charm*, *Magic Jar*, *Suggestion*, et cetera). Unless restrained, those affected will drop anything they carry and sink to the floor, twisting and shuddering. Anyone in telepathic contact (or even psionic combat) with a person breathing the mist will also be affected, for the same duration. However, non-humans are immune to the vapors. During the round after rapture has ended, movement will be slow (half speed) and clumsy (no dexterity bonuses apply); such characters never win initiative over more alert creatures, and are easily (1-5, 1d6) surprised.

X.P. value: 200; G.P. value: 9,000.

Laeral's Storm Armor

Ed Greenwood

Named for the wizardess who devised it, *Storm Armor* is plate armor, +2, of a peculiar non-metallic alloy. It does not conduct electricity, and has the power to transfer heat to and from the surrounding air, so that the wearer remains comfortable in a freezing gale or under the hot desert sun. The wearer is thus unaffected by *Fireball* and *Ice Storm* or *Cone of Cold* spells, and immune to electrical damage of any type. The wearer can stand securely, or move forward at normal speed, in the face of even the most powerful winds (including the magical *Gust of Wind*).

If *Storm Armor* is struck simultaneously in different areas by spells causing hot and cold (such as *Cone of Cold* or *Chill Metal* and *Wall of Fire* or *Heat Metal*) it will become brittle and may be shattered by physical attack(s) doing it 9 points of damage. (The character will take any points of damage inflicted over this amount.) The armor will only be brittle while both hot and cold spells are affecting it and for one round afterward. When it shatters, it does so thoroughly: a chain reaction occurs in the unstable heat-transferring components of the alloy and the armor disintegrates into unusable fragments.

X.P. value: 1,800; G.P. value: 13,500.

Horn of Cornucopia

John Beck

This item appears to be a Giant Ram's horn which has been hollowed out. When the proper word is spoken, fresh vegetables and fruit will tumble out of the horn's opening, in a quantity sufficient to feed 10 persons for one day. By the use of another word, wine, water or ale will gush forth to quench the thirst of up to 10 persons for one day.

The item is usable once per day. There is a 10% chance for each use that the food or drink which comes forth will be spoiled and therefore not edible. Characters who partake of the spoiled substance must save vs. poison or be incapacitated for 1-4 days and suffer a 1-3 point drop in Constitution and Dexterity for an additional 1-2 days.

X. P. value: 350; G.P. value: 5,000.

Candle of Methven

Richard Forsten

This mystical candle, usable only by Magic-Users of 5th level or higher, glows with a green flame. When a Magic-User studies by the light of this candle, it will enable him to memorize three additional first-level spells, two additional second-level spells, or one additional third-level spell. The candle lasts for 19-24 "study periods" (d6 + 18), counting one period (15 minutes) for memorization of one first-level spell, two periods (30 minutes) for a second-level spell, and three periods (45 minutes) for a third-level spell.

Keys of Sirdan

Richard Forsten

The Keys of Sirdan, a legendary Thief, consist of 39 keys held together by a mithral ring. No keys can be removed from or added to the ring. There is a base 20% chance that for any key lock a character encounters, the key to the lock can be found on the ring. Every point of Intelligence and Wisdom possessed by a character adds 1% to the base chance. The item is usable by all classes, but Thieves receive an additional bonus of 20% per chance, and Assassins receive an additional bonus of 10% per chance (plus the 20% for a Thief). It takes one melee round to check the ring, and only one attempt may be made for each lock encountered.

Larmacian Holy Symbol

Richard Forsten

This special holy symbol is composed of an alloy first discovered by the Cleric Larmac. The symbol allows Clerics to become more attuned to their deity, allowing them to receive two additional first-level spells per day. Also, any lawful-aligned Cleric will gain two additional questions for a *Commune* spell and will have his base chance for success of a *Divination* spell increased by 10%. The symbol may be used by all Clerics, but for characters of third level or lower, there is a 40% chance for every use that the Cleric will become insane.

Mail of Red Dragon Scales

Vaughn Shepherd

Made from the scales of a huge old Red Dragon, this mail is AC 1. Like all magic armor, it is considered virtually weightless. It covers the body from neck to foot, being worn just like a normal suit of plate mail. Normal weapons employed against the mail do only half damage if a hit is scored. Magical weapons of +1 or better do full damage.

The mail provides protection of +3 against all fire-based attacks and the breath weapons of all dragons, with the following exceptions: It will not protect its wearer against the sonic blast of a Platinum Dragon, and it will not protect against any breath weapon employed by a Red Dragon.

Convention Schedule 1980

EMPIRICON II/CON-SPIRACY (July 4-6, 1980)—A science fiction/gaming convention oriented toward fantasy role-playing games, to be held at the Prince George Hotel, 14 E. 28th St., New York NY. For more information, contact: Empiricon II/Con-Spiracy, P.O. Box 682, Church St. Station, New York NY 10008.

NANCON 88-II (July 4-6, 1980)—One of the largest gaming conventions in the Southwest, sponsored by Nan's Toys and Games of Houston, Tex. The site is the Holiday Inn at 6701 S. Main St. in Houston. Information is available from Nan's Toys and Games, 1385 Galleria Mall, 5015 Westheimer, Houston TX 77056.

PHRINGECON (July 11-13, 1980)—To be held at the Adamas Hotel, Phoenix AZ; a convention "for the fringes of SF fandom." Special guests to include Stan Lee and George (Sulu) Takei. (Contact: PhringeCon, P.O. Box 1072, Phoenix AZ 85001.

GLASC V (July 11-13, 1980)—Greater Los Angeles Simulation Convention; to be held at the Airport Marina Hotel, Los Angeles, sponsored by Simulation Gamers Association, San Fernando Valley, CA. Contact: L. Daniel, 7048 Keokuk Ave., Canoga Park CA 91306.

ARCHON IV (July 11-13, 1980)—Robert Bloch and Wilson (Bob) Tucker will be guests of honor at this science-fiction convention, to be held at the Chase Park Plaza Hotel, 212 North Kingshighway, St. Louis MO 63108. Information is available by writing to Archon IV, Box 15852, Overland MO 63114.

COGA-CON III (July 19-20, 1980)—A gaming gathering sponsored by the Central Ohio Gaming Association. It will take place at the Eastland Vocational Center in Columbus, Ohio. There will be dealer exhibits and an assortment of game tournaments, including D&D. For more information, contact COGA president Allan Carson, 1467 N. 4th St., Columbus OH 43201, phone (614) 291-4143.

INTERNATIONAL SPACE: 1999 ALLIANCE CON '80 (July 25-27, 1980)—A gathering for fans of Space: 1999 and other science-fiction television programs (*not* including Star Trek); some gaming included. To be held in Columbus, Ohio. For information, write to Kathy & John von Kamp, 86 First St, New London OH 44851.

MAINECON '80 (July 25-27, 1980)—Sponsored by the Maine Wargamers Association, to be held in the ballroom of the Eastland Hotel in Portland, ME. Contact: John Wheeler, Mainecon '80 convention director, 102 Front St., Bath, ME 04530, phone (207) 443-3711.

CWA-CON '80 (Aug. 1-3, 1980)—A convention for dealers and game players, sponsored by the Chicago Wargamers Association. To be held at the College of DuPage, Glen Ellyn, Ill. Duke Seifried of Heritage Models will be among the special guests. For more information, contact Chicago Wargamers Association, 3605 Bobolink, Rolling Meadows IL 60008, telephone (312) 394-5618.

BANGOR AREA WARGAMERS ANNUAL CONVENTION (Aug. 2-3, 1980)—To be held at the Memorial Union at the University of Maine, Orono, ME. University housing available. Contact Edward F. Stevens Jr., 13 South Street, Rockland ME 04841, telephone (207) 594-6242.

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ODYSSEY '80 (Aug. 8-10, 1980)—To be staged by the University of New Hampshire Simulations Games Club in the Memorial Union Building at the University of New Hampshire, Durham NH 03824. Gaming of all kinds will be represented, and several tournaments will be held. For further information, contact R. Bradford Chase, coordinator, c/o the club at the Memorial Union Building or at 44 Highbridge Drive, Dover NH 03820.

GENCON XIII (Aug. 21-24, 1980)—One of the largest gaming conventions held each year, featuring the AD&D Open, the largest single fantasy role-playing tournament ever held. It is sponsored and produced by TSR Hobbies, Inc., at the University of Wisconsin-Parkside, located between Racine and Kenosha, Wis. For more information, contact Joe Orłowski at TSR Hobbies, Inc., P.O. Box 756, Lake Geneva WI 53147.

KAISER WARGAMER'S FIRST STRIKE (Aug. 30, 1980)—One-day gathering to be held at the Fontana Kaiser Steel Plant. Information is available from Mark J. Shocklee, 11262 Barton Road, Apt. B, Loma Linda, CA 92354.

PACIFICON '80 (Aug. 30-Sept. 1, 1980)—The largest dealer/manufacturer convention on the west coast. Will be held at the Dunfey Hotel in San Mateo, Calif. More information is available from David G. Hinkley, publicity chairman, Pacificon, P.O. Box 5833, San Jose CA 95150, phone (408) 374-9770 or (408) 371-4229.

RHEINCON V (Oct. 10-13, 1980)—A gaming and dealer convention to be held in Weisbaden, West Germany, under the auspices of the Rhine Confederation Wargaming Club. More information on the convention or on the club itself is available from Capt. Jody Sherrill, TAMMC (200) PSD, APO NY 09052, or Bldg. 4213-A, Penn. Terr., Kreuzberg Kaserne, 6660 Zweibruecken, West Germany.

RIDES NEEDED/OFFERED

The Dragon will publish, free of charge, any notice sent by a reader asking for or offering transportation to/from a convention site. Messages should include all pertinent information and be sent to RIDES, c/o The Dragon, P.O. Box 110, Lake Geneva WI 53147.

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RESEARCH IN IMPERIUM

Michael Crane

With the right combination of perseverance, expense, and luck, Imperium players can obtain additional useful skills through research.

To conduct research in one or more areas (multiple projects are possible), a player must declare his intention, choose a research option (if any), and make the necessary payment in RUs.

It costs 5 RU to begin a research project and 1 RU per turn per project to continue its operation until dropped, terminated or completed. A research project may be dropped at any time, but all RU invested in the project are lost, and another 5 RU must be expended if the player researches the same subject on a later turn.

In the normal research procedure, a player places a token (or tokens, for multiple subjects) on the Start circle and rolls 1d6 for each project (making the standard RU payments).

On each succeeding turn, a player rolls again for each project, following the path dictated through the grid of circles, until the project is dropped, terminated, or completed. An "X" indicates termination of the project, with all invested RU lost. "Back to Start" causes the token to return to the first circle, but does not terminate the project. "Finish" means the project has been completed successfully.

As alternatives to the standard procedure of one die roll for 1 RU, players may choose either of the following for a given project. The option, if chosen, must be used on each turn during which the research on that certain project is continued; players cannot switch research procedures from turn to turn.

Option A— Two rolls may be made on the research chart per turn, instead of one, by expending an additional 2 RU per turn. This also causes a modifier of +1 to both die rolls.

Option B— A modifier may be used of -1 on the die roll for a 2 RU expenditure, or a -2 modifier may be used for a cost of 4 RU. The choice of which modifier to be used must be made at the start of research and cannot be changed for any roll while that project is in progress.

Possible Research Projects

Press Manipulation: This allows the player to add or subtract a maximum of one glory point from the glory point index every turn, at a cost of 10 RU.

Long Range Lasers: This allows lasers to be used at long ranges at half strength. Suicide attacks may not be made at long ranges, however.

Improved Missiles: This allows missiles to be used at short range at full strength.

Improved Laser Accuracy One (ILA1): This allows one to be added to all attacks using lasers. This also adds one to attacks made by Planetary Defense Markers on ships, but not ground troops.

Improved Laser Accuracy Two (ILA2): ILA1 must be researched by the player before this can be. This allows two to be added to the die roll of laser attacks, instead of one (ILA1 & ILA2 are not cumulative).

Improved Missile Accuracy One (IMA1): Identical to ILA1, except it applies only to missiles, not lasers and PD markers.

Improved Missile Accuracy Two (IMA2): This allows two to be added to the die roll of all missile attacks. IMA1 must be researched by the player before this can be, and the two are not cumulative.

Cloaking Device A (CDA): This allows the player to place a Cloaking Device on Scouts and Destroyers under construction, but not Scouts and Destroyers already constructed or any other ships. A CDA costs 50% of the price of the ship to install, fractions rounded up. CDA allows Scouts and Destroyers with the device to pass through areas containing enemy ships. Ships with CDA must stop, however, if any of the enemy ships have either CDA or CDB.



Cloaking Device B (CDB): CDA must be researched by the player before CDB can be researched. CDA and CDB are identical except ships with CDB do not have to stop for enemy ships with CDA, although if there are any enemy ships with CDB they do have to stop. Ships who have CDA may not have it replaced with CDB.

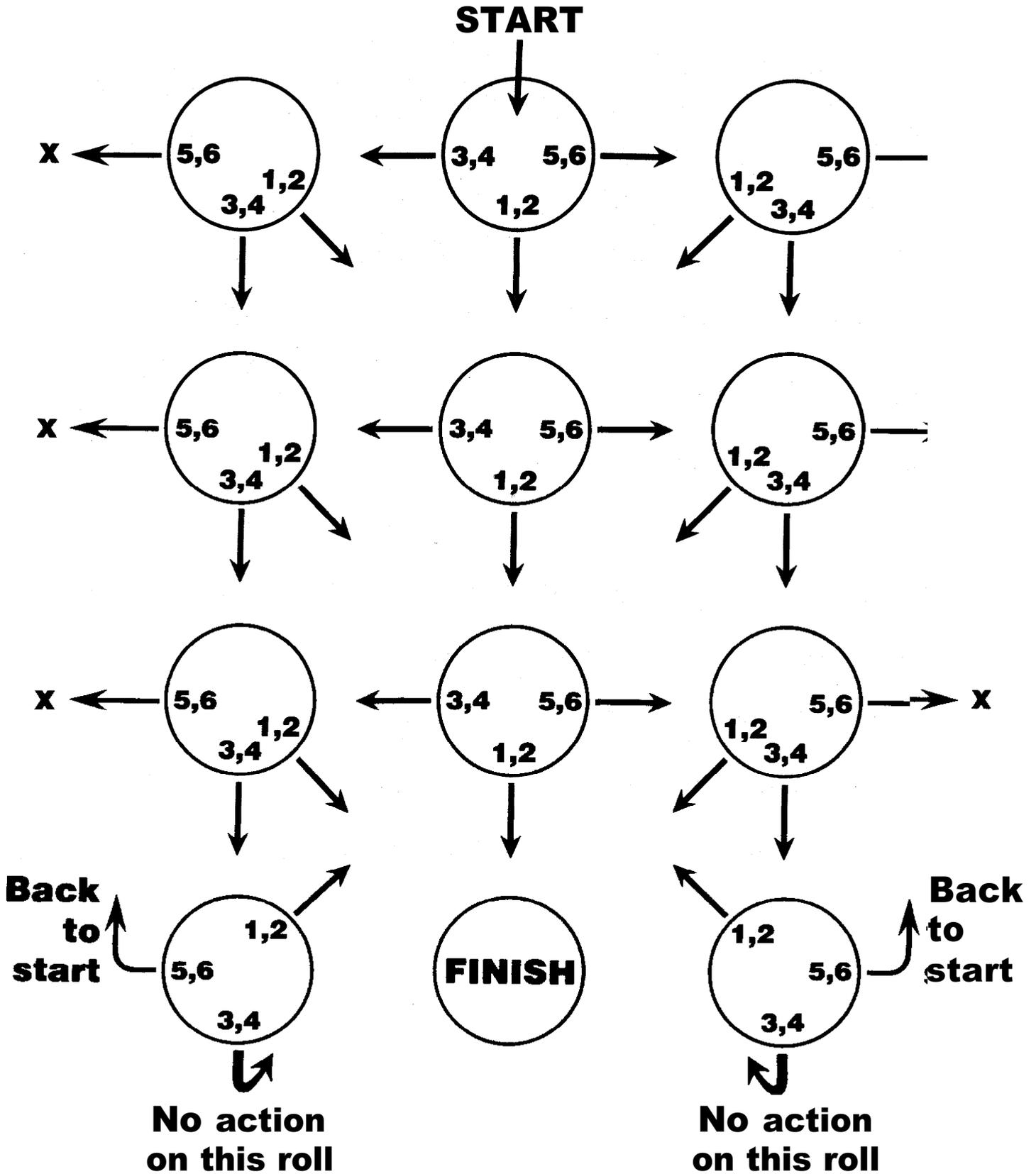
Minefields: Costing 5 RU's and one turn to construct, a minefield must be taken to its destination by a transport ship. Once placed, a minefield may not be transported again. Any enemy ships passing through a minefield suffer a three strength missile attack.

Nova Maker: This device costs 50 RU to build and takes five turns to construct. Its factors are identical to those of a transport, except that it has a seven maintenance factor. The NM functions as follows: During any friendly C.2. segment it can attempt to make a sun in its planetary box (if it is in a planetary box) by rolling a 1,2, or 3 on 1d6. If the sun goes nova, the planetary box is destroyed and any units on the ground along with it. This also causes the immediate rupture of all warplines leading into the planetary box, causing them to now be deep space only.

Improved Shipyards: This speeds up the rate of unit construction by one turn (to a minimum of one turn) and causes the Imperial player to also receive two replacements every turn instead of one, if he has researched this.

Note that Long Range Lasers, Improved Missiles, ILA1 & 2, IMA1 & 2, CDA and CDB do not function on disrupted ships, and that the Nova Maker does not have the function of creating novas when it is disrupted. Also note that Minefields suffer attrition the same as fighters, with the Nova maker suffering attrition as a capital ship. A final note: Nova Makers cannot be constructed during an interwar period.

Imperium Research Chart





Game review

The Beastlord

Produced by: Yaquinto Games

Retail price: \$15

THE BEASTLORD is a fantasy game that has been available for about a year. Like many of Yaquinto's games, it is of at least a fair degree of complexity and will appeal more to the experienced gamer.

The designers used good judgment in not attempting to encompass an entire, complicated world in one game; rather, they limited the scope of the game to one valley. The basis of the game is the conflict between four groups that share the valley. These are the Elves, Men, Goblins, and the beasts. Elves, Men, and Goblins start in designated sections of the strategic board while the beasts (led by the Beastlord) begin in the center and have the option of entering along any edge on later turns. Each side is also given magic users who have a wide range of powerful and useful spells.

You are given the option of using the strategic board alone and employing a combat system very similar to that found in *DragonLords* where total strengths are used to determine each side's casualties. Sieges can also be fought on the strategic board. This makes for a significantly faster game, but does diminish the differences between the types of pieces and takes away much of the flavor of the game. It also seriously weakens the Elves, who rely upon archers for their main strength. On the strategic level there is no range difference between an archer and a swordsman or mounted knight.

The advanced game allows for the use of a tactical mapboard which was cleverly designed to be used for all types of terrain. Pieces are moved on the strategic map (including dummy markers) and when two enter into each other's hexes the combat is fought on the appropriate portion of the tactical map. Armies are held off-board and placed on the map only for combat. This greatly increases the simulation of limited intelligence. The combat is fought out with certain special tactical rules added and the surviving forces are then returned to the strategic board. In many ways each tactical combat is a game in itself. If this sounds to you like an interesting, but time-consuming process, you are right. One of the greatest drawbacks (or advantages) of this game is that it was obviously not

designed to be played in a few hours. *THE BEASTLORD* is most definitely a campaign game with all the attendant problems and greater degree of sophistication that the larger time scope allows.

This is not to say that *THE BEASTLORD* is hard to learn. The rules are clearly written, with a multitude of useful examples and illustrations. There are surprisingly few ambiguities and the rules are arranged in a logical and easily followed manner. They begin with an entertaining history of the valley and the Beastlord himself. This sets the scene nicely for each game, but is surprisingly unrestrictive on the players' future options.

The mapboards are colorfully and clearly drawn. Mounted on hard cardboard, they are of a quality acceptable for any major gaming company. The playing pieces are well drawn with silhouettes of whatever they represent. Each side is represented by a different color. If you like lots of pieces you will enjoy this game. There are hundreds, representing the various forces, civilians, wealth, crops, and even towns and castles. Fortunately, only a small fraction of them are used on the strategic board. Even so, each player can move over twenty strategic markers if he desires to each turn. This leads to flexibility, but can mean that each turn takes a rather long time, even if no tactical battle is fought. Since there is a provision for alliances, this time is often taken up negotiating, making deals, or blustering.

Magic is used on both the strategic and tactical levels. This is generally well handled and integrates well with the rest of the game. The spells are definitely powerful, but not so overwhelming as to dominate the game. It can be suspected that some very comprehensive play-testing assisted in this difficult area. To add extra spice, optional rules for a very powerful magic sword and a very cranky dragon are included.

THE BEASTLORD has a victory system that is based upon differing conditions for each side. Your own victory conditions are determined by a dice roll which will direct you to a chart which has a point value for each type of piece included. In one game you might find that the Elves are rewarded for capturing wealth and civilian prisoners. In the next they are best rewarded for eliminating magic users, lords, and leaders. Some conditions will even penalize a player for each combat piece taken from another side (for diplomatic reasons, one supposes). This system most effectively assures that each game is

played differently and adds an interesting problem of determining from the other players' actions what their victory conditions are. If there is any problem with the graphics, it is that these charts were somewhat hard to read due to the small size of the print.

THE BEASTLORD is a fantasy game that includes all the basic components of fantasy: magic, combat, heroic leaders, and fantastic creatures in a well integrated and eminently playable package. It is a fairly complicated game that takes a substantial commitment of time to play. The complication is primarily sophistication and contributes, not detracts, to the quality of play. There is almost always enough happening to keep the interest level high even over the many hours it takes to play. If you have a few friends with whom you enjoy maintaining an extended game, you should find *THE BEASTLORD* enjoyable and entertaining.
—William Fawcett

Game review

Intruder

Produced by: Task Force Games

Retail price: \$3.95

Recently, a popular SF film featured a particularly nasty alien creature that stole aboard an interstellar starship and proceeded to wreak havoc and cut the crew population down in a radical fashion. The monster prowled the recesses of the ship, whittling down the human population in a series of hit-and-run strikes, while its biology metamorphosed into increasingly deadly forms. Task Force Games' new offering depicts a very similar situation; no one who's seen the thriller *Alien*, and then played *INTRUDER*, can deny the similarities. There was a game in that movie, and Task Force has done a fine job of extracting and offering it to us in a pocket-game format.

The game's basic situation pits an increasingly deadly and hostile alien creature running loose in the reaches of a large starship while a slowly dwindling crew attempts to come up with something to stop it. The game treats this as a solitaire situation; the player controls the crew, while the actions of the Intruder(s) are governed by die rolls. Unlike many solitaire games, the system does not seem forced. The Intruder remains a formidable foe, and the player must make meaningful and often tense decisions in order to achieve victory. It is the player's task to hunt down the alien and either cage it (while it is still small and presumably still of some research value) or destroy it before unacceptable losses have been taken among the crew.

The game's map is a display representing the space station *Prometheus*, a three-armed configuration of corridors and rooms branching out from a central command module. Corridors are broken into segments for movement purposes and each room, named for its function (mess, lab, arms locker, storage, etc), serves as a single space for regulating movement as well. In addition to the actual station display, the map sheet contains charts for keeping track of numerous game information, such as Intruder life stage and powers, weapons production, and captured and catalogued lab animals. This is all very handy since it reduces all bookkeeping to sliding counters around, rather than using written records.

The player's forces consist of nine crewmen, three each of the following services: Command,

Engineering and Science. Each is represented by a nicely executed counter with a color-coded silhouette. Separate counters are included for weapons: sleep dart guns, blasters, gas canisters and, after a few turns of work in the maintenance room by the engineers, electric prods and flame throwers. Cages for lab animals and the Intruder (while it is small) can be gotten from the ship's lab. The effects of the various weapons differ, and each has a separate column on the CRT, with results ranging from no effect to sleep (darts only!) to Intruder retreat or killed. The cages can be used to capture the Intruder while it is in a low life stage, or to secure lab animals picked up in the course of the search. The electric prods can be used to control the movement of the alien, the likelihood of this depending on the Intruder's life stage.

Despite the array of weapons available to the crew, the Intruder remains a formidable opponent, and the game's best features center around this fact. Most important is the Intruder's ability to metamorphose, becoming increasingly more vicious as it develops from life stage 1 to stage 6. Each succeeding stage is tougher than the last, with the creature becoming more likely to attack, more likely to kill crew if it does attack and more difficult to control with the shock prods.

The Intruder also possesses special powers, gaining one with each metamorphosis. The exact powers are determined by die roll. Most are immunities of some sort, such as resistance to darts or vacuum, while others allow for extra strength or speed. These abilities add a lot to the game. The Intruder is different each game, requiring a change of tactics or weapons to defeat it. The most significant power is the ability to

clone. This means the crew will have to face one or more additional creatures even if they kill the first.

Turns play quickly in *INTRUDER*, making for enjoyable games in about forty-five minutes. The sequence begins with the movement of hidden counters. The Intruder is placed face down with a mix of dummies and lab animals apportioned in designated areas of the map. The counters are moved each turn by a system utilizing numbers corresponding to die possibilities printed on each space and a die roll to determine the actual direction of movement. The dummies and lab animals serve to hide the exact location of the alien until they are slowly removed via capture (animals) or discovery (dummies). An interaction phase follows in which counters in the same area as crew members are revealed. Combat may ensue, with the humans using the weapons CRT and the alien attacks resolved by a simple die roll, the result of which is dependent on the alien's life stage. If any one (or thing) is killed, a panic interlude takes place. All crew members go to the command module, any clones due to enter are placed and the hidden counters are remixed and replaced. The interaction phase is also the time for the crew to perform such actions as caging lab animals, activating airlocks or freezers, or attempting to control the alien with the prods. Interaction completed, a die is rolled for metamorphosis. Crew movement follows; crew members may each move three spaces or expend points to arm themselves, construct weapons and so on. This is followed by a second interaction phase and finally a self-destruction advancement phase—if that device has been activated.

The game plays very well. The crew mem-

bers generally begin by arming themselves and then spreading out to search for the alien. Time is of the essence; the longer the Intruder remains free, the more likely it is to grow and become more difficult to deal with. The game is won by points; positive points are accrued for capture of the creature(s), or, second best, its destruction, while negative points are garnered for crew deaths. Since the Intruder can't be killed at life stages 1 or 2, the idea in the early going is to prod (or cage) the creature and stick it in the freezer, halting future growth. Capture becomes more difficult as the monster grows and gains special powers. The alien gets deadly in combat, and the attrition rate among the crew can get frightening. If things get bad enough, the rules even allow for self-destruction of the station and crew escape via shuttles, with the possibility of Intruder stowaway!

My complaints about this game are very few. There are a couple of minor glitches in the rules, though nothing a few moments' thought won't solve. The shiny finish to the counters, usually a plus, couples with the light color of the map surface to sometimes give the Intruder's position away by reflection (the Intruder counters are black on red, all other hidden counters are black).

The game, as a game, is a lot of fun. The situation is tense and games are often close. The Intruder is truly a mean monster and the player will have to use some brains to defeat it.

INTRUDER is designed by B. Dennis Sustare. Components include a 16-page rulebook, 54 die-cut counters, and a 16-by-20-inch map-sheet, packaged in a ziplock bag. The game is available by retail only (Task Force does no direct mail selling). —Tony Watson

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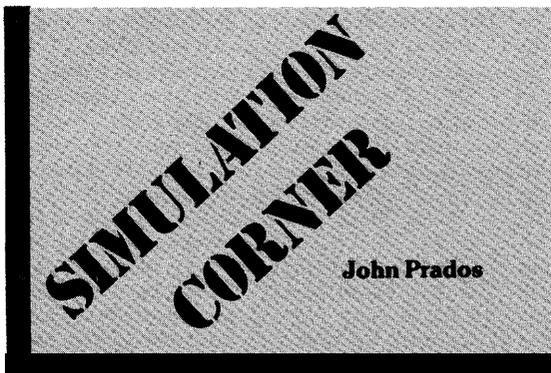
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Redmond and Rodger on graphics and games

Everyone has played at least one game in which playing problems result from the physical characteristics of the game itself. There is the case of the game map printed in bizarre colors which jumble the mind during the intense concentration of play. Or, there are the indistinguishable counters that make too much squinting necessary.

Alternatively, there are games which provide a measured and breathtaking combination of color and graphic display features. Players must wonder on occasion about the sorts of things that move the artists who create the production versions of game designs. Actually, the artistic aspect of game production is almost never discussed in the game media, even though graphics and colors have had a direct impact on all game players.

Neglect of graphic aspects of games is even more surprising in the present situation, when, for the past several years, there has been a continuing and marked improvement in the graphic presentation of most all games. It is no longer the case, for example, that one must go to the work only of the major publishers to get a game with first-class production values. Even early efforts by solo outfits now involve increasingly sophisticated graphics techniques. In view of the fact that a player's first exposure to a game is not to the design itself but to the graphic representation of that design, it is past time when designers and players should be consciously thinking of graphic elements in game design and play. The recent trend is gratifying, but it certainly merits further attention.

As part of an inquiry into the graphic presentation of games, *Simulation Corner* has sought the opinions of two experts (or artists) in the game field.

Redmond Simonsen of Simulations Publications is the originator of the term "physical systems design" and the head of the art department at SPI, selected for the Charles Roberts Hall of Fame in 1978.

Rodger MacGowan is the founder of the game review magazine *Fire & Movement*, its former editor and art director, and currently heads a graphics studio which proposes to offer "physical systems design" services to freelance game designers and to publishers. MacGowan has drawn illustrations for numerous game box covers and has made other innovations, such as the *F&M* game board sketch maps which often are seen in game reviews. Both men were asked the same questions in an effort to elicit comparative opinions about graphic design. The results should be interesting to game players and designers alike.

Given the paucity of explicit treatments of graphics, the survey began by asking whether "graphic design," as distinct from game design, exists at all. The experts are strongly in agreement that indeed graphic design is a real entity. As MacGowan puts it, game designers and graphic designers are not generally the same people: Each skill requires years of experience to perfect. The game design is composed of complex ideas, mathematical manipulation and historical research. The graphic designer must "translate" all of this information into game components "which are both functional and aesthetically pleasing."

Simonsen considers himself a "graphically trained physical systems designer." He would prefer that term to "graphic designer" since, in his view, graphics only *serve* physical design; they do not by themselves *constitute* physical design. In this connection, Simonsen

notes that it is the lack of systems design by graphic designers which is most apparent in the games as a whole. Thus, the use of graphics sets moods and orchestrates both appearance and utility, but "some who do graphics don't think in terms of real physical systems." Similarly, in the SPI handbook *Wargame Design*, Simonsen has noted that "simulations are enormous information processing and learning problems" with the clear implication that physical systems are intended to make the player's absorption of that information possible.

Discussion then moved to a new point. If it is accepted that "physical systems design" and graphics are an important part of the game production process, does it follow that graphics have an important impact on game acceptability?

MacGowan, long exposed to reactions from the readership of *F&M*, as well as the very vocal pack of contributing editors he had at *F&M*, feels that the average game player today is much more discerning than in the past. There is no reason to doubt it. With more of the games sold in stores and most of them available for examination on the retail market, "shoddy graphics cannot be hidden—they are there for all to see," while "shoddy design can be hidden until the gamer gets home and attempts to play." MacGowan believes that "there is no substitute for sharp graphic design," and he would probably be seconded by most of the graphic artists in the industry.

Game Designers Workshop has done some very fine work, for one example, evidenced in its *Avalanche*, *Imperium*, and *Operation Crusader* games. Similarly, the new company Operational Studies Group has been able to establish itself primarily on the basis of excellent graphics on good game designs.

Simonsen would add a cautionary note here. Again he emphasizes the distinction between graphics and physical systems. Physical systems must ultimately intend to make the game easier to play, not just to make it look nice. Simonsen points to so-called "monster" games to illustrate that players may concretely experience the effects of the utilization of what he refers to as "physical systems design." At the same time, good graphic design both helps to sell the game and helps players to play the game. The effect of good graphics cannot be destroyed if the game design itself is good, and if the game is good, good graphics can enhance it considerably.

MacGowan agrees that "if the game design proves to be above average and the game graphics complement the design, the result will generally be a satisfied customer."

Simonsen responded to a question about how he goes about achieving the impact he seeks with his visual designs. Simonsen characterizes his approach to systems design as pursuing the dual objectives of a handsome game and successful "graphic engineering." One of these objectives is almost self-evident and is non-controversial. "Graphic engineering," on the other hand, Simonsen describes as involving problems similar to conventional engineering. One example is the hierarchy of information that will be presented on the counters in the game.

Another example is in the presentation of maps, where Simonsen favors the use of medium-value colors, using bright ones as accents rather than as themes. The SPI art director recalls that "when I had a lower budget I worked in two colors and people accused me of being 'low-key;' now they still say I'm drab." In any

case, graphic engineering involves taking the constraints of the game design, asking how ramified is the system on various aspects of the design, and deciding how to use the graphic presentation of the game to emphasize these aspects.

The most interesting difference of opinion between Simonsen and MacGowan centers on the state of the art in graphic design. Simonsen, the practitioner, feels that there is no real state of the art here: Not enough people have been involved in game artwork to create any "school" or level of art. Rather, there have only been individual approaches. For himself, Simonsen notes that he has even changed his own approach, away from the austere, in the course of his graphic designs.

By contrast, MacGowan says, "The current 'state of the art' in graphic design is quite high when compared to where we were ten or twenty years ago. There is much more awareness in terms of color utilization and composition when it comes to packaging and game components; there is a more advanced outlook towards printing techniques, from press-on lettering to laser-scanning; there is more experimenting and searching for new approaches and techniques." MacGowan warns against becoming complacent and resting on laurels, but he is keenly aware that something of a change, a step-level shift if you will, has taken place in graphic design.

There may not actually be such a great difference in Redmond's and Rodger's views as might at first appear. For one thing, MacGowan recognizes that the experimentation that has occurred is very much a matter of individual initiative. The difference of opinion may turn only on the size of the corps of "physical systems designers," of whom there are admittedly few. In fact, however, Simonsen and MacGowan point in much the same direction when asked which things they consider to have been notable advances in graphic design techniques.

Panzerblitz is acclaimed. Some of its innovations included color-coded elevations, the bar-coating of hexes, and the organized use of vehicle symbols. The scenario cards used in *Panzerblitz* have since been used widely in many games. Simonsen also notes that this was the first time that a graphic artist who was also a game designer injected himself into the design process, so that the graphic engineer worked at the same level as the game designer.

Simonsen himself is credited with a number of graphic innovations. Among them are such things as rivers rationalized to hexsides (although recently SPI has demonstrated a reversion to previous practice in *China War*); numbering hexes; geomorphic maps; terrain-integrated CRTs (as in *A Bridge Too Far*); back-printed counters; the integrated turn-record track; and the use of display elements to show a state of being or change, such as in the Production Spiral in *War in the East*. Simonsen also considers the SPI case-format rules system to be a graphic innovation and points to how he has experimented in rules with different typefaces and printed colors for sections of text.

Other noteworthy graphic design innovations are numerous and do not come only from SPI. There were important advances in the graphic representation of buildings and other terrain at the tactical level in Avalon Hill's *Squad Leader* family of games. Some GDW achievements have already been mentioned, but MacGowan additionally believes that Rich Banner made advances in the use of cartography in *Operation Crusader*. The elaboration of the small micro-game as a self-contained new level of game, by Metagaming Concepts, has also been held out as an innovation. In addition it should be noted that the technical execution of graphics has risen in general. While not really an "innovation," this latter point does suggest the existence of a higher "state of the art" or at least the coalescence of one.

From the gamer's standpoint, it is certainly a positive development that graphic designers are so active in the search for new and improved arrangements. Such experimentation augurs well for the accessibility of information in our future games. All can perhaps agree with MacGowan, who expects that "the 1980s should prove to be just as interesting graphic-wise, if not more so." Let us hope that he's right. I do know that Kevin Zucker keeps talking about designing a game without counters. Ah, innovation!

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Anti-Paladin

(From page 9)

Table 2
Poisons Available by Experience Level-Anti-Paladins

Experience Level	Poison Type															
	A	A	A	B	C	D	E	F	G	H	I	J	S	X	X	X
1	5	%	-	-	-	-	-	-	-	-	-	-	-	-	-	-
2	1	0	5	%	-	-	-	-	-	-	-	-	-	-	-	-
3	1	5	1	0	5	%	-	-	-	-	-	-	-	-	-	-
4	2	0	15	1	0	5	%	-	-	-	-	-	-	-	-	-
5	25	20	15	10	5	%	-	-	-	-	-	-	-	-	-	-
6	30	25	20	15	10	5	%	-	-	-	-	-	-	-	-	-
7	35	30	25	20	15	10	5	%	-	-	-	-	-	-	-	-
8	40	35	30	25	20	15	10	5	%	-	-	-	-	-	-	-
9	45	40	35	30	25	20	15	10	5	%	-	-	-	-	-	-
10	50	45	40	35	30	25	20	15	10	5	%	-	-	-	-	-
11	55	50	45	40	35	30	25	20	15	10	5	%	-	-	-	-
12	60	55	50	45	40	35	30	25	20	15	10	5	%	-	-	-
13	65	60	55	50	45	40	35	30	25	20	15	10	5	%	-	-
14	70	65	60	55	50	45	40	35	30	25	20	15	10	5	%	-
15	75	70	65	60	55	50	45	40	35	30	25	20	15	10	5	%
16	80	75	70	65	60	55	50	45	40	35	30	25	20	15	10	5
17	85	80	75	70	65	60	55	50	45	40	35	30	25	20	15	10
18	90	85	80	75	70	65	60	55	50	45	40	35	30	25	20	15
19	95	90	85	80	75	70	65	60	55	50	45	40	35	30	25	20
20	100	95	90	85	80	75	70	65	60	55	50	45	40	35	30	25

Finally, the Anti-Paladin also receives certain benefits at certain experience levels, in addition to his class benefits. These are as follows:

(1) At third level and above, the Anti-Paladin affects the Undead, Devils and Demons as if he were an Evil Cleric. For each experience level he gains, this ability increases by one, i.e. a fourth level Anti-Paladin would affect Undead as a second-level Evil Cleric, a Fifth-Level as a third-level Evil Cleric, etc.

At this level, his sordid reputation for pure, unadulterated evil is such that Undead or other Evil creatures will actually seek him out in order to enter into his service! Table 3, below, details the percentage chance by experience level that an NPC Anti-Paladin will have non-human retainers of these (or other) types.

(2) At fourth level and above, the Anti-Paladin may have acquired a special warhorse (refer to Table 3, below). Usually, this beast is an intelligent, heavy warhorse with AC5, 5+5 hit dice and the speed of a medium warhorse (18"). If the Anti-Paladin has such an animal, however, there is an additional 25% chance that it is, in reality, a Nightmare as outlined in the *AD&D Monster Manual!*

Invariably—no matter what type of horse the Anti-Paladin rides—these beasts will be red-eyed and coal-black, doing double damage whenever trampling the weak, helpless and aged underfoot.

(3) Beginning at ninth level, the Anti-Paladin may employ a limited number of Clerical spells (see Table 4, Spells Usable by Class and Level-Anti-Paladins). Due to his unflinchingly Evil nature, these spells will always be the reverse or Evil type whenever possible.

Since Anti-Paladins are a sub-class of Fighters, they may only use those scrolls, potions and magic items normally available and employed by characters of the Fighter class.

Equipping the NPC Anti-Paladin

As an NPC, the Anti-Paladin will come fully equipped with armor, shield, weapons and horse. Usually, his armor will be full plate or platemail; his metal shield, large and sturdy; his weapons capable of inflicting maximum damage per blow against even heavily armored opponents (even without the use of poison); and his steed a heavy warhorse.

However, in order to present players with a formidable but not unbeatable foe, the DM may need to adjust the Anti-Paladin's equipment according to his experience level, the number of his retainers present, the experience levels/types present in the party encountering him and the general situation at hand.

For example, a 20th-level Anti-Paladin defending his castle with a full complement of human and non-human retainers about him might wear only chainmail, carry a small, wooden shield and wield a mace or longsword. The same Anti-Paladin, on the other hand, if encountered in the wilderness with only a small party of retainers for protection, might wear banded or scale armor, carry a small, metal shield and use a morningstar or broadsword.

Keep in mind that, even when alone, the Anti-Paladin is one very tough customer at *any* level. Give him a few poisons, let him make one or two backstabbing attacks, throw in a special warhorse, a body of human/unhuman troops and a castle, and you have an opponent which even the foolhardy will hesitate to attack.

For this reason, the DM's discretion is *strongly* advised before assigning this NPC any magical items whatsoever.

If players are sufficiently strong in experience levels, hit points, magic items and sheer numbers, and the DM feels he/she absolutely must provide the Anti-Paladin with such items, the *Party Magic Items* section in Appendix C of the *AD&D Dungeon Masters Guide* is suggested as a source. . . but not recommended, for the reasons already stated.

Each item chosen from that table should be weighed carefully for the advantage given to the NPC. A 20th-level Anti-Paladin wearing +4 plate, carrying a +3 shield and wielding a +4 Defender sword is just too deadly to consider!

The single exception to this rule is the Anti-Paladin's "Unholy Sword" (Table 3 outlines the percentage chance by experience level that the NPC Anti-Paladin has acquired such a sword in the course of his perfidious career). When this sword is unsheathed, it will project a 1" diameter Circle of Power around the Anti-Paladin. This allows the Anti-Paladin to dispel magic at a level of magic use equal to his experience level.

If this NPC has acquired an Unholy Sword, there is an additional 25% chance that it is, in reality, a +5 *Unholy Reaver* (Undoubtedly, the Anti-Paladin has obtained *this* sword by murdering the previous owner!).

The Unholy Reaver has several powers:

(1) Imparts a 50% magical resistance to everything within a 5" radius. Note that the Anti-Paladin must be holding the sword unsheathed in order for this power to operate.

(2) Dispel magic in a 5" radius at the level of magic use equal to the experience level of the Anti-Paladin wielding it. Again, the sword must be in the Anti-Paladin's hands, unsheathed, in order to perform.

(3) Inflicts +10 damage points in addition to normal damage, but only when used by the Anti-Paladin against opponents of Lawful Good alignment.

Only in the hands of an Anti-Paladin will these powers and bonuses apply. If wielded by a character of Evil alignment, the Unholy Reaver will simply act as a normal +2 sword. A character of any other alignment so unfortunate as to acquire an Unholy Reaver will discover that it will always perform as a -2 Cursed Sword!

Retainers, Human and Otherwise

The NPC Anti-Paladin may or may not have retainers (refer to Table 3, below, for the percentage chance by experience level that he has acquired a body of human/non-human servitors). Note that human, demi-human and mixed human races are classified together under the heading of "human" retainers.

Based on the type of encounter the DM foresees when designing an Anti-Paladin, he/she will have to determine the exact "mix" of races to be found among his human companions. Obviously, only beings of the most vicious and unsavory character will willingly serve an Anti-Paladin!

Thus, half-orcs will commonly be found serving in the capacity of Assassins, half-ogres—if that variant is employed—will perform as Fighters (brigands), while an occasional renegade dwarf or depraved halfling might be numbered as Thieves in the Anti-Paladin's service.

On the other hand, no self-respecting elf—not even a Thief!—would ever serve such an Evil master (Although, under certain conditions as determined by the DM, a solitary Drow might be found acting in the role of "advisor.")

Brigands, Thieves and Assassins are the Anti-Paladin's usual human companions. Occasionally, he might have on hand a defrocked Cleric to act as his chaplain, an outlawed alchemist to brew up his poisons or a demented wizard to keep him well supplied with potions, scrolls and other magic items (see Table 3b for details on these "special" human servants).

No Sage, however, will ever be found serving an Anti-Paladin. As a class, they are too wise to associate willingly with such an unprincipled and deceitful character!

An Anti-Paladin may not maintain more than 20 human servants, decreasing that number by one for each additional experience level of the particular Anti-Paladin. Thus, a first-level might have up to 20 human retainers, while a 20th-level Anti-Paladin would have but one. It should also be obvious that, if the Anti-Paladin has established some type of freehold—whether manorhouse, keep or castle—he *will* have some kind of retainers (human and/or non-human) to both maintain and defend it.

At best, the experience levels of an Anti-Paladin's human servants will always be at least one level lower than that of their master, if not more. The main reason for this is the Anti-Paladin's inborn distrust and suspicion of everyone, even his own bodyguards.

For not only does the Anti-Paladin enjoy lording his position and power over lesser men, but he simply will not tolerate anyone being his equal in anything—perhaps for good reason, since a Cleric, Magic-User or Assassin of equal ability might be tempted to displace the Anti-Paladin by taking command!

Thus, an eighth-level Anti-Paladin, for example, might have a single seventh-level type serving him in the capacity of lieutenant. However, he is much more likely to have a body of first- through fourth-level types whom he can bully, mistreat and dominate through fear and his own iron will.

The only exception to this general rule is the first-level Anti-Paladin. Since zero-level Thieves, Assassins, Clerics, M-Us and alchemists simply do not exist, the only retainers he can have are Fighter (Brigand) types, which will always be zero-level fighting men (5-8 hit points each).

Subject to the above, any method may be used to determine the experience levels of an Anti-Paladin's human retainers, from random die rolls to simply assigning levels to each NPC. The advantage of the latter method is that it allows the DM more control over the development of the individual encounter or scenario.

Beginning with second level, an Anti-Paladin is likely to attract a large and varied body of non-human retainers (for specifics, refer to Table 3, below). Note that the probability for non-human servitors increases with each additional experience level of the Anti-Paladin.

There are several reasons for this:

(1) The Anti-Paladin actually prefers non-human retainers over human types, as they are less apt to mutiny against his sadistic, often brutal mistreatment of them (desertion, of course, is another matter, and may happen with any type of servant).

(2) Relations between human and non-human servitors of the same Anti-Paladin are always strained at best, especially when Undead are involved. Only the presence of the Anti-Paladin keeps both groups from going for each other's throats. Open violence between individuals in his retinue is a constant disciplinary problem for the Anti-Paladin when he has mixed types of human/non-human retainers.

(3) At higher levels of experience, the Anti-Paladin's infamous reputation for self-serving treachery, senseless violence and unswerving devotion to the cause of Evil will actually deter all but the most vicious or psychotic human types from entering his service. For this reason, both the probability and the number of human retainers decreases with each additional experience level of the particular Anti-Paladin.

To determine the actual type(s) of non-human servants the Anti-Paladin has acquired, roll percentile dice and consult Table 3c, below.

Anti-Paladins of second or third level will roll once on that table. Those of fourth through ninth level will roll twice, 10th through 14th

level thrice, and those of 15th level and greater will roll the maximum of four times.

Thus, a 15th level Anti-Paladin could have up to four different types of non-human servitors or a single, large troop of one type, depending on the die rolls. It is possible to have more types if "00" is rolled—first on Table 3c and again on Table 3d—but the probability is extremely low.

As with magical items, an Anti-Paladin's "special" non-human retainers—Demons, Devils and the Undead—should be handled with extreme caution. These special types will almost always be confined within the walls of an Anti-Paladin's freehold (if it is determined—by rolling on Table 3—that he has not acquired a free hold, treat a "00" result on Table 3c as "roll again"). In no case, however, will a Lich or Vampire be found residing in an Anti-Paladin's freehold—at least, not as long as the freehold is inhabited! No special non-human servants will ever be found accompanying an Anti-Paladin on patrol.



Typically, the Undead will be found acting as guardians or sentinels, usually in the Anti-Paladin's dungeon. As shown on Table 3d, both the type and number of Undead servitors is variable, depending on the number of levels and extent of the Anti-Paladin's dungeon complex, the size and experience levels of the party in the adventure and other factors as determined by the DM.

An Anti-Paladin, for example, might have Zombie footmen, valets and butlers as body-servants, performing these functions in their usual, mechanical fashion (thus, only a direct order from the Anti-Paladin would make them attack).

Demons and/or Devils may be found acting in any one of three roles: (1) as guardians of the Anti-Paladin's treasure(s); (2) as emissaries of the gods of Chaos and Evil, or (3) as special "advisors" to the Anti-Paladin. Within the walls of his freehold, therefore, they will usually be found either in the Anti-Paladin's dungeon, his freehold chapel or in a special room or library devoted to the study of diabolism and demonology.

The Dungeon Master must determine beforehand under exactly what conditions a demon or devil will appear, move or attack. For example, a demon/devil might appear if the party of adventurers performs (or fails to perform!) some action in a certain room or area of the Anti-Paladin's freehold.

Likewise, a demon/devil should be limited in its ability to move and attack by confining it/them to a specific room and/or the corridor immediately adjacent. With these limitations, you will prevent the adventure from becoming a slaughter of other characters.

Table 3
Anti-Paladin (Fighter) Table

Experience Level	Level Title	Horse(a)	Unholy Sword(b)	Human Retainers(c)	Non-Human Retainers(c)	Freehold
1	Caitiff	-	5%	100%	-	5%
2	Miscreant	-	10	95	5%	10
3	Malefactor	-	15	90	10	15 (Manor)
4	Hellraiser	5%	20	85	15	25
5	Blackguard	10	25	80	20	30
6	Scoundrel	15	30	75	25	35
7	Dastard	20	35	70	30	40
8	Villain	25	40	65	35	45
9	Villain-of-the-Deepest	Dye 30	45	60	40	50 (Keep)
10	Fiend	35	50	55	45	60
11	Anti-Paladin	40	55	50	50	70
12	Anti-Paladin, 12th Level	45	60	45	55	80
13	Anti-Paladin, 13th Level	50	65	40	60	90
14	Anti-Paladin, 14th Level	55	70	35	65	100% (Castle)

Notes:

- (a) 25% chance that the horse is a Nightmare.
- (b) 25% chance that sword is Unholy Reaver.
- (c) Check Tables 3a/3b or Tables 3c/3d for Type.

Table 3a
Human Retainers

Die Roll	Type	Number
01-50%	Brigands	1-3
51-80	Thieves	1-2
81-99	Assassin	1*
00	Roll on Table 3b	

Table 3b
Human Retainers (Special)

Die Roll	Type	Number
01-50%	Cleric	1*
51-80	Alchemist	1*
81-99	Magic User	1*
00	Roll Twice on Table 3a	

Note on Tables 3a/3b:

(* If additional retainers of this type are rolled, treat them as Novices or Apprentices.

Table 3c
Non-Human Retainers

Die Roll	Type	Number
01-49%	- Goblin	3-12
50-69	Orc	2-9
70-79	Hobgoblin	2-7
80-90	Gnoll	2-5
91-94	Ogre	1-3
95-97	Troll	1-2
98-99	Giant	1
00	Roll on Table 3d	

Table 3d
Non-Human Retainers (Special)*

Die Roll	Type	Number
01-95	Undead	Variable (any except Lich or Vampire) one only
96-97	Devil	one only
98-99	Demon (Types I-VI)	one only
00	Roll Twice on Table 3c	

Note on Table 3d

(* These special non-human retainers will only be found acting as guardians in the Anti-Paladin's manorhouse, keep or castle. The DM must determine where and under what conditions these creatures will be activated. If the Anti-Paladin does not have a Freehold, roll on Table 3c only.

Unlike player characters, the NPC Anti-Paladin may have an established freehold at any experience level, even First (consult Table 3, below, for the percent chance of this occurring). He will usually acquire this freehold in one of three ways:

- (1) By clearing out and repairing a previously abandoned structure.
- (2) By evicting the tenants of an already established freehold (a pastime which is, by the way, one of the Anti-Paladin's principal forms of amusement), or;
- (3) By establishing his own freehold.

Whichever method he employs, his freehold will always be situated in a strong, easily defended location affording him the maximum opportunity for profit, mischief and mayhem.

He will be found, for example, along a well-traveled caravan route at the only oasis in a parched and barren desert; or atop a commanding mountain position overlooking a strategic pass between two nations; or entrenched at a bridge or river crossing along some major trade route.

Obviously, the specific location, individual defenses and floor-plans of an Anti-Paladin's freehold will depend on the type of scenario the DM is designing.

Provision should be made for at least one, if not more, secret escape passages, hidden rooms or bolt holes for the Anti-Paladin's use in case of emergency. All Anti-Paladins are great believers in the "live to fight another day" philosophy, especially when their own precious skins are endangered.

Finally, all such freeholds will have one or more dungeon levels—depending on their size—for the Anti-Paladin's amusement.

As a rule of thumb, a manorhouse should have 1-2 dungeon levels, a keep 3-4 and a castle 5-6. More dungeon levels may be added, especially if the DM plans to use the scenario for a series of extended adventures.

The personality of an Anti-Paladin is a complete catalog of all the varied sins and crimes of humanity. He is treacherous, sly, underhanded, cruel, lecherous, sadistic, arrogant, greedy, vicious, egotistical, amoral, domineering, unprincipled, brutal, self-centered, diabolic, mean, petty and vindictive,

Playing the Anti-Paladin

Unlike most Evil types, the Anti-Paladin disdains "hack-and-slash" as a primary means of obtaining his goals, preferring the more subtle and devious approach of a Fu Manchu. As a case in point, consider the kidnapping of a local princess on the eve of her wedding to a foreign prince.

Naturally, our Anti-Paladin will demand a large, but not excessive ransom from her father for her safe return. However, when the emissaries arrive with the gold, they are ambushed by the Anti-Paladin's retainers (in disguise) and slaughtered to a man . . . save one. That one would be spared in order to carry the grim news back to the girl's father.

At that point, the Anti-Paladin would send his regrets over the "loss" of the ransom money and the destruction of the caravan (undoubtedly by "bandits" or marauding Orcs!), while renewing his original demand.

Once this second ransom is paid, he would soon tire of the girl, selling her into slavery afterwards.

Thus, he would gain two ransoms and the price of a high-born slavegirl at virtually no risk to himself. Of course, daddy might then show up on the Anti-Paladin's doorstep with a large army and/or siege train in tow, but that's an occupational hazard.

The one really fatal flaw in the Anti-Paladin is his lack of courage. Despite his fearsome strength and formidable appearance, he is in reality a sniveling coward at heart!

So long as he is surrounded by his retainers while ambushing an inferior and outnumbered opponent, the Anti-Paladin's morale cannot be seriously questioned. However, when faced by his nemesis, the Paladin; or a Lawful Good Cleric; or any character of Good alignment, there is an excellent chance that the Anti-Paladin's true nature will reveal itself.

Provided that these opponents equal or surpass him in experience, the Anti-Paladin must check his morale immediately upon facing any one of these types in single combat. He never need check initial morale against an inferior opponent or a foe not included in one of the categories mentioned above.

If the Anti-Paladin saves, he need not check morale again until he loses half his total hit points—or more—in the course of that particular melee (there are exceptions, see below). Note that this “Morale Check due to Damage” is required, whether the Anti-Paladin is battling a single Lawful Good Cleric or a party of Neutral fighters.

Should the Anti-Paladin fail his morale check, however, he will immediately utter his famous battlecry: “Curses, foiled again!” and flee the field (if flight is possible) or surrender, if it is not. In any case, he will abandon both his human and his inhuman servitors to their richly deserved fate!

The base chance that the Anti-Paladin will act in such a cowardly fashion is 50% when facing a Paladin, 25% against all others. This “Rout Factor” decreases by 5% for each retainer within 60 feet (2” outdoors, 6” dungeon) of the Anti-Paladin.

The Anti-Paladin will react differently to each one of his three major types of opponent, as follows:

(1) Against characters of Good alignment, the Anti-Paladin must check morale twice as noted above (i.e. upon joining combat with such a character for the first time and/or upon losing half or more of his total hit points in melee).

(2) When engaging a Lawful Good Cleric, the Anti-Paladin must check morale as per (1) above. In addition, he must make a separate morale check after any round in which he takes damage from the Cleric, either through the Cleric’s weapons or spells.

(3) When facing a Paladin, the Anti-Paladin must check morale as if he were engaging a Cleric; see (2) above. In addition, the Anti-Paladin’s “Rout Factor” increases +5% for each hit point of damage scored by the Paladin’s blows.

It should be obvious from the above that all Anti-Paladins will react in certain, predetermined ways under combat conditions.

First, they will avoid personal combat—especially against those characters which are their extreme antithesis—unless or until it becomes absolutely necessary (Leading from the rear has always been one of the Anti-Paladins’ strongest points!).

Second, they will always use their retainers to bear the brunt of any fighting and shield the Anti-Paladin from direct attack. Even above mundane profit, each Anti-Paladin’s primary concern is his own precious skin.

Finally, if the Anti-Paladin is personally forced into action, he will go into battle flanked by as many of his retainers as possible. Not only does this bolster his own morale while distracting his opponent(s), it also allows the Anti-Paladin to slip away in the confusion should the fighting go against him!

As can be seen, the personality of an Anti-Paladin is both complex and varied.

While cowardice and greed, treachery and violence are frequently combined in the character of this most ignoble NPC, sometimes the innovative genius of Vlad the Impaler, the artistic sensitivity of Attila the Hun or the charm and hospitality of Lucretia Borgia is also displayed. No matter what his personality traits, however, the Anti-Paladin will always seek maximum profit with a minimum of effort.

Scenarios for the Anti-Paladin

Several adventures employing the Anti-Paladin have already been suggested earlier in this article (refer to the *Playing the Anti-Paladin* section, immediately above). The “Kidnapped Princess” scenario alone could be the basis of at least four separate adventures. For example:

* Rescue the princess from the Anti-Paladin’s clutches and/or bring the Anti-Paladin in to suffer the king’s justice.

* Accompany the first ransom caravan to the Anti-Paladin’s keep and escort the princess home after her release (the players, of course, must survive the Anti-Paladin’s trap in order to defeat his nefarious plan!)

* Rescue the princess after the second ransom is paid but before the Anti-Paladin tortures and/or sells her into slavery (if players arrive too late in either case, the DM could require them to return both ransoms and the Anti-Paladin’s head to the king!)

* Accompany the king’s army to the Anti-Paladin’s castle and

besiege it, killing or capturing the Anti-Paladin if possible (this adventure would allow the running of a small-scale miniatures battle). Clues could also be available, leading players to a pursuit of the slavers holding the princess.

Other adventures also suggest themselves.

A merchant prince, for example, might commission players to break an Anti-Paladin’s stranglehold on local trade and commerce; or a noble NPC Fighter might enlist players in a desperate bid to regain his freehold from a usurping Anti-Paladin; or players might discover the ruins of an Anti-Paladin’s castle and the entrance to his dungeons where—unbeknownst to them—the Anti-Paladin and his minions lie in suspended animation, guarded by a demon familiar!

Forethought and planning hold the keys to a successful adventure, even in random encounters.

When he is encountered randomly, the DM must immediately answer the following questions about the Anti-Paladin:

* Why is he there?

* Where did he come from and where is he going?

* Is this encounter deliberate on the part of the Anti-Paladin or did the party surprise him in the act of committing some heinous crime against humanity?

To a large extent, the answers to these questions will determine how the Anti-Paladin reacts to the party. By knowing these answers in advance, the DM can ensure an enjoyable, consistent and well-run encounter between players and the NPC Anti-Paladin.

**Table 4
Spells Usable by Class and Level -
Anti-Paladins (Fighters)**

Character Level	Clerical Spell Level			
	1	2	3	4
9	1	-	-	-
10	2	-	-	-
11	2	1	-	-
12	2	2	-	-
13	2	2	1	-
14	3	2	1	-
15	3	2	1	1
16	3	3	1	1
17	3	3	2	1
18	3	3	3	1
19	3	3	3	2
20	3	3	3	3

*Maximum spell capability.

In some adventures, players may attempt to recruit the Anti-Paladin as an NPC member of their group. While this is certainly not beyond the bounds of reason, the DM must remember that the Anti-Paladin is—above all else!—Chaotic and Evil. Therefore, for the Anti-Paladin to even consider their offer, the goals and purpose of the group must somehow serve the dual cause of Chaos and Evil. Due to his Chaotic nature, however, he will serve such a party for the duration of one adventure only.

Under no circumstances will an Anti-Paladin join—or even consider joining—a party with Lawful, Good or Lawful Good characters in it.

At any rate, the Anti-Paladin will demand an ungodly share of any treasure found (at least 50%), as well as first choice on all magical items in payment for his services.

In return, he will attempt to lead the party himself or, failing that, he will preach rebellion against the chosen leader. When combat is offered, he will immediately retreat to the rear for safety, yet will claim a hero’s reward for his “courage and daring” afterwards!

If profitable enough, the Anti-Paladin may even consider betraying the party for his own personal advantage. Finally, if this still doesn’t deter players, the Anti-Paladin’s loud, arrogant manner, self-centered egoism and cruel sadistic humor should.

A single experience with this NPC, therefore, should teach an immediate and invaluable lesson in caution to any players!

IDDC II: The new rules

Entries for the Second International Dungeon Design Competition, conducted and sponsored by *The Dragon* magazine, are being accepted now. The contest has been restructured somewhat, and applicants are urged to pay close attention to the rules for entering which are listed below.

The contest is divided into two categories: *Basic Dungeons & Dragons* and *Advanced Dungeons & Dragons* (unlike the first contest, which was for *AD&D* dungeon designers only).

Entries for the *Basic D&D* dungeon competition should be prepared to conform with the following limitations: Material contained within the entry should be taken completely from the Basic D&D rule book; no new magic items or monsters will be allowed, and only those magic items and monsters mentioned in the rule book may be used. The dungeon should provide an appropriate challenge for player characters of levels 1 through 3.

Entries for the *Advanced D&D* dungeon competition are allowed much more latitude in content and preparation. The dungeon should not be playable by characters of levels 1 through 3, but should be designed to challenge characters of medium to high level (at least 4th level, up to 9th or 10th). "Killer" dungeons, "Monty Haul" dungeons, or those which are only playable by ultra-high level characters will almost certainly be relegated to the also-ran pile. In addition to the wide variety of magic and monsters available in the *AD&D* books, designers may also incorporate monsters and magic items of their own creation—as long as no more than five such new items or creatures are included in the text.

An entry for either category should include at least one and no more than three maps or schematic drawings of the dungeon and/or the area in which it is contained. Maps should be drawn on an 8½-by-11-inch piece of paper and done with black drawing ink. No colored maps, or maps done in any other medium be-

sides drawing ink, will be acceptable.

A contestant may provide black & white drawings of rooms, scenes, or monsters from the dungeon, although the inclusion or omission of such artwork will not influence the judging of the entry.

About the manuscript itself: The text should be written and prepared as expertly and professionally as possible. Neatness *does* count. Of course, the most important aspect of any dungeon is the imagination, logic, and creativity instilled in it by its creator—and the playability (or lack of it) which the entry possesses as the result of containing (or lacking) those qualities. Anyone who is not familiar with the normal requirements for submission of a manuscript should send a self-addressed, stamped envelope to *The Dragon* with a request for a copy of TSR Periodicals' guidelines for writers.

Each entry should be accompanied by an introduction, at least 250 words in length, to "set the scene" and provide fundamental information which is needed by Dungeon Masters and/or players who may wish to use the dungeon as an adventure to be played through. There are no minimum or maximum limits on the length of the manuscript itself.

All entries become the exclusive property of *The Dragon*, and may not be submitted elsewhere in the event that they are not published in the magazine. Each entry must be accompanied by a signed statement which assigns all publication rights to *The Dragon* magazine. Entries which are submitted without such a statement will not be considered in the judging. No submissions will be returned.

For purposes of this contest, the word "dungeon" is not defined literally. An entry should be a description of the environment in which a *D&D* or *AD&D* adventure can take place. It can be conducted in the wilderness, in a town or city, in an above-ground structure such as a castle, or in an actual dungeon—or in a combination of those environments.

Prize descriptions, mailing instructions below

Grand Prize: The overall winning entry from both the *Basic D&D* and *Advanced D&D* categories will receive payment for the publication of the entry in *The Dragon*, at the rate of approximately \$25 per printed page, or \$250, whichever is larger. The grand prize winner will also receive a one-year subscription to *The Dragon*, either as a new subscription or an extension of his or her present subscription.

First Prize: The top-judged entries in the Basic and Advanced categories, exclusive of the grand prize winner, will each receive \$100 and a year's worth of *The Dragon*. The first prize winners will also be published in *The Dragon*, but the designers of those dungeons will not receive any payment aside from the \$100 prize.

Second Prize: The next best entries in each category will receive \$50 and a year's subscription to *The*

Dragon. The second prize winners may also be published in *The Dragon*, subject to the magazine's space and time limitations and the general quality of the entries.

Honorable mention: The third, fourth and fifth place finishers in each category will receive one-year subscriptions to *The Dragon*, and will be listed in the magazine as winners of honorable mention prizes.

Entry deadline and mailing instructions: All entries for either category must be postmarked by Sept. 1, 1980. Entries should be sent by first-class mail to IDDC II, c/o *The Dragon*, P.O. Box 110, Lake Geneva WI 53147. Contestants will be notified of the receipt of their entries if they enclose a self-addressed postcard with the submission.

Fantasysmith

(From page 7)

cated inventory of uncompleted miniatures.

HOW TO USE THE PROCESS

An inventory of semifinished figures is not an end in itself, but a work method. It is a means to expedite your production of miniatures. It is a way to begin difficult jobs easily rather than a reason to procrastinate. By breaking up miniature modelling into many small steps, you increase your ability to start a project that otherwise might seem too forbidding to begin. That first step is much easier to take if it's a small one. This idea is demonstrated on a page of illustrations that accompany this article.

Getting started on figures may not be the hardest step, but it's the most important. For once a figure starts to be painted, it will seldom fall into the dustbin of forgetfulness. Every figure doesn't have to be painted to perfection. It can be pressed into gaming as soon as you're sure that you don't want to enter this *particular* piece into a contest. By preparing a lot of gaming figures and leaving them partially done, you will be less likely to forget them and more likely to be able to finish some off *fast* if you need them for a game next weekend. By turning unpainted miniatures into partially finished ones, you vastly increase their chances of being used as finished pieces in gaming.

Let's take an example of WIP as a tool for production. Most longtime fantasy gamers have up to 10 times more unpainted miniatures than painted ones. This is because of an almost universal tendency to say "I sure would like to have that one in my set." You then buy the casting, but due to other pressures of daily life, it's set aside and not touched. Eventually the figure may be forgotten, mislaid, or suffer some other indignity. If you find yourself with many unpainted miniatures, WIP will be especially helpful.

Besides making it easier to start figures, and promising greater possibility of finishing them, WIP will be able to speed your production and enable you to get more pieces done. Use this method to help you organize your set of unpainted miniatures after they start to pile up. If you add specialization to WIP, you will be able to eliminate any backlog of unpainted miniatures much more rapidly and have more fun doing it by making it into a shared effort.

TOGETHERNESS PAYS

The greatest benefits of WIP are due to the breaking down of the total job into smaller pieces. Once you become familiar with the various steps that go into finishing a miniature, you'll find that your natural abilities lead you to favor one or more of the steps. It is the rare person who is equally fond of all aspects of any job. You will begin to *specialize*. This is the keystone of the greatest benefit that WIP can offer: cooperation.

Americans have often joined together for

jobs that were too difficult for one individual to do. Barn raisings and yearly harvests are two examples of cooperation during more rustic times. Other jobs were also turned into social gatherings. Quilting bees and preparations for social feasts made labor into fun.

This idea is alive and well today. "Block parties" provide fun and neighborliness in areas where suspicion once prevailed. Co-operative apartments and supermarkets are a well established reality. In rural areas, the state fair and other activities are occasions when citizens join together for fun, and incidentally for profit.

Using the manufacturing steps and specialization explained above in combination with standard traditions of cooperation, you may be able to increase the quantity of production at the same time you improve the quality. A lot of thought should be taken before plunging into cooperation, since it is one of the hardest things to do effectively. But it is also one of the most powerful methods of organizing that is known to man, and is the basis of the democracy which cements America into "A Nation of Nations."

Don't expect too much of it at first, and let your confidence in each other grow before weighing friendship down too heavily with responsibility. If it all works out right, you'll create a team of miniaturists capable of producing marvels that no one individual would dream of. If you expect too much too soon, you'll create only arguments, friction, and apathy.

Preparation, painting, and preservation of more than a few figures is a chore. It can get boring and extremely tedious. Furthermore, it is very likely that any one individual will have trouble getting all the tools and materials that may be needed to produce large numbers of figures. Power tools are a prime example of this, and some types of paints that are not often used, as well as specific preservatives, could also be considered luxuries by many miniaturists. By banding together into groups of three or more, the fantasy miniaturist can specialize in those areas that are most interesting, and the group can pool resources for production of finished figures.

Every miniaturist is not necessarily an artist. But all who enjoy miniatures sooner or later finish several good figures—or give up. There is no need to become frustrated, though. If you enjoy modelling and painting, you can suit the type of work you do to your capabilities, and get best results. By developing your own "Work in Process inventory," you can pace your efforts to your capability and never have to face the frustration of having to try something you're not capable of right now, but should be able to do more easily later. And by specializing a bit, you can increase both the speed and the fun of producing game figures by pooling your tools and capabilities into a miniature production line. Producing finished figures will always take some effort, but the ideas presented here will make it more rewarding at the same time it becomes more fun.



(From, page 4)

cause of some concern to readers who want their copies of TD to remain in vintage condition.

But, from a business standpoint, we can't provide such a binder, at least not at the present time. TD is a specialty magazine, with a relatively small circulation compared to all other magazines, and we can't be sure that enough of our readers would buy such a binder to make it feasible for us to offer one.

When TD's readership increases to the point where we can be reasonably sure that binders would be a popular item, we may decide to give it a try, and you'll be the first to know if we do. Until that time, John and other readers who share his concern can obtain binders themselves from companies that sell such items on an individual basis. Or, you could buy two copies of each magazine, use one to thumb through, and put the other one away for safekeeping. We wouldn't mind that a bit. —Kim

'Computer freak'

To the editor:

I have just purchased TD #36 and I fell that it is time I wrote and told you how much I enjoy the magazine. I especially like the new series, The Electric Eye. As a computer freak and a game freak I can see how the two go together so well.

I have a few questions and requests. A friend of mine, while thumbing through a back issue, thinks he saw a table of bonuses for each monster. Could you tell me what issue this is?

I think an article on the more unusual weapons would be interesting. There are several that I would like to see in our campaign such as a bola, net, garotte, whip, boomerang, etc.

Is there an updated version of the *Monster Manual* in the works? Or at least a collection of the new monsters from Dragon's Bestiary? The latest, the Krolli, is a beauty.

Michael E. Stamps

According to our recently compiled index of all TD articles (to be published in TD-40), there has not been a "table of bonuses for each monster" printed in the magazine. Michael's friend may be referring to the alphabetical list of creatures from the *Monster Manual* which is printed as an appendix in the *Dungeon Masters Guide*. As for Michael's request for an article on unusual weapons, all we can do is pass on that sentiment (by publishing this letter) and hope that some energetic reader will take advantage of the opportunity to send us an article on that subject.

Yes, there is another monster book in the works. The *Fiend Folio* is being produced by TSR Hobbies, Inc., and will be available later this year. The project is out of The Dragon's domain, so we can't say exactly what it will contain. At the present time, we have no plans to reprint *Bestiary* creations in a single volume—but who knows what the future will hold?—Kim

Let us know!

Only you can help prevent missing magazines!!

By notifying Dragon Publishing well in advance of a change of address or an intention to resubscribe to The Dragon, you can avoid that unsightly lapse that sometimes occurs in deliveries to subscribers.

If you're planning to move and want to insure uninterrupted delivery of your magazines, mail the request for a change of address by the 15th of the month previous to the cover date of the magazine which should be changed. For instance, if you want the March issue of The Dragon mailed to a new location, make sure we have the information in hand (allowing for the time it takes the mailman) by Feb. 15.

The same principle applies to requests for subscription renewals, but there's an added factor: It is the corporate policy of TSR Hobbies, Inc., to "freeze" orders for at least \$20 worth of merchandise which are paid for by personal check for eight banking days (Monday and Saturday don't count) after receipt of the order, while we wait for the check to clear through the bank on which it was drawn. That means you'll have to tuck 10-12 days on the front end of the "15th of the month" rule, making the deadline for receipt of a renewal the 3rd of the month previous to the cover date on which the renewal is to become effective.

We cannot "back up" subscription requests, renewals or otherwise, to begin with an issue which has already been mailed to subscribers. If we mail out a magazine on the 1st of the month and process your subscription order on the 2nd, your first issue won't be mailed until the following month. Our subscription rate represents a substantial saving to our customers over what it would cost to buy each issue separately from a store at the cover price. We are able to offer that discount because of a thing called second-class mailing, which is considerably cheaper than first-class. However, the regulations for second class require mailings to be in bulk (everything at once), and only once per month.

Current subscribers can determine their expiration date by simply looking at the mailing address on the envelope in which *The Dragon* is mailed. That issue ("TD" followed by a number) is the last you'll receive unless you resubscribe. During the second week of the month previous to a particular issue, all persons whose subscriptions will run out with that issue are mailed a reminder, which should be returned *at most* two weeks later if you intend to resubscribe and don't want to risk missing an issue.

FREE THE HOSTAGES!

Ten humans, including the beautiful Delilah, are being held hostage by the High Tollah. Who are the High Tollah? They're fiends who are secreted in a moon base, in the star system of Rigel, on the fringe of human-occupied space. Their leader, Sha Tollah, was deposed. And rather than face the Tollah's revenge for his excesses while in power, he took refuge in the Stellar Union. In a fit of vengeful fury, the Tollah grabbed the humans off the planet of Ultima Thule and are holding out for an exchange—return the Sha Tollah or the humans will die, including Delilah.

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Dragon's Bestiary

GROUNDSQUID

Created by Larry DiTillio

FREQUENCY: Uncommon

NO. APPEARING: 1-10

ARMOR CLASS: Tentacles 3,
Maw 10

MOVE: 6"

HIT DICE: 5-10 (Plus 4 h.p. per
tentacle over 4; see below)

NO. OF ATTACKS: 5-10

DAMAGE PER ATTACK: 1-2
per tentacle/4-32 maw

SPECIAL ATTACKS: Surprise
on 1-5, jells ground.

SPECIAL DEFENSES: Regen-
erates tentacles, 2 h.p. per
round, Only vulnerable spot
buried below earth.

MAGIC RESISTANCE:

Standard

INTELLIGENCE: Low

ALIGNMENT: Neutral

SIZE: Body 5-10 feet diameter,
tentacles 10-20 feet long.

PSIONIC ABILITY: Nil
Attack/Defense Modes: Nil

Groundsquids are a horrid form of mutation, akin to seasquids but developed by a mad wizard to be used on land. They are generally found in the most isolated and dire wilderlands, however, they are sometimes encountered in dirt-floored rooms, usually "seeded" there to protect some vulnerable area.

The Groundsquid has a soft, squishy, mottled green body in which its sucking maw is located, and 5-10 tentacles which are greenish-brown and rubbery. At the tip of each tentacle there is a green, blade-shaped and in which a tiny eye is set. These tentacle ends protrude slightly above the ground and look almost exactly like blades of grass. The number of tentacles is a function of the Groundsquid's size and maturity, and the progression is in one-foot increments; i.e. a 6-die squid has 6 tentacles and a body 6 feet in diameter, a 7-die squid has 7 tentacles and 3 seven-foot-diameter body, and so on.

Groundsquids attack with tentacles only, each single tentacle hitting as a monster with the same hit dice as the overall squid, i.e. the tentacles of a 5-die squid EACH hit as a 5-die monster. Tentacles take a full 8 h.p. each; if damage in excess of this is done, they are severed. Blunt weapons do one-half damage to tentacles; fire does not harm them.

The maw itself has 4 h.p., for each tentacle over 4; i.e. the maw of a 5-tentacle squid has 4 h.p., that of a 10-die squid has 24 h.p. Severing tentacles does not harm the squid; only a hit directly in the maw will kill it.

Any severed tentacle will be pulled back beneath the earth, where it regenerates at a rate of 2 h.p. per round. If the maw of a Groundsquid is exposed, it is easily aimed at since its location is obvious. However, players should state when they are directing attacks against the maw, since the entire body itself is just casing for the vulnerable maw and hitting it has no effect.

Groundsquids attack in this fashion: The eyes in the tentacle tips spot a likely-looking meal for the maw (which is buried anywhere from 6 to 10 feet below the ground). The Groundsquid will then wait until its intended victim is in the center of its tentacles, which are arranged in a circular fashion to form an area as large as its body proportion. The tentacles will then rise out of the ground with alarming swiftness and try to fasten onto the victim. At the same time, the buried maw secretes a strange fluid which turns the ground above it into a green, jelly-like substance that has the effect of quicksand. The radius of this jell from the maw is the same as that of the squid's body, 2.5 feet for a 5 ft diameter



squid etc. The jelling takes 3 rounds for a 5-6 die squid, 2 for 7-8 die varieties, and but 1 melee round for a 9-10 die Groundsquid.

Once the ground becomes jelly, the tentacles drag the victim down into it at a rate of 3 feet per melee round, while other characters within the jell sink at a rate of 1 foot a round (faster for heavily-loaded or armored characters, or mounts). Once a victim is in over his or her head, suffocation follows in 1-3 rounds (a magic device such as a *Helm of Underwater Action* or *Necklace of Adaptation* will prevent this).

The character snared by tentacles also takes 1-2 pts. crushing damage per round from their grip. Strength of at least 18 is required to break the grip of a tentacle, at the same percentage chance as bending bars. Roll randomly for where characters are grabbed by tentacles (arm, leg, neck, etc.); however, any natural 20 will mean the tentacle wraps around arms and torso, making weapon or spell use impossible, and

more than 3 tentacles hitting will also definitely indicate such helplessness. Once the tentacles have a victim, they will drag him down to the maw, which will engulf him whole, then secrete a powerful acid doing 4-32 pts. of damage per round until the victim is digested.

If a chosen victim does not enter the jellied area, the Groundsquid will still strike at it when it is in range of the tentacles (approximately 4 feet for smaller squids, 6 feet for medium squids, and 10 feet for large squids). Groundsquids generally hide amidst patches of grass, and the earth covering them has a greenish, grassy look so as to cause them to surprise on a 1-5. This surprise factor would probably be modified if the squids were in a dungeon rather than a wilderness.

Groundsquids will gladly devour anything living and are quite immune to all poisons; however, their appetites are a direct function of their size. The 5 or 6-die squid can eat only a halfling, dwarf or gnome and will not attack larger creatures. If the halfling in question is mounted, the squid will drag him off his mount. Likewise, 7-8 die Groundsquids are satisfied with two small characters, or one 6-foot man or elf, or a single horse. In the case of a mounted character, the squid will probably opt to drag him from the horse, though it may entangle both. The large Groundsquid will gladly munch on horse and rider, or two to three large men, or up to 6 smaller humanoids. The Groundsquid's attention is always on its chosen meal or meals, and it will ignore anything else. However, once a meal is secured, it will then attack other characters simply to hold them until the meal is eaten. Once a squid is sated, it will release all held characters and not be hungry again for 2-8 turns.

The jellied ground around a Groundsquid does suck people into it; however, a character can "swim" out if not held by a tentacle so long as he/she has at least average strength. This ground slows movement by 50%, or by 75% if a character is waist deep in it, and the victim will continue to sink at 1 foot per round or more while in it. If oil is poured on the jelly and lit, it will dry out about a 1-foot radius to a muddy consistency; magical fire will dry out more, though naturally any character ensnared will suffer damage if in the midst of such. Normal fire will be extinguished by the jelly. The jelly may be frozen by appropriate spells, turned to rock (by a reverse *Transmute Rock to Mud*), or excavated by a *Dig* spell (the best bet, since this will

expose the vulnerable maw). Weapons thrust through the jelly are -5 to hit, and in any case a weapon would have to be at least a 10-foot pole arm to reach the maw.

Should the maw be exposed to direct sunlight, the creature will go dormant in 1-6 rounds, and thereafter die in 1-3 turns. However, there is a 50% chance such exposure will cause it to flee. A Groundsquid flees by flopping its body over sideways and burrowing through the earth by secreting the jellifying fluid at its normal movement rate. If all the tentacles are severed from a groundsquid, there is a 35% chance it will do this.

The Groundsquid maw is susceptible to any spell damage, i.e. cold, fire, electricity, which can reach it through its protective sheath of jellied earth. A Magic Missile will not do so, nor will normal missiles, unless sufficient earth has been removed. Naturally, if a squid has a victim in its grasp when earth is moved, it will simply pop it into its maw immediately and try to digest it. There is a chance, however, that quick action will destroy the squid before this happens.

Groundsquid eyes are tiny black balls set into a slit in the blade-like tentacle tips. They are extremely valuable to Magic-Users, alchemists and the like for manufacture of certain potions (DM discretion). The eyes are easily popped out of the slits, though difficult to find unless a close examination is made. However, they quickly become brown, dry and useless once a tentacle tip is severed, unless they are packed in the green, jellied earth in a fairly well-sealed container (like a potion vial). Their value is from 1,000 to 5,000 g.p. per eye.

The jellied earth becomes firm again after the squid has digested its meal or been thwarted, in 2-8 rounds, and it is while it is still jelled that the eyes must be packed in it, though once so packed the firming will still preserve them nevertheless.

Even more valuable is a live groundsquid, which would net from 50,000 to 80,000 g.p. from a collector of exotic beasts or a mage. To keep one alive in sunlight, a thin layer (about 6 inches) of dirt must be shoveled over the body and maw. This will keep it dormant but alive. A layer of dirt over a foot deep will make a squid dangerous once more, especially at night, though its chief goal will be to return deeper into the ground which sustains it



The second fantastic adventure of Reginald Rennup

The renowned multiversal scholar was visiting Crabshaa, possibly the most backward planet in the Horsehead Nebula, when he was seized and accused of witchcraft. "Rennup is unquestionably guilty of placing a hex upon our Great Grood!" the village shaman charged. "Prior to this being's visit, our mighty Grood breathed most gustily, its whistling exhalations and powerful inhalations providing our sailcars with the power needed to move us from place to place. Now commerce is at a standstill, and our windmills are silent. Let us burn this evil out-worlder and restore the favor of our Grood!" he exhorted the listening Council of Elders.

Fortunately for Rennup, several of the Elders were willing to hear the explorer's last words, for the villagers would have incinerated him on the spot. Rennup requested that his hands and feet be loosed so he could say a brief prayer to the local deity just before he went to his fate. As soon as he was freed, however, the bold adventurer, using the renowned art of Tai-Kung-Sinanju-Poui, broke free of the guards, dashed through the crowd, and sped up the side of the mountainous but stilled form of the Great Grood. The horrified populace was hot on his heels, screaming for blood and vengeance, but Rennup's moves were too fast. Arriving at the summit of the monster, he jerked out his medikit and injected the motionless hulk with a massive dose of the new miracle drug, suedhomyacine, just as the nearest of his pursuers grabbed him and drew back their weapons to slay this defiling presence.

At that very instant, the Grood trembled most frighteningly and then began to send forth a perfect gale of breath, while from its other side there could be heard a roar of indrawn atmosphere. Windmills

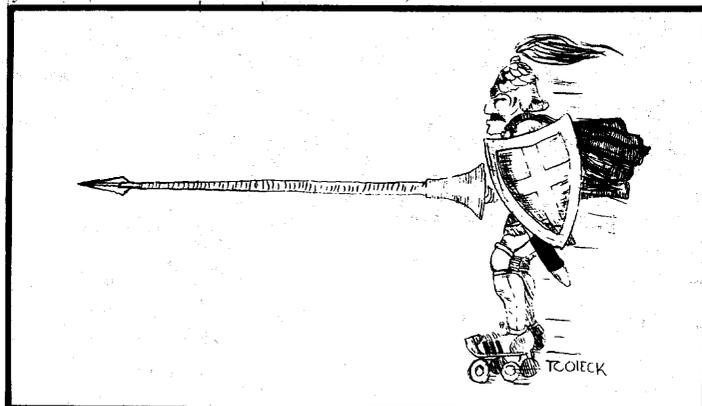
spun, sailcars zipped along at unbelievable speed! All was right in the world once again!

"Rennup!" chorused the Elders, "You have cured our Grood and restored prosperity to our village, but how did you know that it was sick and not cursed or even dead?"

Dusting himself off and smiling wisely, the savant stated: "I am Reginald Rennup, of many times and places, but on my own plane we have an old saying which instantly enabled me to diagnose the problem and cure it."

"Tell us, please," the villagers implored.

"It is an ill Grood that blows no wind," Rennup replied. —Anonymous (with thanks to Dan Matheson)



INERT WEAPONS By Shaw
OR
Business As Usual ???

TIPS TO REMEMBER . . .

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- AN INFLAMED PANCREAS
- A PEACEMAKER
- A CHINESE RAPIER

BOLT-ACTIONED, SEMI-AUTOMATIC, CLIP FED, SNUB NOSED, TWIN BARRELED SHOT GUN

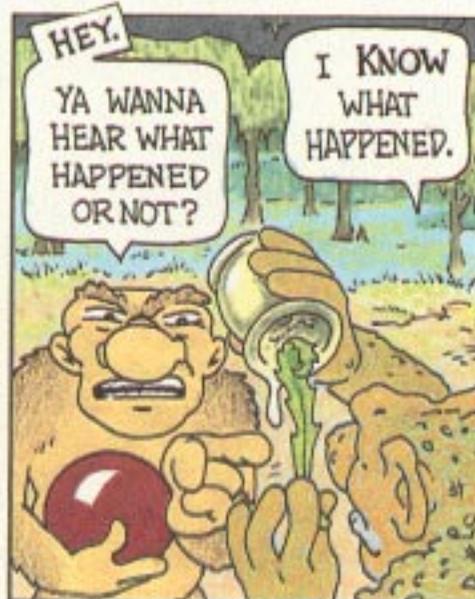
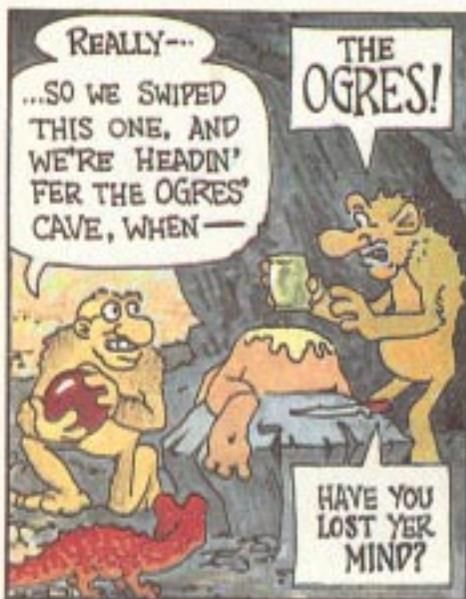
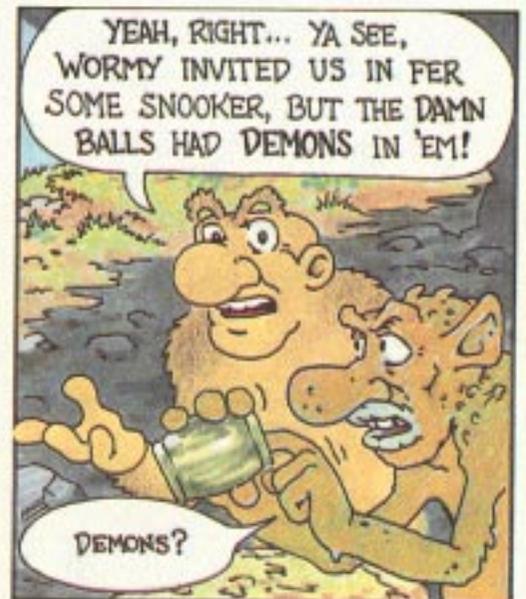
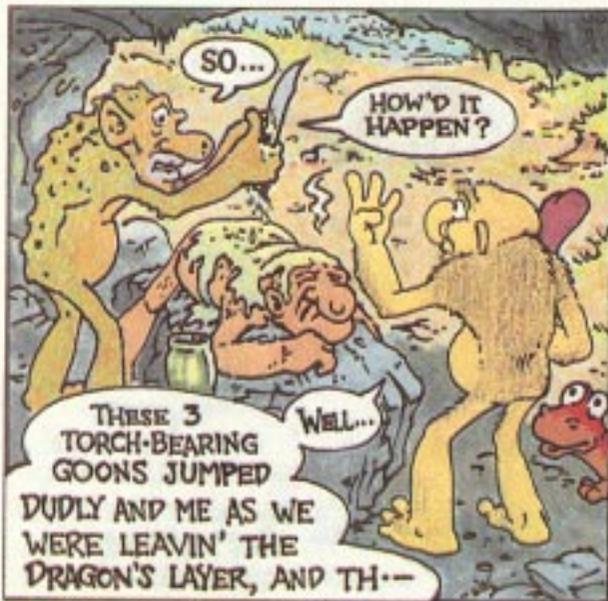
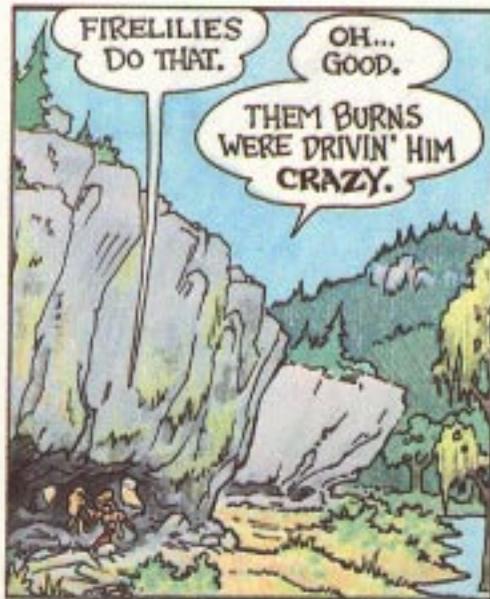
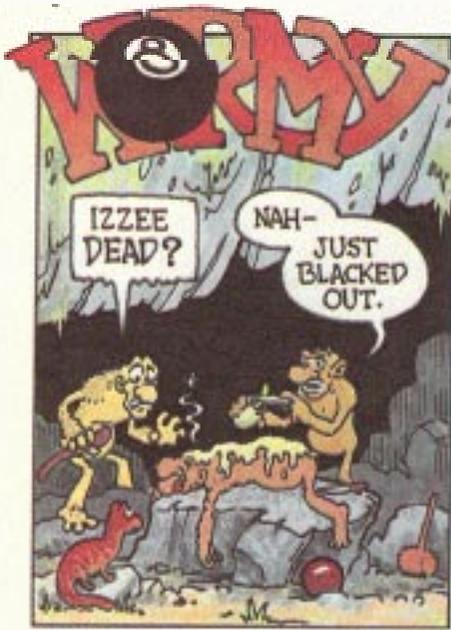
1. Poison Tipped, Spring Fired, Toothpick
2. Twin 10 Ga. Shot Gun
3. Walnut Body with Brass Trim
4. Twin Opposing Bolts
5. Fake Ramrod
6. Ball Type Grip
7. Clip with Ball Grip
8. Stock Attachment

* To Fire Toothpicks Press Rear Sight Down.

The adventures of Finieous Fingers, Fred, Charly and Co.
in: Why blow your own horn when you can use someone else's?

by J.D.





The Dragon

The cloaked horseman rides with his stunned captive across the river. Drenched with water the Princess, Flavia sees a lifeless landscape for the first time. In vain she hopes her people will pursue her abductor...

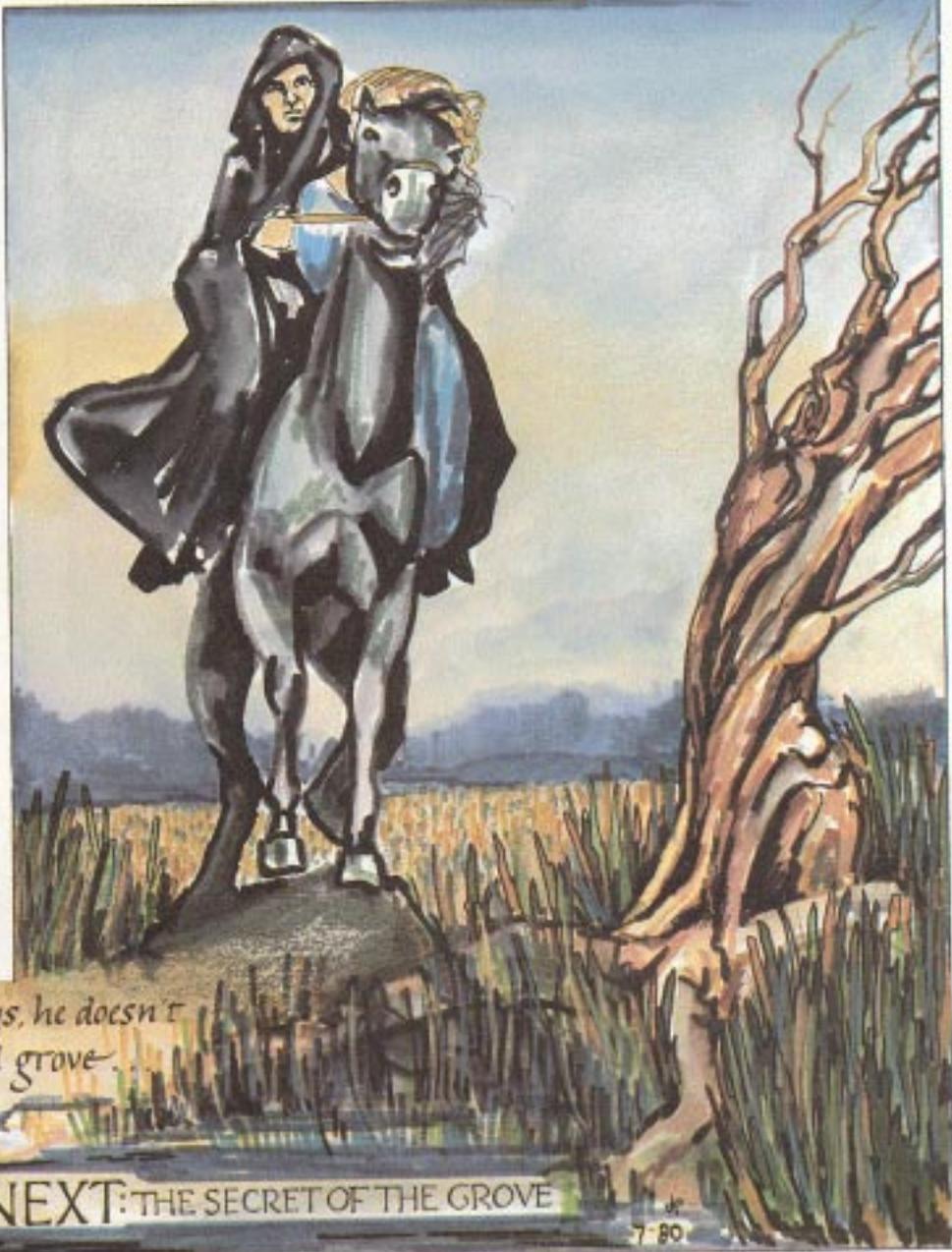


THE STORY OF *Jasmine* CREATED AND ILLUSTRATED BY *Dan Jones*
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But as the miles stretch on, Flavia realizes she is alone in her plight...



The cloaked horseman answers all of Flavia's questions with a shrill, sardonic laugh.



Although it rains for two days, he doesn't stop until they enter a small grove...

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You, Earthman, Yes, YOU! You are a concerned and responsible citizen, or you wouldn't have turned this magazine right-side-up to read our ad. So you'll understand when we tell you something seriously.

Help save the Viking project!

The Viking project — your planet's first step to Mars — is in danger. Your U.S. government is cutting its funds as of July 1980. Naturally, all Mars mobilized to help salvage interplanetary relations. But then we found that a few far-seeing Earthmen had the same idea. The American Astronautical Society has established the VIKING FUND to help save the Viking Project.

We're giving 10% of our profits to the Viking Fund.

We're serious. For the months of June and August, Martian Metals will donate 10% of its profits to the Viking Fund. These are convention months on Mars as well as Earth — we think 10% will be a sizeable chunk. But it's worth it to us.

All it takes is a crummy million dollars.

The goal of the Viking Fund is an even million dollars. This will keep the Viking project functioning for the next seven Earth years. Data will be compiled aboard the landers; each week, it will be transmitted back to your little green planet. Our donations — and yours — will keep the recording stations tapping. That million dollars will go a VERY long way . . . Earth to Mars and back!

If YOU want to contribute to the Viking Fund, contact its chairman, Stan Kent, c/o VIKING FUND, P.O. Box 7205, Menlo Park, CA 94205.

Oh, Cihuh! We can't stand it any longer! We've got to tell you the real reason we're being so generous . . .

Your Viking landers are the funnest things we've ever seen. Tourists come from halfway around Mars to look at the little blinking lights and hear the funny noises they make. If you turn off your landers, it'll mess up the tourist trade, and strain the economy, and the Venusians will get uppity, and the Martian government will probably declare war on SOMEBODY. Don't say you weren't warned.

Martian Metals

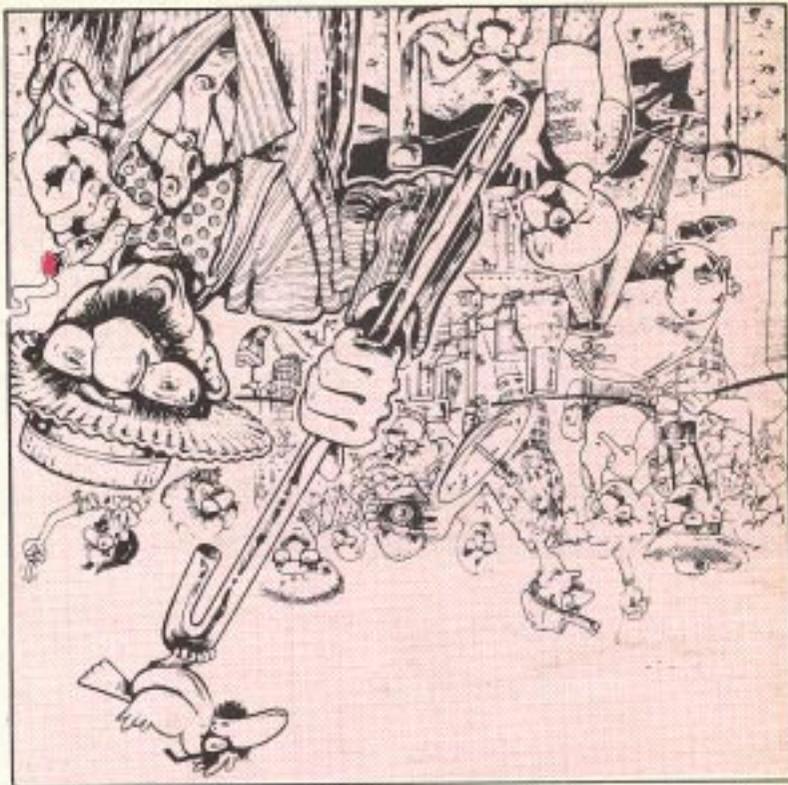
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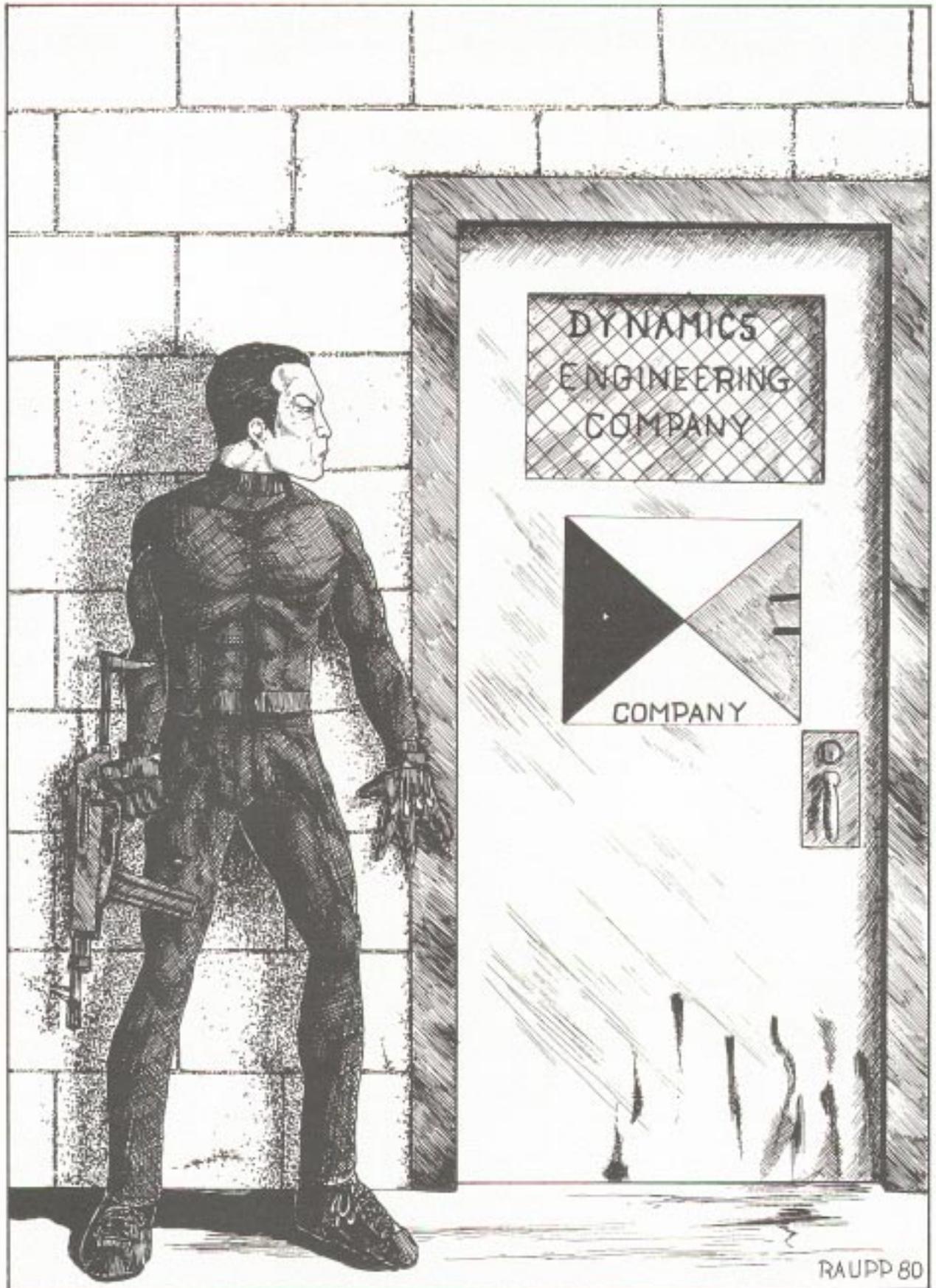
Gulfport, MS 39501

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THE MISSILE MISSION



RAUPP 80

THE MISSILE MISSION

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INTRODUCTION

"The Missile Mission" is an adventure designed for use with TOP SECRET, the espionage role-playing game produced by TSR Hobbies, Inc. As presented on these pages, it includes everything which players and the gamemaster will need to run the adventure, either as a one-time exercise or as an episode which takes place within the context of a larger campaign. The mission can be played by from two to eight players (a minimum of six players is highly preferable), with an Administrator who moderates the activities of the players and controls the activities of various non-player characters who may take a part in the proceedings.

Besides being usable by itself, "The Missile Mission" is designed to give TOP SECRET players and gamemasters an idea of the way in which they might construct their own scenarios. This is just one example of the many types of adventures which may be devised to be used with the game's basic rules and components.

BACKGROUND

The rivalry between Soviet and Chinese world goals manifests itself in many ways. The bitter competition between the Communist giants shows intensely in military, political, and propaganda circles. This of course carries over into the area of intelligence, where both adversaries strive to obtain useful information about each other's activities, aims, and plans. But the two countries also maintain an active espionage effort against other powers—and this time that is the arena where the competing agents will collide

* * * * *

The development of one of NATO's newest (and most secret) missiles has been the object of considerable interest by both the Soviets and Chinese for several years. Despite continuing efforts by the intelligence agencies of both countries, few details have been discovered. As the time nears for production and deployment of the missile, the interest in the weapon has grown, although most avenues of espionage have led to dead ends.

Luck, both good and bad, plays a part in the conduct of espionage. Whereas bad luck had before thwarted various attempts at learning more about the missile, good luck (of sorts) had just now provided a break. That is, if one team of agents could act quickly enough . . .

At last night's lavish New York City dinner party staged by the Defense Contractors Association, both Soviet and Chinese agents had been present. In the revelry which went into the wee hours of the morning, the drinking was heavy. The sales representative of the Dynamics Engineering Company, producer of the guidance system for the missile, was particularly fortunate, he thought, in persuading to his hotel room the young, attractive Oriental woman who had been so interested in him. With this encouragement and a

tongue loosened by too much to drink, as well as the need to impress, talk turned to company matters and the work being done by Dynamics Engineering. Yes, the project was a success, and although security was tight, who knew that a duplicate copy of the plans was locked away in the safe at the Dynamics Engineering parts warehouse, in addition to the copy kept at the heavily guarded main plant? Who knew, indeed?!

The young Chinese woman knew now, and wasted no time in taking her leave to report the word to her superiors. At the same time, the Russian bug placed behind the wall painting in the same hotel room also carried the news to the appropriate ears. The race was on . . .

* * * * *

The Dynamics Engineering Company's parts warehouse is in a rundown section of the city's industrial district. It is a typical building of its type, constructed of cement-block walls and a flat, corrugated steel roof. There are two primary access doors, with several garage doors for the loading dock areas.

During the week, the warehouse is fairly busy, but on Saturday morning the crew is small: two shipping clerks working the forklift, a security guard, and two German shepherds. Of the three around-the-clock shifts, this is the smallest.

* * * * *

ADJACENT AREAS

The rough map provided with this module shows the warehouse and its immediate environs, should such information be needed for reference during play.

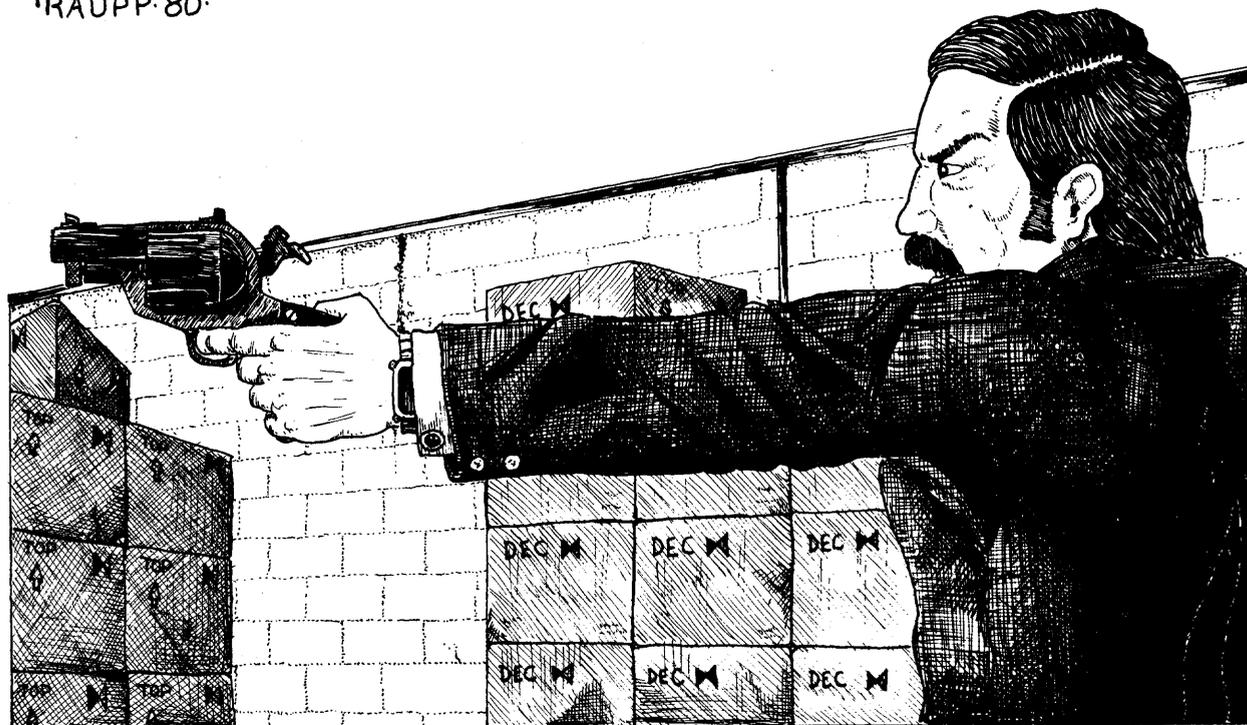
DRAMATIS PERSONAE

The three groups represented in this scenario are the two opposing agent teams (Soviet and Chinese) and the unsuspecting employees of Dynamics Engineering Company who happen to be present when the mission is executed. The arrival of local police personnel is a possibility.

Depending upon the number of actual players, the agent teams can be handled as desired. Four agents are given for each side, with listings of the appropriate Personal Traits for each, and weapons or equipment carried. If this scenario is being used as part of a regular TOP SECRET campaign, the agents listed can be used or discarded as desired; in some instances it may be possible to simply substitute one or two player characters for names given here, if practical. The best scenarios will use either three versus three agents, or four versus four.

The Dynamics Engineering employees are played by the Administrator, who will determine their actions and reactions randomly, keeping in mind that initially they will not be aware of what is actually occurring. At first, they may accost intruders and inquire about why they are on the premises, asking them to leave (that is, unless player agents don't give them the chance. . .). Once aware of what may be occurring, they can react randomly (by interfering,

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fleeing, or calling for help) according to dice rolls taken by the Admin at probabilities deemed appropriate.

The city police are not a regular part of the Scenario, but are included as extras. Should a call for help be made in time, or should the mission be unduly delayed, there will be a chance (at the Administrator's discretion) that the city police might arrive before the agents have departed the scene. Their roles are to be played by the Admin, and they will react appropriately to the situation as they perceive it.

THE SETTING

The Dynamics Engineering warehouse is a cement-block building divided into three primary sections: the main warehouse, the parts storage area, and the offices.

Main Warehouse

The main warehouse comprises the majority of the building. It is a large, open area where cases of packed machine parts are stacked on pallets. The stacks are of varying heights, ranging from 2' to 6' off the floor. Each box is approximately a foot square and weighs about 10 pounds. The boxes contain an assortment of different plastic and metal parts and assemblies. Bullets will pass through individual boxes fairly easily; it takes several boxes to stop such projectiles (the Administrator can determine such effects randomly in each case, depending upon caliber, distance, number of boxes the bullet must pass through, contents, etc.). Keep in mind that the game map shows stacks but not individual boxes.

Parts Storage Area

The parts storage area is a large open room containing numerous parts bins. Each parts bin is 3'

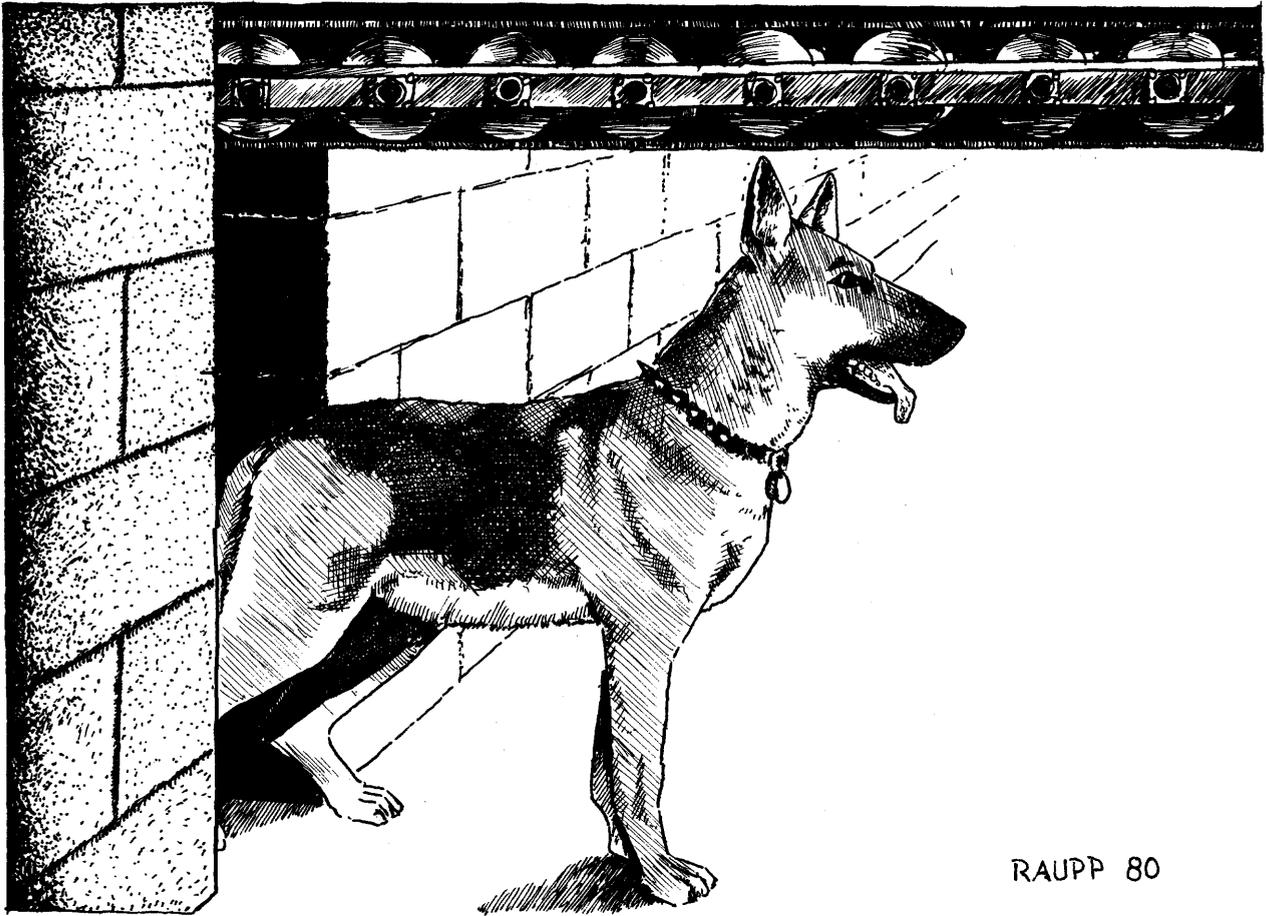
in height, a metal container holding parts or assemblies of metal and/or plastic. An automated conveyor apparatus passes near each of the individual bins, and is part of an overall system which extends into the main warehouse. The system is designed to pick out parts and assemblies for packing and shipping, and deliver the packed boxes to the main warehouse for shipping. The conveyor apparatus is 3' off the floor, with supports located every six feet along its length, which allows easy crawling underneath; two "drawbridge" sections of the conveyor are at the main aisles to allow passage of the forklift truck, which operates in both areas.

Offices

The building's offices are located in the west/southwest part of the building. There are three individual offices, plus a traffic office with a window which looks out into the main warehouse. A supply room and file room are also part of this area, as are the two rest rooms. A receptionist's desk and sofa are in the hallway. The entire area has an 8' suspended ceiling.

The building has no security alarm systems. Many doors are metal fire doors with small wire-reinforced windows which, when locked, have a rating of -/40. Wooden office doors, when locked, have a rating of -/20. The larger doors are overhead metal garage doors which, when locked, have a rating of -/35 (and which will make some noise when opened, either manually or by pushing an electric wall button on the interior wall near the door). The garage doors also have wire-reinforced windows which are about 4' off the floor.

The building's telephone and electric lines enter on the west side of the building, at a point which is 12' off the ground and 35' from the northwest corner of the building.



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ROOM & AREA DESCRIPTIONS

The various parts of the Dynamics Engineering warehouse are described below in some detail. Before using the mini-module, the Administrator should review the descriptions given here and study the playing map to familiarize himself with the setting and visualize this building as a place for the mission.

Effort has been made to provide as useful and complete a description here as possible; however, questions about the physical surroundings or equipment/furniture present may arise which are not covered in this outline. In such cases, the Administrator should feel free to describe the setting and such details as he desires, keeping in mind that the place is a rather mundane warehouse.

1. Parts Storage Area: This large open room measures 48' x 105', with a 12' ceiling. It is filled with numerous parts bins, each 3' high. An automated conveyor apparatus which is 3' off the floor runs alongside the bins, but is turned off.

Access to the room is provided by five doors: an exterior garage door on the north wall (locked) which is at a loading dock, the warehouse's rear entrance on the east wall (locked), and three doors on the south wall—one without a window (locked) which leads to the office hallway, one which opens to the main warehouse for foot traffic (unlocked), and a small garage door alongside it which is for the forklift truck (unlocked). Additionally, there is an opening in the south wall which is approximately 3' wide and 6' high (up to 6' off the floor) where the conveyor passes

into the main warehouse. The space is a passage for the guard dogs, as well (it could be a crawlway, too).

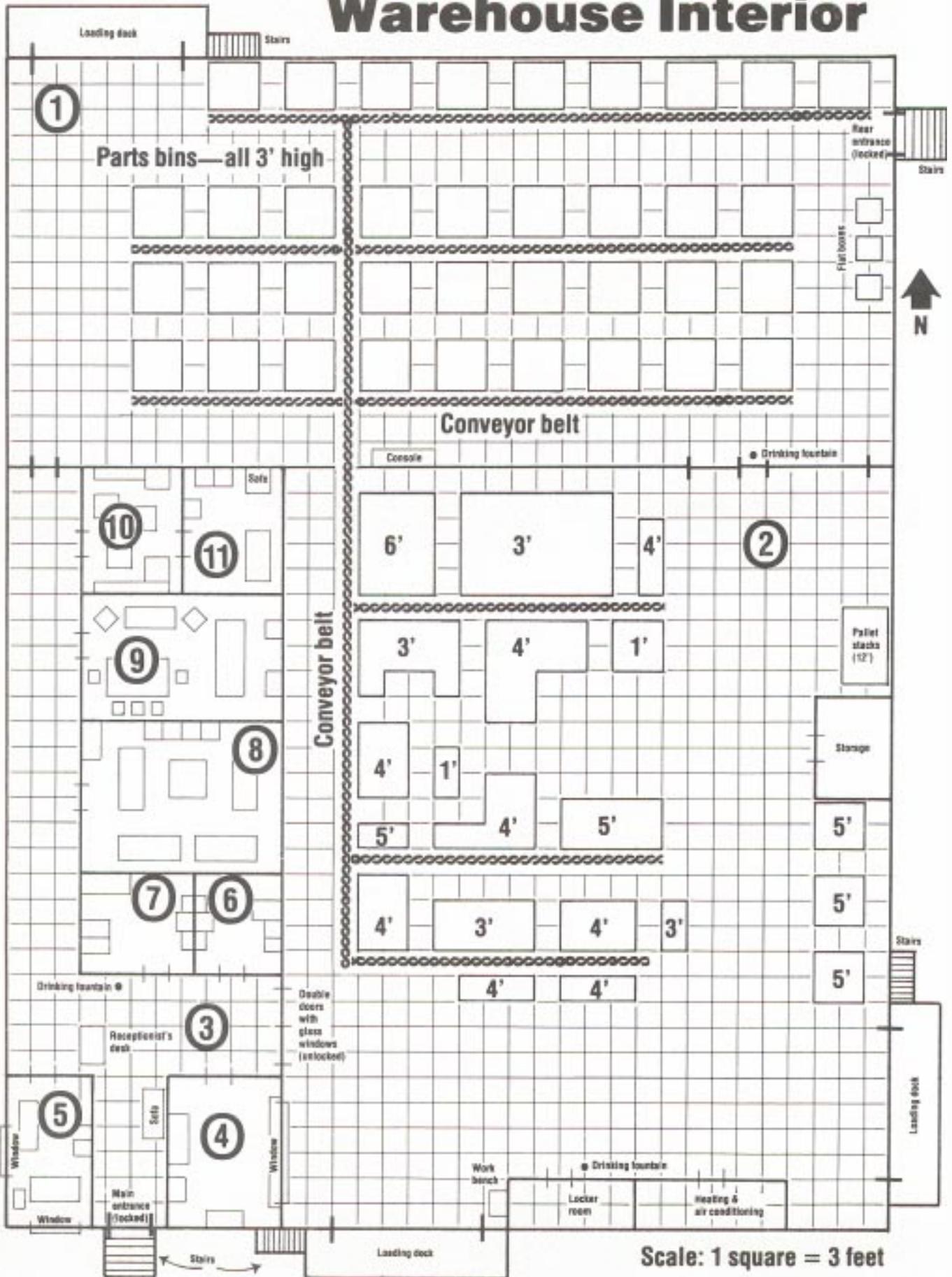
On the south wall just to the east side of the conveyor passage is a large computer console with a keyboard, printer and CRT screen, plus other assorted dials and knobs. This is the control board for the automated conveyor packing system. It is turned off.

On the east wall just south of the rear entrance are stacks of flat cardboard boxes, each stack approximately 6' high. The box flats are bundled in two dozen lots, and are the standard size cartons.

One guard dog ("Rex") is asleep at the conveyor passageway; if aroused, he will be able to go into either room (see the TOP SECRET rules section on page 40, AROUSING HUMAN OR ANIMAL GUARDS, and subtract 15 from any rolls on the ANIMAL GUARD REACTION TABLE to reflect Rex's tendency to growl and bark rather than attack strangers.). Rex has a Life Level of 7 and Injury Points of 4. He will respond to commands given by Chuck Evans, the plant security guard.

2. Main Warehouse: This large open room measures 90' x 72', with a 12' ceiling. It is filled with numerous stacks of packed cartons placed upon wooden pallets. The stacks are alongside the several arms of the conveyor system for the most part, awaiting shipment out of the warehouse. The stacks vary in height and size, and the height is shown upon the game map for each particular stack (the Administrator can use this information to determine visibility and line of sight as needed).

Warehouse Interior



Access to the room is provided by five doors: the two entrances from the Parts Storage Area previously described, garage doors on the east and south walls which lead to the loading docks (the east door is unlocked and open, the south door is locked), and a set of double doors (unlocked) with large, wire-reinforced windows which lead to the office area. A large glass window just to the south of the double doors provides a view of the Traffic Office, and vice versa.

Along the east wall is a large stack of unused wooden pallets which reach nearly to the ceiling. They are next to a storage room (locked) which contains miscellaneous items: unused conveyor sections, cartons of paper goods, machine parts, tools, supplies, etc.

Along the south wall are two small rooms (unlocked). The first contains the heating and air conditioning equipment for the building and little else, while the second (nearest the loading dock door on the south wall) is an employee locker room containing lockers, vending machines, a table, and several chairs. Outside the door is a drinking fountain (one of three in the building) and around the corner near the loading dock door is a workbench which holds a pipe wrench (1-20/NC/), screwdriver (1-20/-4/) and hammer (1-18/NC/) within a tool box atop it.

A forklift truck is parked in the southwest corner of the room. It is off, but the key is in the ignition switch. It is a standard industrial forklift truck (powered by a small LP gas tank). It has a maximum speed of 10 mph. All three Dynamics Engineering employees know how to operate it; others have a percentage chance equal to their Knowledge rating to know how to use it.

Two Dynamics Engineering employees are in the main warehouse at the start: Ed Landers is at the workbench, looking over a mass of paperwork which describe the prior week's shipment orders; Mort McNally is near the eastern garage door (which is open), scrutinizing the shipping labels on the 5' high stack of cartons nearest the door. The room is relatively quiet except for Ed's radio at medium volume on the workbench and the sound of the air blowers which circulate the air in the warehouse.

If Ed and/or Mort perceive danger, they will undertake any number of possible actions: alert the others (including Chuck Evans, the guard), attempt to call the police (from a wall phone by the workbench, or from one of the offices), resist intruders who are hostile (unless bluffed), or perhaps simply flee. The Administrator can handle their actions using logic and appropriate dice rolls.

3. Office Hallway: The office hallway connects the main warehouse, the front entrance to the building, the various offices and rooms, and the parts storage area at the rear.

The building's main entrance is a steel fire door (locked) with a wire-reinforced window which is larger than the others of similar design. The words "Dynamics Engineering Warehouse Offices" are stenciled on the exterior of the glass.

The hallway is tiled, with lightly painted walls (the interior walls of the building are wood and fiberboard

with decorative paneling, while the exterior walls and the walls separating the offices from the main warehouse and parts storage area are cement-block construction). A sofa for waiting visitors is in the front hallway, and a receptionist's desk is at the intersection. All drawers of the desk are locked (-/10). A drinking fountain is against the wall across from the receptionist's desk.

The second guard dog ("King") is asleep underneath the receptionist's desk. He, like "Rex", will respond as previously noted. King has a Life Level of 5 and Injury Points of 3.

4. Traffic Office: The Traffic Office is the nerve center of the warehouse. Within it is a long counter along the east wall underneath a large window which provides a view of activity in the Main Warehouse. The counter has numerous pigeonholes for all kinds of paperwork. Two desks with typewriters, a filing cabinet, and a computer terminal are within the office, and on the walls are an assortment of clipboards containing shipping orders, inventory reports, and other similar information. Both desks have telephones upon them.

Using one of the telephones is Chuck Evans, the guard for the building. He is talking to his wife while sitting on the edge of the desktop, gazing out of the glass window and into the warehouse. He will converse until interrupted by some occurrence, at which point he will investigate (with a 50% chance of telling his wife "There's a problem, I've gotta go . . ." before hanging up, and a 50% chance of telling her "Hold on, there's a problem"—in which case she will be on the line until he either returns or doesn't return and she becomes suspicious of trouble).

Chuck Evans will investigate trouble promptly and fairly aggressively, although he is not armed. He will ask that unauthorized personnel leave the building immediately; if they are discerned as hostile, he will either resist them (if feasible, unless obviously dangerous), seek to warn the others and notify police, or flee if in great danger. Both guard dogs will respond to his verbal commands (including "attack," if necessary).

The door to the room is wooden, without a window. On the hallway side it has a plaque reading "Traffic Office." It is open slightly, but mostly closed (sounds can be heard through the doorway depending upon proximity and loudness).

5. Traffic Manager's Office: The Traffic Manager's office has a wooden door (locked) without a window. The room itself is a typical office, with a desk, bookcase, table and chairs, typewriter, and stand. There is also a computer terminal atop a small filing cabinet (locked) which contains an assortment of business records, letters, and the like. A telephone is on the desktop.

The office has two exterior windows (the only windows anywhere on the outside of the building except for those on the overhead garage doors). The windows are fairly heavy glass and appear to have a tape alarm, but the tape is a ruse designed simply to discourage burglars.

A plaque on the hallway side of the door reads, "Traffic Office, R. Saunders."

6. **Men's Room:** This is a typical men's room with a sink, one stall, and two urinals.

7. **Women's Room:** This is a typical women's rest room with a sink, counter, two stalls, and a couch.

6. **Central Office:** This room is a typical office,

Russian Agents

Victor Drenovich

PHYSICAL STRENGTH	68	OFFENSE	56		
CHARM	97	DECEPTION	84	HTH COMBAT VALUE	137
WILL POWER	54	EVASION	69	WRESTLING VALUE	124
COURAGE	71	DEACTIVATION	52	SURPRISE VALUE	153
KNOWLEDGE	63	LIFE LEVEL	12		
COORDINATION	40	MOVEMENT VALUE	162		

SUPERIOR AREAS OF KNOWLEDGE:

Animal Science = 58
Economics/Finance = 78

WEAPONS & EQUIPMENT:

7.62mm AKM assault rifle (x)
with 20-round magazine
and spare magazine

Vladimir Kozenov

PHYSICAL STRENGTH	79	OFFENSE	84		
CHARM	29	DECEPTION	67	HTH COMBAT VALUE	125
WILL POWER	88	EVASION	46	WRESTLING VALUE	163
COURAGE	104	DEACTIVATION	55	SURPRISE VALUE	113
KNOWLEDGE	47	LIFE LEVEL	17		
COORDINATION	63	MOVEMENT VALUE	230		

SUPERIOR AREAS OF KNOWLEDGE:

Computer Science = 100
Physical Education = 82

WEAPONS & EQUIPMENT:

9mm FN Browning pistol (e)
with silencer

Boris Cherovsky

PHYSICAL STRENGTH	40	OFFENSE	68		
CHARM	38	DECEPTION	57	HTH COMBAT VALUE	90
WILL POWER	72	EVASION	50	WRESTLING VALUE	108
COURAGE	75	DEACTIVATION	80	SURPRISE VALUE	107
KNOWLEDGE	99	LIFE LEVEL	11		
COORDINATION	61	MOVEMENT VALUE	173		

SUPERIOR AREAS OF KNOWLEDGE:

Astronomy/Space Science = 92
Engineering, Transportation = 70
Engineering, Industrial = 81
Metallurgy = 58
Physical Education = 91
Psychology = 89

WEAPONS & EQUIPMENT:

Switchblade (gg)
Sleep gas capsules (2)
Smoke grenade
Bulletproof vest
(Note: Coordination trait
already adjusted)

Anton Kalenko

PHYSICAL STRENGTH	90	OFFENSE	67		
CHARM	75	DECEPTION	64	HTH COMBAT VALUE	168
WILL POWER	65	EVASION	78	WRESTLING VALUE	157
COURAGE	53	DEACTIVATION	67	SURPRISE VALUE	142
KNOWLEDGE	54	LIFE LEVEL	16		
COORDINATION	80	MOVEMENT VALUE	235		

SUPERIOR AREAS OF KNOWLEDGE:

Military Science/Weaponry = 108

WEAPONS & EQUIPMENT:

.357 snub nosed revolver (i)

and contains four desks (each with a telephone and typewriter), a computer terminal and printer, a photocopying machine, several filing cabinets (locked), a word processor, and a paper shredder (with a box full of shredded printouts of no value). On the walls are a

large corkboard with various routine company memos attached, a calendar, and two sizable paintings, as well as a road map of the United States with pins marking various locales.

The door to the room (locked) is wooden and is

Chinese Agents

Chung Yee

PHYSICAL STRENGTH	88	OFFENSE	65		
CHARM	38	DECEPTION	60	HTH COMBAT VALUE	131
WILL POWER	90	EVASION	43	WRESTLING VALUE	153
COURAGE	82	DEACTIVATION	54	SURPRISE VALUE	103
KNOWLEDGE	60	LIFE LEVEL	18		
COORDINATION	48	MOVEMENT VALUE	226		

SUPERIOR AREAS OF KNOWLEDGE:

Physical Education = 94

WEAPONS & EQUIPMENT:

.22 pocket Beretta pistol (d)

Yung Kow

PHYSICAL STRENGTH	54	OFFENSE	70		
CHARM	86	DECEPTION	76	HTH COMBAT VALUE	134
WILL POWER	70	EVASION	80	WRESTLING VALUE	124
COURAGE	66	DEACTIVATION	62	SURPRISE VALUE	156
KNOWLEDGE	50	LIFE LEVEL	12		
COORDINATION	74	MOVEMENT VALUE	198		

SUPERIOR AREAS OF KNOWLEDGE:

Physical Education = 126
 Military Science/Weaponry = 119

WEAPONS & EQUIPMENT:

Fragmentation grenade
 Stiletto (hh)
 Sleep gas capsule

Liu Lung Fu

PHYSICAL STRENGTH	65	OFFENSE	63		
CHARM	48	DECEPTION	60	HTH COMBAT VALUE	117
WILL POWER	80	EVASION	52	WRESTLING VALUE	128
COURAGE	71	DEACTIVATION	71	SURPRISE VALUE	112
KNOWLEDGE	87	LIFE LEVEL	15		
COORDINATION	55	MOVEMENT VALUE	200		

SUPERIOR AREAS OF KNOWLEDGE:

Architecture = 75
 Astronomy/Space Science = 92
 Engineering, Mechanical = 61

WEAPONS & EQUIPMENT:

9mm short Walther PPK pistol (h)
 with silencer

Sun Ming

PHYSICAL STRENGTH	44	OFFENSE	70		
CHARM	52	DECEPTION	66	HTH COMBAT VALUE	100
WILL POWER	78	EVASION	56	WRESTLING VALUE	114
COURAGE	80	DEACTIVATION	52	SURPRISE VALUE	122
KNOWLEDGE	44	LIFE LEVEL	12		
COORDINATION	59	MOVEMENT VALUE	181		

SUPERIOR AREAS OF KNOWLEDGE:

Animal Science = 55

WEAPONS & EQUIPMENT:

9mm Uzi submachine gun (t) with
 25-round magazine and
 spare magazine

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marked with a plaque on the hallway side which reads, "P. Sloan, S. Miller, J. Slowinski, R. Ramsey."

9. Executive Office: The executive office is fully carpeted, paneled, and generally well-appointed. There is a small conference table with five chairs in the western part of the room, and a single desk at the eastern side opposite the door. The desk is walnut and is the most impressive of any in the building. Behind the desk is a credenza, as well as a small two-drawer filing cabinet (unlocked) which contains memos, letters, and the like. There are two side chairs and a plush sofa also within the room.

The north, east, and south walls of the room each feature a single oil painting. Behind the east painting (which is behind the desk) is a small wall safe (15/50) which contains \$310 in cash, a certificate for 80 shares of Dynamics Engineering stock (worth \$24 per share currently) in the name of William Ferris, and a single one-ounce gold coin.

The door to the room is wooden (locked) and the plaque on the hallway side reads, "W. Ferris, Manager."

10. Supply Room: The supply room contains miscellaneous items: several folding chairs and two tables stacked against the wall, shelves containing an assortment of paper forms (blank invoices, inventory reports, shipping orders, letterheads, envelopes, etc.), and a metal cabinet (unlocked) full of office supplies.

The door to the supply room is wooden (locked)

and the plaque on the hallway side reads, "Supply Room/File Room."

11. File Room: A metal fire door (locked) gives access to the file room from the supply room. The room contains three large filing cabinets (locked), a desk with a chair, and a small but heavy (600 pounds) safe. The safe (-/50) carries a brand name and the word "tamperproof," but is in fact nothing extraordinary. A sticker near the combination lock reads "Dynamics Engineering Company policy limits the access to safeguarded material to those authorized employees with proper clearance as signified by the K300 yellow card. Others seeking access to safeguarded materials or documents will be subject to immediate dismissal."

The filing cabinets contain bundles of past invoices, shipping orders, personnel records, company memos, and the like. The safe contains \$500 in cash, product drawings of several Dynamics Engineering machine parts, as well as an envelope with a copy of the blueprint plans for the new missile guidance system.

The safe will take a minimum of 20 seconds to open, per attempt.

SETTING UP & CONDUCTING THE MISSION

Depending upon the number of participants, the Administrator can run the mission as desired. Although four agents are listed for each opposing team, groups of three can be used. Additionally, substitutions of players' own characters can be made if the

Administrator is agreeable. Other adjustments may also be called for if the gamemaster deems them appropriate, as well.

Secrecy and limited intelligence are the keys to a successful and enjoyable mission, so it is strongly recommended that the Administrator emphasize that fact to the participants: that their own enjoyment will relate directly to their efforts to follow the gamemaster's instructions and that they should not discuss inappropriate information with the other players, even those on the same team.

Once sides have been chosen and agent identities assigned (if the number of players is few, one can control two agents, though one per player is preferable), the two groups should be briefed independently of each other. The PLAYERS' MISSION BRIEFING background (below) should be read to each group, and the information thus imparted will be the same for both teams. Although one group is Russian and the other is Chinese, they need know nothing more than the fact that their mission is to locate and retrieve the plans as soon as possible-mention of who or what might oppose them is not needed.

The "Warehouse Environs" map is used to pinpoint each group's starting location (where they have parked the car). It can be shown to both teams. The Soviet agents start in the parking lot just south of the building, and their car is parked near the sidewalk leading to the main building entrance. The Chinese agents start in the north parking lot, where their car is

parked along the wall just around the corner from the building's rear entrance (both the main and rear entrances referred to are normal size doors, not the garage doors at the loading docks). The mission begins as both groups emerge from their cars alongside the building. Whether they wish to leave someone in the car or leave the keys in the ignition (or whatever) is up to them, but moving the car should be discouraged, at least initially. In any event, it is assumed that there are two sets of car keys and the Administrator should have the players decide who will have them.

Both groups will be armed and equipped as listed. Extra gear or weapons should generally not be permitted, as the mission has been quickly and hastily organized; the Administrator's judgment should prevail in this regard. Neither group will be familiar with the warehouse, its construction, or who or what is inside.

As the mission is played, the Administrator should be alone in a room which is separate from the other participants (who ideally should also be kept apart, with strict instructions not to discuss the game in progress). The Administrator should then conduct the mission by calling first one side and then the other into the room to handle their movement and actions, monitoring the time passage as desired while alternating "moves" of the Russian and Chinese protagonists (the pace can be slowed when encounters and fighting occur). In the meantime, the Administra-

City Police

Officer Milt Savage

PHYSICAL STRENGTH	81	OFFENSE	60		
CHARM	39	DECEPTION	52	HTH COMBAT VALUE	128
WILL POWER	75	EVASION	47	WRESTLING VALUE	141
COURAGE	64	DEACTIVATION	48	SURPRISE VALUE	99
KNOWLEDGE	41	LIFE LEVEL	16		
COORDINATION	55	MOVEMENT VALUE	211		

SUPERIOR AREAS OF KNOWLEDGE:

Military Science/Weaponry = 88

WEAPONS & EQUIPMENT:

.357 Police Magnum revolver (j)
Billy club (rr)

Officer Pete Lewis

PHYSICAL STRENGTH	60	OFFENSE	51		
CHARM	51	DECEPTION	55	HTH COMBAT VALUE	107
WILL POWER	77	EVASION	47	WRESTLING VALUE	111
COURAGE	59	DEACTIVATION	57	SURPRISE VALUE	102
KNOWLEDGE	71	LIFE LEVEL	14		
COORDINATION	43	MOVEMENT VALUE	180		

SUPERIOR AREAS OF KNOWLEDGE:

Law = 69
Military Science/Weaponry = 62
World History/Current Affairs = 75

WEAPONS & EQUIPMENT:

.357 Police Magnum revolver (j)
Billy Club (rr)

The officers will arrive on the scene in a standard police squad car, equipped with one 12 gauge shotgun (aa, full choke).

tor can handle the "neutral" non-player characters according to logic and common sense, determining their actions by appropriate dice rolls which reflect the existing situation and their perception of it. Agents within sight and sound of their fellows can act in concert and communicate, but those operating independently or away from others should be called into the room individually. The Administrator can handle this aspect as desired, depending upon the number of players, whether dual roles are being played, etc.

The game map should be kept hidden from the players at all times. Prior to the game, the Administrator can prepare several wall outlines of the exterior walls only, filling in the interior details (by tracing, perhaps, unless a gridded sheet is used) as they are "seen" by the exploring agents—each agent or team having their own floorplan outline. As an alternative, the Administrator can shield his own game map carefully, using paper sheets, and exposing what each agent "sees" by moving the shielding sheets as appropriate during play. In any event, the intention is clear; individual gamemasters can do as they wish.

The side removing the desired plans from the warehouse and making a successful getaway with

them will be the winners, regardless of losses. If this mission is a part of a larger campaign, experience points and payoff amounts can be awarded as the Admin sees fit. Other adjustments in the background information, agent assignments, and other details can be altered as appropriate for campaign play, as well.

The Administrator should monitor time in handling play, but should keep in mind that many actions take time to accomplish. There is a normal tendency in games like this to allow players to do much more than otherwise would be possible in a short time span, so the actions attempted and the number of seconds passing in a "turn" should be considered.

PLAYERS' MISSION BRIEFING

The following mission briefing should be given verbally to both teams prior to play. If the Administrator wishes, he can give the impression that each team has their own briefing, though in fact they are identical . . .

In the war of intelligence between East and West, the information-gathering process is neverending. New weapons and new technologies are ever com-

Dynamics Engineering Employees

Ed Landers, Warehouseman

PHYSICAL STRENGTH	70	OFFENSE	59		
CHARM	42	DECEPTION	46	HTH COMBAT VALUE	125
WILL POWER	39	EVASION	55	WRESTLING VALUE	129
COURAGE	50	DEACTIVATION	52	SURPRISE VALUE	101
KNOWLEDGE	37	LIFE LEVEL	11		
COORDINATION	67	MOVEMENT VALUE	176		

SUPERIOR AREAS OF KNOWLEDGE:

None applicable

WEAPONS & EQUIPMENT:

Pocket knife (/ -18/ -1/)

Mort McNally, Warehouseman

PHYSICAL STRENGTH	88	OFFENSE	56		
CHARM	76	DECEPTION	75	HTH COMBAT VALUE	145
WILL POWER	60	EVASION	57	WRESTLING VALUE	144
COURAGE	74	DEACTIVATION	43	SURPRISE VALUE	132
KNOWLEDGE	48	LIFE LEVEL	15		
COORDINATION	38	MOVEMENT VALUE	186		

SUPERIOR AREAS OF KNOWLEDGE:

None applicable

WEAPONS & EQUIPMENT:

None

Chuck Evans, Guard

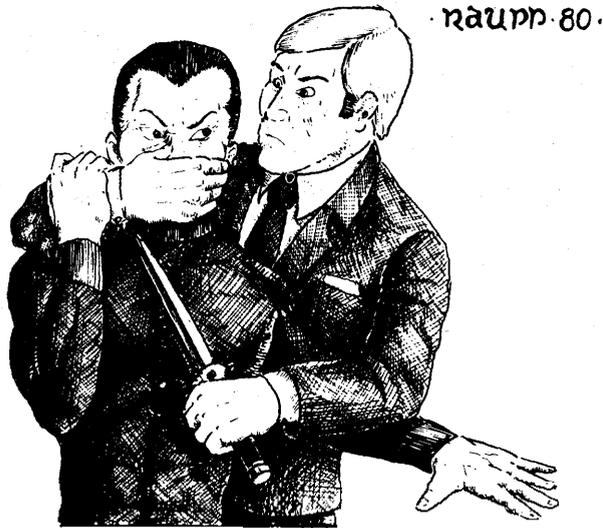
PHYSICAL STRENGTH	58	OFFENSE	54		
CHARM	65	DECEPTION	57	HTH COMBAT VALUE	120
WILL POWER	41	EVASION	62	WRESTLING VALUE	112
COURAGE	48	DEACTIVATION	65	SURPRISE VALUE	119
KNOWLEDGE	70	LIFE LEVEL	10		
COORDINATION	59	MOVEMENT VALUE	158		

SUPERIOR AREAS OF KNOWLEDGE:

None applicable

WEAPONS & EQUIPMENT:

None



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the time nears for production and deployment of the missile, it has become more and more imperative that we obtain the necessary details, though our organization's efforts have so far been fruitless.

Just early this morning, however, our most recent effort provided an unexpected lead. A representative of the Dynamics Engineering Company, producer of the missile's guidance system, was encouraged to provide details about the location of a duplicate set of plans for the missile which are outside of the heavily guarded main plant. Our source indicates that the plans are also contained in a safe at the Dynamics Engineering parts warehouse in a rundown section of this city's industrial district. Since this is Saturday morning, there should be few people on duty and minimal security, since we know that the warehouse is not under the same heavy guard as the large main plant.

ing to the forefront, and it is essential that accurate first-hand information be obtained and relayed to the appropriate intelligence offices of the People's Government. As field agents for this noble effort, you have pledged your efforts and lives to ensure that the directives and aims of the central office are fully carried out.

You are ordered to proceed to the warehouse immediately this morning, enter, locate, and seize the plans. Discretion is advised, of course, but you should not hesitate to act appropriately in doing whatever is necessary to complete the mission. The organization requires those documents (be they blueprints, microfilm, or whatever) at all costs.

The development of one of NATO's newest (and most secret) missiles has been the object of considerable interest by our government for several years. As you know, despite our continuing diligent efforts, few substantive details have yet been discovered. As

Due to the haste with which this mission has been ordered, we regret that full preparation and briefing has not been possible. Use the tools you have been given and your own training and skill to reflect well upon the organization and our peoples. Good luck.

