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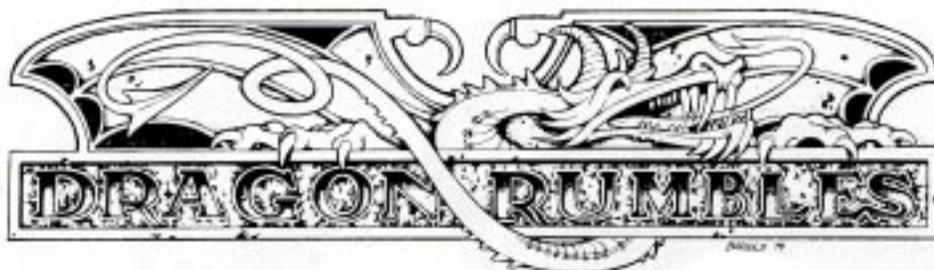


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Welcome to issue #49 of DRAGON magazine. Those of you who do not normally read that tall skinny box to the right of this column should do so at this time, as there have been some changes in the structure of the magazine staff since last issue.

It is difficult to not sound like I am beating my own drum as I say that I am now publisher, but such is the case. I would like to take this opportunity to express my thanks to E. Gary Gyax, President of TSR Hobbies, Inc., and the Board of Directors for their confidence in me with this promotion. Also on the promotion list is former Assistant Editor Kim Mohan, who now becomes Editor-in-Chief. In actuality, Kim has been performing all the functions normally associated with the title of editor for some months now, and it is only fitting that he now receive the title to go with the hassles. Congratulations, Kim! (Thank you, Jake. Same to you.).

* * *

As DRAGON magazine continues to grow (each issue is now read by more than 150,000 people), we become more able to bring you what we hope is the highest quality gaming magazine on the market. Part of the philosophy of Dragon Publishing is to consider each publication as a whole, with respect to quality, from the paper to the printing to the writing itself to the artwork. Also, we try to provide a publication that is both enjoyable and informative as whole.

We hope we are fulfilling these philosophies this month with an effort of considerable expense and effort in presenting the work and words of Tim Hildebrandt. One of the true attractions of fantasy gaming is, indeed, the appeal of quality fantasy artwork. Much of fantasy gaming has been inspired by fantasy literature, classic heroic tales, and the accompanying illustrations. "A picture is worth a thousand words" has never been more true than when applied to fantasy art. Players of any fantasy adventure game should be able to draw up an incredible scenario from this month's cover.

* * *

Speaking of fantasy literature, I've got to get in a quick plug for an exceptionally fine publication you may not be aware

exists: *Fantasy Newsletter*. Published monthly by Paul and Susan Allen, P.O. Box 170A, Rochester, N.Y. 14601, this magazine is a *must* for anyone wishing to keep up on the plethora of fantasy and science fiction titles on the market today. In addition to reviews of everything new, *Fantasy Newsletter* contains regular columns by Karl Edward Wagner, Fritz Leiber, Mike Ashley, and Bill Warren, interviews with noted authors, outstanding artwork and drawings, and a host of other regular and semi-regular features of interest to readers. It is available for \$15/year second class mail or \$22/year first class to the U.S. and Canada.

* * *

I may have been somewhat overoptimistic in last month's *Rumbles* when I announced the release of the upcoming *Best of the Dragon, Vol. II* as sometime in the first of May. We're working on it (material has been selected — it'll be almost exclusively D&D®/AD&D™ game oriented), but it may take a little while longer to physically produce than anticipated — we've only got 18 hands, you know. We're looking at the last of May or first of June now.

* * *

Hidden in last month's April issue in the "Dragon Mumbles" column of the April Fool section was our April Fool Contest. First to respond to our instructions to drop us a post card (other than the mysterious anonymous phone caller who said "consider a card dropped" and hung up) was John Sheley, Jr. of Terre Haute, Ind. John's card states: "Your backwards paragraph in TD 48½ was well hidden, but almost immediately apparent to my eagle eye and quick wit. Since all of my friends tell me I am a great big fool, I feel I am eminently qualified for the April Fool Award." Congratulations, John. You're the fool.

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elcome to issue #49 of DRAGON magazine, the most conventional *and* unconventional collection of articles and artwork we've ever put between two covers. And just what does that mean? Read on, and it will all be clear in

just a little while.

The unconventional part is this issue's special inclusion, which doesn't have anything directly to do with playing a game but has everything to do with the world of fantasy. The offering is titled "A Hildebrandt Brother" and is the result of interviews and photo sessions conducted by staff member Bryce Knorr at the home of Tim Hildebrandt, who, as they say on the talk shows, needs no introduction. For an insight into Tim the person, read the interview. For some sights of the paintings which have taken him to the pinnacle of professional success, check out this month's cover — done especially for DRAGON magazine — and the selection of other paintings reproduced along with the interview. We are very, very proud of these pages, and we hope it shows.

To find the conventional part of #49, turn two pages after this one to the start of a special feature section on the related subjects of tournaments and conventions. The nine pages of text in this section include Allen Barwick's plea for fairness and consistency in the judging of role-playing tournaments; Philip Meyers' unfavorable assessment of the structure of last year's AD&D™ Open Tournament, accompanied by a response from Frank Mentzer of TSR Hobbies; preview stories on the Gen Con® East and Gen Con® XIV Conventions; information about two other special events of interest to gamers; plus the most extensive listing of upcoming conventions that we could assemble before going to press. Elsewhere in the magazine you'll find pre-registration brochures for Gen Con East and Gen Con XIV — a total of 22 *more* pages of very conventional stuff.

Does that mean there wasn't room for all the "regular" things

you're used to finding inside DRAGON magazine? Not hardly. For starters, we've finally taken steps to satisfy all you honorable readers who've been asking for information on the Samurai non-player character. An updated and lengthened version of the character class, which made its debut in the pages of DRAGON magazine nearly five years ago, should make you very happy. For those of you who prefer a more detailed version of the Alchemist NPC, Len Lakofka offers just such a character in *Leomund's Tiny Hut*.

Also inside are many other special articles to help embellish an adventure or an entire campaign, including: Karl Horak's description of how to construct a three-dimensional world on paper, complete with a pattern you can use to build a 20-sided "sphere" with a hex-grid pattern already printed on its surface; lists of names, provided by author Glenn Rahman, which can be used to christen characters in a historically accurate fashion; Jon Mattson's system for converting AD&D monsters into creatures compatible with a *Chivalry & Sorcery* game; Paul Cra-baugh's suggestions for expanding the scope of the *Dragon-Quest* rules, and Gary Snyder's guidelines for how to use the *Wish* and *Limited Wish* spells — both as a "giver" and a "getter." Following that article is a bit of "wishful writing" on the part of contributing editor Roger Moore which we hope you'll enjoy as well. Roger is also the responsible party for this issue's edition of *Giants in the Earth*.

Our other contributing editor, Ed Greenwood, is represented by an essay in *Up on a Soapbox*, describing how a DM can indoctrinate new players to a role-playing game without telling them any more than they absolutely need to know.

Administrators and agents involved in a TOP SECRET™ mission can now choose from a wider assortment of ammunition than offered in the official rule book, thanks to the latest installment of *The Rasmussen Files*. Other regular columns we could pack into these pages include *Simulation Corner*, where John Prados examines the issue of being a free-lance game designer; another bit of background for DIVINE RIGHT™ players by game designer Glenn Rahman in *Minarian Legends*; another *Squad Leader* scenario from Bryan Beecher; a pair of new dungeon-adventure timekeeping computer programs in *The Electric Eye* by Mark Herro; and another two pages of miniature-figure reviews by Bill Fawcett in *Figuratively Speaking*.

All in all, you have 120 pages of reading in store for you . . . and only a month until we'll do it all over again. — KM

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'A few complaints'

Dear Editor:

I've been involved in the D&D® game for about a year now, and it always bugged me that there was no provision for archers in the combat system or the character classes. So you can imagine my enthusiasm when I saw the *Leomund's Tiny Hut* article in #45. However, I have a few complaints about parts of that article which I wish to air, in the order of their appearance in the article.

First — "Magic-Users must learn to throw a dagger. First to fifth-level M-Us are -5 to hit with a dagger, whether they like it or not, whenever they try to throw it." Not only do I not like this, but I will not accept it. If a person decides to become a Magic-User, he will be aware, or informed, of his/her limitations as to weaponry. An MU will, therefore, learn to throw a dagger, darts, use a staff, all while learning to be a MU. The only excuse for such a subtraction is poor Dexterity, 11 or less for example, and then it should be a subtraction of one for each point below that minimum level.

Second — "Kobolds, goblins, dwarves, gnomes and halflings cannot become archers." In the last chapter of the third book of the *Lord of the Rings* trilogy, there are no less than three incidents where the effectiveness of hobbit archers is demonstrated. Also, refer to the AD&D Monster Manual, p. 50, under halflings, under special attacks, note "+3 with bow or sling."

Third — "It is very rare for an archer to use a short bow or any type of crossbow. Archers gain no bonuses to hit or damage from those latter missile weapons." According to my information, the crossbow was invented BEFORE the longbow! It was a portable arbalest (a siege weapon used to hurl stones or spears over castle walls). The Chinese invented a 5-shot repeating version of the crossbow, to the detriment of the Huns. A crossbow is as accurate as a rifle at distances of up to 500 yards, and more effective than a rifle at that distance, due to the blades on the head (of the bolt). Crossbows were used to smash through the armor used at the time. Only the thickest of shields could deflect a bolt, and no body armor could stop a direct hit.

An archer could be trained to use a crossbow in far less time than a longbow, but once (one was) learned it was all but impossible to learn the other. An archer should specify which bow he is using, and receive a subtraction on his "to hit" number if he tries to use the other. If the crossbow is specified, state what

kind it is. Some could be cocked by hand; these will have a range equal to that of the best longbow, a touch more accuracy, and half the rate of fire as for a crossbow that cannot be cocked by hand. Others were cocked by a windlass (a rope-and-pulley arrangement). These can reach out to 500 yards with good accuracy, but you'll only get one shot off every three rounds. At close range, such a weapon is useless.

As for the statement made about the short bow, refer to my statement concerning hobbits (what else would they use?).

The balance of the article was interesting and informative. I have already earmarked one of my future characters as an archer. (Please note that all of my rebuttal refers to normal weapons used by persons with normal strength. Obviously an archer with 18/00 Strength could get off one shot per round even with the most powerful of crossbows, because he could cock it by hand.)

William G. Welsh
Detroit, Mich.

This is by no means the first letter of this general type that we have received, and it surely won't be the last. Generally, our response to William's arguments is the same as on other previous occasions when we've dealt with a "Here's what's wrong with this article" letter: First and foremost, we do NOT deal with the "facts" of the situation — for instance, whether or not William's descriptions of the crossbow are factual and historically accurate. This is not the place to stage a confrontation over crossbows, because the "rightness" or "wrongness" of information like this is secondary to the main issue, which is this:

None of the ideas presented in articles in DRAGON magazine are official rule changes or additions, unless the article specifically says so (and there haven't been very many of those). The people who write articles that we publish aren't trying to get everyone to play the way they do, and we certainly don't hold that opinion ourselves. As is the case with many of the game rules themselves, the articles in DRAGON magazine are suggestions, ideas and alternatives. Any DM or player who can make use of part of the information in an article but wants to delete or alter other things in the same article is entirely free to do so. Whether a particular rule or an entire campaign is "authentic," playable, or even desirable is a decision that can only be made by the members of the playing group or the DM, not by what we decide to publish in the pages of DRAGON magazine.

In the case of a Leomund's Tiny Hut article,

the above statements apply to a greater degree than for other types of articles. The ideas expressed in Len Lakofka's column are entirely his own, and are almost all, if not all, based on the campaigns which he has conducted over the past several years. The way Len Lakofka does something is not necessarily the way William Welsh, or anyone else, has to do it. Len takes special pains to point this out in the text of his columns, emphasizing in one form or another the fact that his columns are unofficial, and any reader, player or DM is free to alter or eliminate any sections of an article which do not suit him or her.

One minor point that has been made before but bears repeating has to do with William's second objection. Regardless of how anyone feels about whether halflings can be archers or not, it is a fact that no direct connection is intended or should be inferred between the halfling character as depicted in the D&D and AD&D rules and the hobbit character as portrayed in Tolkien's books. It is no secret that the halfling race is, at least in superficial ways, modeled rather closely after the hobbit. But this alone is not enough to draw a firm parallel between the two character types. The rules for the D&D and AD&D game systems drew some of their inspiration from the Ring trilogy, as well as from dozens of other works of fantasy and historical literature. Again, any particular DM or group of players can choose to develop a campaign which is as faithful to Tolkien's world as they can make it. However, it is inappropriate to demand or suggest that the rules for AD&D be "bent" to accommodate this world view. Any group which plays AD&D strictly by the books will not be able to stage a Tolkien-type campaign. Any group which chooses to change some of the official rules is free to do so, as long as the changes are agreeable to those in the group. But changed rules aren't rules, and Middle Earth is not a D&D universe. — KM

Plea to painters

Dear Editor:

I am in the process of writing a book devoted to the painting of miniature figures for fantasy, adventure and military games. This detailed, step-by-step instruction manual will cover all of the techniques and materials used in painting miniature figures. Hopefully, it will benefit both the novice and master miniature painter, in addition to broadening the interest

(Turn to page 86)

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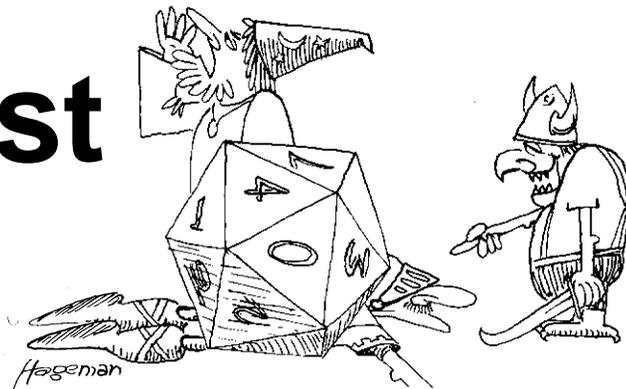
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In the interest of fairness...



"HEY, YOU GUYS WANT TO WATCH IT UP THERE?"

by Dr. Allen Barwick

Personally burned

Three weeks before this article was written, at the end of the final round of a tournament at Origins, the DM announced that the winner was a player who had not said a word during the tournament. The DM explained that this person was the best role player. Unbeknownst to the rest of us, the winner had been writing the DM notes to explain his actions; those actions were — NONE! Was the DM's decision a quality judgment?

Objectives

This article strives: 1. to give examples of good and bad judging in fantasy role playing tournaments, 2. to explain why bad judging can occur, 3. to offer some guidelines for judging, and 4. to explain how to use these guidelines.

Examples

At Origins '80, Katy Partridge's thief died (-1 hit points) while only 30 minutes into Castle Morncrest. We got her body back to life by binding her wounds and by using a Cure Light Wounds spell. Katy went on to do an excellent role-playing job and to play with exceptional intelligence. The DM, George Johnson, *justly* awarded her the first place for our group. Katy was later awarded second place in the overall standings of all the groups.

In many other tournaments, dying in a tournament round is like a knockdown in boxing — the player loses the round. In elimination round events, the player is usually out of the tournament once the character is killed.

Sharon Midgett related the tragic tournament story of how she told the lost caller what to do, the incompetent Mage what spells to throw, and the confused Cleric what to do to heal others. At the same time, Sharon fought bravely, found several traps the party could avoid, and suggested the best weapons for the group to use against exotic monsters. Yet when the time came to select the winner, she was passed over for a silent, "dumb-blonde type" woman.

Penny Petticord, at the Spring '80 W. Va. U-Con II, happily chose as the best player in her tournament an elf who had solved more puzzles than all the other members of the group put together, yet who sacrificed himself in the final round against the foe called "Death," so that the rest of his party might survive.

Tim (Ollie) Cahoon at GenCon XII selected as the best player a Mage who always had the knack for coming up with the right spell at the right time. Unfortunately, this same Mage didn't even know what a *Magic Missile* was and had been coached all through the tournament by the minor Mage. Ollie was honest enough, though, that when he heard the truth in a debriefing with the players later that evening, he changed his mind and invited the secondary Mage to the final round also.

Enough! We've all seen the best player passed over, but we've never questioned "god's" judgment. Thus, the unfair act has stood. Only through an extraordinary DM are the ablest players sometimes recognized.

How bad judging occurs

Why does such bad judging occur? The reasons are many. Often the DM has no standards by which he can determine the best player. At other times the standards are too vague: "Choose the best player." Occasionally the standards are too arbitrary: "The one with the most hit points at the end." Well, if nobody in the party takes damage, then a certain Fighter who starts out with the most hit points will win.

Fantasy role-playing was meant to be fun, and playing in a tournament can be the height of that fun. Enjoyment is possible without winning, but watching the most qualified person be continually passed over and the "boob" get first prize is a real damper. However, if the group does not know the rules by which they are being judged, they cannot play the "judging" game. How often does this situation of rule-ignorance occur? Unfortunately, even in the third AD&D Masters Tournament one of the rules for

winning was kept secret from the players. Still, this is but one rule, and not *all* the rules, as sometimes happens.

Judging Guidelines

What would help a DM, then, to determine the winner?

First, the question must be answered: What is meant by the winner — the best team or the best player?

If several rounds are to be played and the best teams move on to the next round, then the best teams are determined by a lot of advance work among all the DM's. The DM's have to agree beforehand on how many points the team receives for doing each of the following:

1. Achieve the final objective or come closest to it.
2. Accomplish as many of the minor objectives as possible.
3. Role play their characters.
4. Take the least damage.
5. Have the fewest team members die.
6. Use up as little as possible their non-rechargeable magical weapons.
7. Make the best map.
8. Accomplish the objective(s) in as short a time as possible.
9. Disrupt the enemies' way of life as much as possible.
10. Think before fight.
11. Fight before desert.
12. Make personal sacrifices so that the team may go on.
13. Sidetracked as little as possible.
14. Cooperate mutually before argue.
15. Take initiative before indecisiveness.
16. Find artifacts and magical items and identify them as to their proper use.
17. Collect treasure.
18. Act wise before stupid or rash.
19. Rescue any prisoners of a similar alignment.
20. Solve puzzles.
21. Quash rumors and establish facts.
22. Gather intelligence and interrogate.
23. Use native and special inherent abilities.
24. Prudently select equipment, spells, and weapons to take with them on the mission.

25. Use magical and clerical spells, as opposed to hoarding the spells when their use would have helped.

26. Be honest, as opposed to cheating on such things as die rolls, current hit points, spells used up, position of character relative to environment, using only knowledge available to that character, and following the rules set down at the beginning.

27. Bypass traps.

28. Kill monsters.

29. Enlist aid: convert possible monsters.

30. Were undetected by monsters.

31. Avert fighting via reasoning.

32. Check rooms.

33. Avoid disaster.

34. Are not captured.

35. Act before being passive.

36. Do not argue with the DM.

The best *player* is determined by use of most of the above list (properly modified), plus the following:

1. Works in harmony with the group.
2. Provides good suggestions.
3. Organizes.
4. Follows and leads.
5. Lets others in the party contribute.
6. Accomplishes individual goals.
7. Uses good combat strategy.
8. Is polite to the other players and to the DM.

How to use the guidelines

Not all the above guidelines need be used, but if a copy could be made available to all the DM's and the players of the judging guidelines and special "house" rules that are being used, play would be immensely enhanced.

Complicated numerical formulas are not desirable due to the short time span in which a tournament is over and players have to rush to another tournament. If prerolled characters are used, the characters should be numbered, and the players required to sit in a semicircle in numerical order in the seat determined by the number of their character. The DM should pass a piece of paper around for a seating chart, and have everyone print their name beside the number of their character. This sheet can be prepared beforehand and have on it, at a single glance, such useful items as each character's occupation, hit points, and spells.

Prerolled characters in tournament play are highly desirable, because they can be pretty well filled out beforehand by the DM, thus saving a lot of planning and preparation time by the players. Having the players put up one of their own characters as a "hostage" in exchange for the prerolled character makes the players pay a little more attention to the game. A typical penalty for bad play would be no experience gained or death

to their own character (followed by automatic resurrection with a corresponding drop in constitution.) A good reward might be anything from a tenth of a level in experience points to moving up a whole level.

The DM should have the players make occasional "saving throws;" observe the throws, but ignore the results. This tactic will keep the players more awake. Also, occasionally asking the players where their characters are (the use of miniatures helps) keeps them alert.

Each player should speak for him or herself when performing a function, i.e., the Fighter should not tell the Thief the correct procedure to use to check for traps. How can a Fighter know the details of another's life study? Such out-of-role suggestions should be penalized each time, and the player should be made aware of the penalty on the first offense. For each good suggestion that properly falls within the realm of each player's environment and expertise, the player should get a plus. For each patently foolish suggestion or stupid action, the player should get a minus. For each intelligent action, the player should get a plus. These points can be recorded silently on the seating chart from behind the judge's screen.

If there are 12 people in a party and only one of them kills a monster, then he should get 12 "plusses" minus one, or 11 points. If 7 people in the party swing on the monster (whether or not they actually hit it) and the monster eventually dies, then they each get 12 minus 7, or 5 points. If 11 help kill the monster, then each of those 11 would receive 1 tournament point. In this latter case, if the 12th person said she was standing on rear guard to prevent a surprise rear attack while the other fought the monster, then she would receive a point for an intelligent action.

When a person dies, their point total freezes at that point. Such a person might still win the tournament.

As a doublecheck, the judge may have each person during the tournament make — perhaps on a preprinted sheet with proper headings — lists of each: 1. smart thing they think they did or said, 2. monster they helped kill, and 3. objective they helped accomplish. The total number of all the items on the lists should tally well with the judge's own point total for each player.

Next, have each person write his name and seating number at the top of his sheet. Under his name should be written the words "second place" and "third place," and each person should vote for two other people for these two places. The DM should tally up the votes for second and third place, counting all second-place votes as two and all third-place votes as one. For anyone who does

not follow instructions in voting for second place, subtract two votes from his total, and for any irregularities in third place, subtract one vote. One of the highest vote totalers should be the person who has the most points on the DM's score pad, or bias is indicated somewhere.

The players' lists, their ballots, and the DM's score pad are for the DM's eyes only! Any or all of these methods may be used to determine the winner in the overwhelming majority of FRP tournaments.

The above techniques are advisory guides only, for occasionally a player will disqualify himself from being the winner. Any of the following acts should eliminate a player from winning a tournament:

1. Cheats on the dice rolls.
2. Peeks in the book.
3. Tries to do everything and will not share the responsibility (acts as caller, rolls the reaction die, searches all the chests, bodies, and walls, binds all the wounds, decides all the spells to be thrown, does all the mapping, takes all the treasure, attempts to do all the listening and opening of all the doors, etc).
4. Continues to argue with the DM after the DM has listened to appeals and the DM has made a FINAL ruling.
5. is physically or verbally abusive to anyone in the game.
6. Lies to the DM.
7. Peeks at notes or written information given by the DM to any of the other players.
8. Peeks behind the DM's screen at the DM's materials.
9. Reveals information to someone with whom the DM said he could not share it.
10. Offends or insults the DM by either language or actions that the DM has previously ruled are unfit, whether in role playing or in reality.
11. Acts in a manner so outrageously stupid that the entire party is endangered; for example, while in a party of lawful first-level characters, he rushes from his party and attacks a large, sleeping dragon that could have been avoided.
12. Extreme violations of alignment, such as a Paladin's torturing his prisoners or lying to his followers in order to send them to a certain death.

The players should be warned ahead of time about the actions that would disqualify them from winning!!

All of the above lists and suggestions are guidelines only. Hopefully, enough DMs will follow guidelines such as these that there will be a concrete basis for choosing the winners of most tournaments on something other than a guy's good muscle tone or a gal's pretty hair.

The Slave Pits revisited

Suggestions for 'saving' the AD&D™ Open

by Philip Meyers

As Dave Cook suggested in *Survival Tips for the Slave Pits*, DRAGON #43, the AD&D™ Open Tournament at the GENCON® XIII convention was indeed a test of endurance for judges and players alike. This I can verify from personal experience. The question is whether it should have been such an ordeal. As conventions and role-playing tournaments grow in popularity across the country, it becomes necessary to determine what makes a good tournament. Judges must ponder this question when designing their tournaments and the scenarios to be used therein; players must consider it in deciding whether enrolling in a test of endurance is worthwhile.

I do not wish here to criticize the Slave Pits scenarios that were used in the tournament. On the whole I felt the two scenarios I played in were well designed and represented a vast improvement over the previous year's efforts. They were well balanced between combat and problem-solving, and it was possible to finish them if one's team played optimally well. The adventure was not of such a high level that most entrants had problems managing numerous spells and magic items, a dire problem in the previous year's tournament. Let's face it, your average AD&D Open entrant does not have the ability to play an 11th-level character well.

The problem with the AD&D Open lies not in its scenarios but in its structure. On the most general level, this problem can be thought of as an imbalance between three goals that the tournament strives to attain. First, it seems clear that one goal of a tournament like the AD&D Open is to let in all those who wish to play and not have to turn anyone away. To achieve this goal, the sponsors of the AD&D Open have expanded the tournament to accommodate over 800 players, and even so the rising popularity of the event forced them to turn away latecomers. A second goal is to ensure that all persons who are in the tournament have a good time even if they don't win. A third goal is that the best players in the tournament be in fact the ones who advance to the semi-finals and finals. The problem with the AD&D Open is, in essence, that overemphasis on the first goal has led to a failure to achieve the second and third goals.

In designing a tournament for over 800 participants, the sponsors of the tournament required entrants to band together in teams of nine players each. Dave Cook noted in his article that successful teams typically had a strong, decisive caller whom the others generally obeyed. That this is true I have no doubt; recall the old saying about a group with too many chiefs and not enough Indians.

The problems with such an arrangement are several. If the strong, decisive caller is to be effective, his or her teammates must refrain from participating to a large extent. But if each player contributes freely, the result is that several persons are talking at once most of the time, no one person takes control, and almost everything the party does must be decided by "putting it to a vote" or some rough equivalent thereof. This state of affairs can be painful in the extreme: bickering over trivial matters becomes the standard way of proceeding.

This "chaotic" sort of situation typically results when a team is made up of persons who are strangers to each other, or where half the team knows each other and the rest are strangers. It takes only one strong-willed, stupid stranger to ruin a team's chances of success, even when a bloc of 3 or 4 friends opposes that person. Given a team size of nine, my experience has been that one or two players on a team of strangers will be the sort who ruin their team's chances to advance and spoil the fun as well by stubbornly proposing courses of action that the majority rightly refuses to follow. The answer to this problem is to enter the tournament with eight trusted friends.

However, though a team of nine friends might do well, some members of that team who would like to have more voice in the team's affairs are necessarily denied the chance to speak as often as they would like to. This arises from the sheer dynamics of a nine-person team; to win, a team must be efficient, and it is impossible to be efficient when everyone on a large team speaks up whenever they want to. The AD&D Open would be a lot more fun if team size were reduced.

Several beneficial effects would flow from this. First, there would be less need for a dictatorial caller on a small team. The caller's teammates could participate more without destroying the team's efficiency. Second, there would be fewer

chaotic teams made up of 50% or more strangers, since it is easier to get a group of 5 friends together than it is a group of 9. This in turn would reduce the number of teams eliminated under unpleasant circumstances due to the misbehavior of one or two miscreants. Reducing team size would also serve the third goal mentioned above, that of allowing the best players to rise to the top. Under the present system, a group of 3 or 4 friends who are excellent players have little chance of beating a group of nine friends that contains but one excellent player. Individually, all the members of the smaller group might be better players than anyone on the larger team, but they nonetheless lose. Thus, it does not follow that the people who make it to the finals of the AD&D Open are necessarily the best players in the tournament. Success in a role-playing tournament where the teams are large depends more on group dynamics than it does on the merits of a team's members.

No one has conducted a statistical study to determine the optimum team size for role-playing tournaments. To my mind, 2 is clearly too few, and 9 is clearly too many. It may be that teams of 4, 5 or 6 players are equally optimal, at least under non-tournament circumstances. For now, let us choose 5 as our best guess — we know at least that 5 is better than 9 for the purposes discussed above. Reducing team size to 5 in the context of the AD&D Open without increasing the number of judges and rooms available would, however, cut the number of people who get to play in the tournament by nearly half. This seems too drastic a reduction in light of the increasing popularity of this event.

One could argue that it is better for all 400 people in a tournament to have a good time than it is for 700 out of 800 people to have a bad time. If we nonetheless decide that maximum participation is the most important aspect of an open tournament, not to mention the effect of decreased participation on convention revenues, we must seek a compromise that will not reduce the basic number of participants.

The following is one such compromise. Let us assume that we wish to stage a tournament for 800 players, and that a maximum of 40 judges and 30 rooms for play are available over a 4-day (Continued on page 10)

Mentzer's reply: It isn't that easy

Dear Mr. Meyers:

You are quite right. The problems invoked with teams of 9 players are indeed numerous and contrary to cooperation and good AD&D™ games. And you have nicely summarized the three main goals of any good tournament. However, there are a few problems with your proposed system.

As a Dungeon Master myself, I feel that a mere hour is shy of the time needed to properly evaluate 5 or 6 players. Why lapse back into 10 players for the 3rd round? And why give each player only a 28½% chance of making it to the final from the 3rd round (selecting 8 teams out of 28)? How do we keep the 700 players who go "second" (after sending out the first 100 players) from illegally gaining information on the scenario used? Where do we find the dozens of top-quality scenarios for tournament use? And above all, how do we find, evaluate, and instruct the Dungeon Masters needed in the quantity — and quality! — so vital to the whole operation? DM evaluations *must* be a part of the first few tournaments; the team slighted because of a misinterpretation of a minor rule should not be wrongly dropped from the competition.

Dungeon Masters, scenarios, and organization are the critical aspects of the large AD&D Tournaments. Each aspect is equally important; a well-written scenario, in which all the vagaries are explained and a minimum of "judgment calls" are necessary, can make or break an otherwise well run, well planned tournament.

Any system used must depend on the Dungeon Master and a scoring system to select the best players from any given group. The only effective rating system from a single DM, considering the wide differences in styles, temperament, and knowledge of rules (which directly affects speed of play), is one in which the DM compares the players he or she actually observed. Therefore, the DMs should select the best players in their own groups, without using a broad point scale to pick the "best players" (often not) in a huge mass.

If each DM picks the best half, regardless of teams, the best players usually progress to following rounds. Thus, 800 players in the first round would drop to 400, 200, and 100 in successive rounds, with the best players (*not* the best teams) shining through. The last round of 100 players, divided into teams of 5 or 6 each, would all be in the final. In Official RPGA™ tournaments, prizes would be awarded to the top 20%, or four teams of

5 players in this example. Of course, the top team will receive better prizes. The top player might be a member of the winning team, but each DM in the final round would select and justify the choice of best player in the group, using a points-plus-comments format.

One system under consideration involves a new scenario called BATTLE ROYAL. In it, two teams of up to 8 players each compete against each other, in one large room, working towards a common goal. This system, using AD&D rules entirely, is a detailed "blow-up" of a single encounter in an adventure. Through this format, players individually plot their actions and reactions to the changing situation, and display their own ideas, initiative, and knowledge of the AD&D system. BATTLE ROYAL is very economical in terms of space and time, as one DM runs a game for up to 16 players in one room. This aspect is rapidly becoming a vital concern of the organizers of tournaments and conventions, due to the ever-increasing popularity of DUNGEONS & DRAGONS® games.

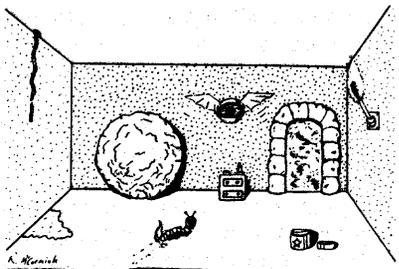
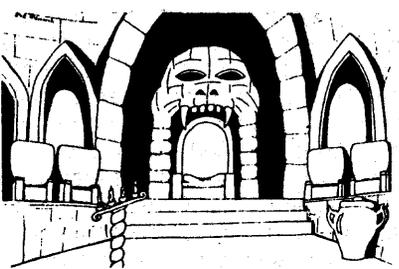
The RPGA tournaments will strive to provide the best and fairest scenarios and scoring systems for large numbers

of participants. Compromises will have to be made; although it would be nice to keep playing "normal" AD&D games in tournaments, this is rapidly approaching impossibility on the scale expected. Rest assured that final rounds, however, will always be "normal" AD&D adventures. But bear with us; we've sincerely got the interests of the gamers at heart, and hope to achieve these difficult goals, given time.

A final word: If YOU (yes, you out there reading this!) are interested in being a Dungeon Master at GEN CON® East AD&D™ tournament (July 23-26 in Cherry Hill, New Jersey) or at the GEN CON® convention itself (August 13-16 at UW-Parkside, Wisconsin), please write to us! We'll send you a questionnaire to fill out (sort of a take-home AD&D test) that you're on your honor to complete without help (though you may use the books). We'll select many new Official Dungeon Masters this year, and if you perform well, we'll show our appreciation with valuable gifts and recognition. Please write to: RPGA™ Gamemasters, P.O. Box 509, Lake Geneva WI 53147.

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RPGA Coordinator

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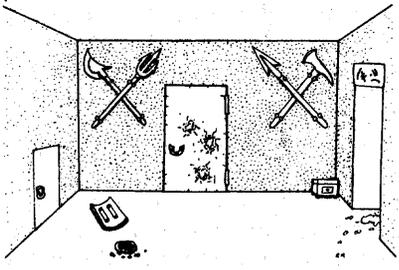
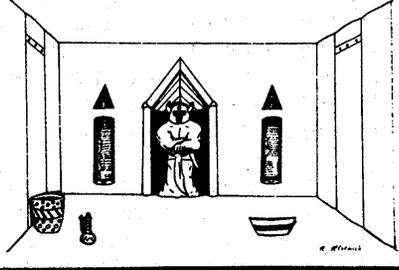
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AD&D Open

(From page 8)

period. This approximates the situation of the last AD&D Open Tournament. The opening round of our hypothetical tournament is to be played over a two-day period by teams of five, 400 persons to play each day. Each team plays through a mini-scenario one hour in length, most likely a short sequence of rooms of difficulty.

Start-up time is to be handled specially. One hundred participants and twenty judges meet together in a large room. Teams of five are formed and each is assigned a judge. Then a single judge acts as lecturer and explains the scenario to all 100 players at once. The individual judges then hand out character sheets, and the teams have 15 minutes to assign roles and plan their strategy. At the end of this time the teams are taken to separate rooms and the action begins. The process is repeated 4 times during the day, such that each of the 20 judges handles 4 groups. If 30 judges are available for the first day it would be desirable to cover 600 entrants on the first day, leaving only 200 to be handled in this manner on the second day.

If this can be done, the second day begins with 20 judges handling the remaining 200 entrants. By noon of that day, the first round is then over. The teams are then divided by score into three groups. The top 20 teams are allowed to proceed directly to the semi-finals, skipping the second round. The next 80 teams in rank of score move on to the second round, to be described below. The bottom 60 teams are eliminated from the tournament. In effect, this means that 500 of the 800 entrants get to advance; a team can be worse than average and still advance. Only the dregs are eliminated after only one hour of play.

The second round resembles the state of affairs in the Slave Pits tournament. The teams of 5 are consolidated or reformed into teams of 10 (hardly worse than 9), and each team plays in a 4-hour scenario. Half of the teams play on the afternoon of the second day, 20 judges handling 20 teams. The remainder play on the morning of the third day; again only 20 judges are required. After the second round, the 40 individual best players are selected from the 40 teams that participated, not necessarily one player from each team. These individuals are then allowed to form themselves into "wild card" teams of five players each for the next round. None of the second-round teams can advance as a group.

In an alternative method, the top four teams from the second round could advance to the semi-finals, there to divide into 8 teams of five, as explained below.

This might solve the possible problem of lack of motivation to cooperate as a team that might otherwise be present. Individual winners would then become alternates to the semi-finals.

In the semi-finals, which commence on the afternoon of the third day, the remaining 140 participants are divided into 28 teams of five each, including the 20 top teams from the first round, and eight "wild card" teams from the second round. Alternates are chosen from a pool of 40 individual runners-up from the second round. The 28 teams play a 4-hour scenario, from which 8 teams emerge as finalists. The finals are then conducted as a four-hour scenario on the fourth day.

This system, though more complex than the present one, requires not many more judges or total hours of playing time than the present one. It allows most participants to play in at least 2 rounds, at least 5 hours of playing time. With the exception of 8 judges on the third day, it does not require any of the 40 judges to spend more than 4 hours per day conducting the adventures. Individual merit is more highly rewarded under this system; a good player who comes alone to the convention will, teamed with 4 strangers, have a fair chance of being able to advance to the second round. From there the plucky adventurer advances to the semi-finals as an individual winner or an alternate. The individual player of merit has at least a decent chance to advance under this system. Under the present system, such a player, or small group of players, will more than likely be saddled with an idiotic teammate or two and thus be doomed to defeat. Above all, everyone who plays gets at least one chance to enjoy the calm, happy atmosphere of the 5-person team.

This compromise system serves the goals of tournament planning better than the structure of the present AD&D Open. indeed, the very word "tournament" is something of a sham when applied to the AD&D Open, since in a tournament the winners are (all) supposed to be the best, the cream of the role-playing crop. I do not wish to insult the persons who won the tournament; no doubt their skill at the game is great. They can think of themselves as the best "team" in the tournament, but with teams of nine that is not saying a great deal.

Some alterations need to be made in the AD&D Open to minimize the role of group dynamics and luck and maximize the role of individual skill and enjoyment, within the physical limitations present. Only then will the AD&D Open truly be a tournament. The basic principles discussed here extend to events at other conventions as well. If you go to a convention to play in such an event, be wary of events where the teams are large un-

less you have enough friends to fill the spaces. You want to play on a team of adventurers, not a Senate subcommittee.

It remains to be seen what the effect of the new TSR™ Role Playing Game Association™ Membership will be on this situation. Among its other functions and services, an RPGA™ membership entitles the holder to play in the RPGA AD&D Tournament, open to members only, that will allow members to compete for points in an international rating system. This is very impressive sounding indeed. Since this tournament will presumably be held at the GenCon® convention, one wonders whether or not it will entirely displace the AD&D Open or merely supplement it. If the latter were the case, the RPGA tournament might provide an easy solution to the problems discussed earlier. It could go into the business of providing the small-team tournament, while the AD&D Open could continue in its present form, providing questionable opportunities for masses of players who are not serious about the game.

There is reason to hope that RPGA tournaments will be better than tournaments like the AD&D Open. The present international rating system, which has appeared in DRAGON magazine from time to time, is on an invitational basis. This allows tournament sponsors to keep the teams down to 3 members each, and even keep individual records of each player's actions so that individual rankings could be generated at the end. It would seem to follow that RPGA tournaments will have to be run like this, or else it will be difficult or impossible for them to generate a meaningful ranking system. Of course, they may mean to generate a meaningless ranking system much like the one used in the AD&D Open; the winners on the teams of nine would all receive a certain number of ranking points. This would be a rank system indeed, suffering from all the defects discussed previously.

However, since the RPGA is the brain-child of TSR, and since several TSR employees have played in the Invitational Masters Tournaments, it is to be hoped that these persons will remember the pleasant experiences they had in those tournaments and wish to pass such a boon on to others. If however, the RPGA tournaments are to but newly labeled AD&D Opens, I would recommend against participating unless you can tolerate the present system.

**Greg A. Baker:
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MIGS '81, May 31 — The Military Interests and Games Society will hold its second annual convention at the Waterloo Regional Police Association Recreational Centre, RR 2, Cambridge, Ontario, Canada. For further information regarding this free day of wargaming, contact Les Scanlan, president of MIGS, 473 Upper Wentworth, Hamilton, Ontario, Canada.

PHRINGECON #2, June, 5-7 — A science-fiction convention to be held at the Ramada Inn East, Phoenix, Ariz. Numerous guests are scheduled to appear, including James Doohan ("Scotty" of Star Trek) and author Theodore Sturgeon. Also featured will be movies, dealers, a costume contest, *Tunnels & Trolls* tournament and many other events. Registration fee for all three days is \$15 until June 1, \$20 at the door, or \$10 for single-day admission. Contact PhringeCon 2, P.O. Box 128, Tempe AZ 85281.

MASS MINI-CON, June 26-28 — A fantasy wargame convention featuring D&D events, *RuneQuest*, *Dune* and other role-playing and board games, to be held at King Philip North, Norfolk, Mass. Registration fee is \$5 before May 15, \$8 thereafter for all three days, or \$3 for a single day. DMs and GMs admitted free. A 144-player AD&D open tournament will be 75% pre-registered (\$1 fee), with the remaining spots to be filled at the time of the convention. For more information, contact Gordon Sterling, 50 Fruit St., Norfolk MA 02056, phone (617) 528-2336.

DALCON '81, June 5-7 — A gaming convention featuring tournaments in *Traveller*, *Squad Leader/Cross of Iron*, *Stellar Quest*, *Kingmaker*, *Diplomacy*, *Ogre/GEV*, *Dungeon!*TM, *Star Fleet Battles*, plus ancients and Napoleonic miniatures. Plus: *The Fantasy Trip* tournament offering \$150 prize to first-place team, and an AD&DTM tournament offering an expense-paid trip to the GENCON[®] XIV convention to the winning team. The event also includes a dealer area, seminars, computer gaming, and other attractions. More information is available from DALCON '81, Richland College, 12800 Abrams Road, Dallas TX 75243.

GAMECON I, June 26-28 — A role-playing and wargaming event sponsored by Game Alliance, 481 Ferry St., Salem OR 97301, to be held at Chemeketa Community College in Salem. Scheduled tournaments include D&D, *Shooting Stars*, *Traveler*, *Rail Baron*, *Third Reich*, *Fire & Steel (Napoleonics)*, *Bushido*, *Space Opera*, *Ace of Aces*, *Empire of The Petal Throne*, *In The Labyrinth*, *RuneQuest*, *Diplomacy*, plus miniatures battles. Special offerings: Atari video games on 80" screen, film screenings, O.C.F. chess tournament, business/dealer area. Registration fee is \$6 per person for all three days, \$3 per single day. For details, contact Game Alliance by mail or at (503) 370-8982.

PACIFIC ORIGINS, July 3-5 — A new version of an established event, being held on the west coast for the first time, Pacific Origins is designed to take the place of the event formerly known as PacifiCon. It will be held at the Dunfey Hotel in San Mateo, Calif., the same site as last year's PacifiCon convention. One of the largest events of the gaming convention season, Pacific Origins will feature tournaments and contests offering thousands of dollars in prizes to the winners. Fantasy and science-fiction games include *D&D*, *Traveller*, *Tunnels & Trolls* and *RuneQuest*, plus another running of the live *Fantasy Trip* dungeon, a popular event at PacifiCon '80. In the field of miniatures events, the headline attraction will be the National Ancients Championship. Other miniatures events offered will cover all periods and scales, featuring tournament competition as well as learning workshops. Also on the agenda is a wide range of boardgaming events, totaling more than 50 different tournaments. As with most major events of this type, there will be numerous seminars and workshops featuring well-known game

designers from many different companies. Other scheduled activities include continuous *Diplomacy* tournaments, free movies, a miniature-figure painting contest, demonstrations by the Society for Creative Anachronism, a game auction and a flea market. For more information and registration details, contact publicity co-chairmen Gabriel Cadena and David Hinkley at Pacific Origins, P.O. Box 5548, San Jose CA 95150.

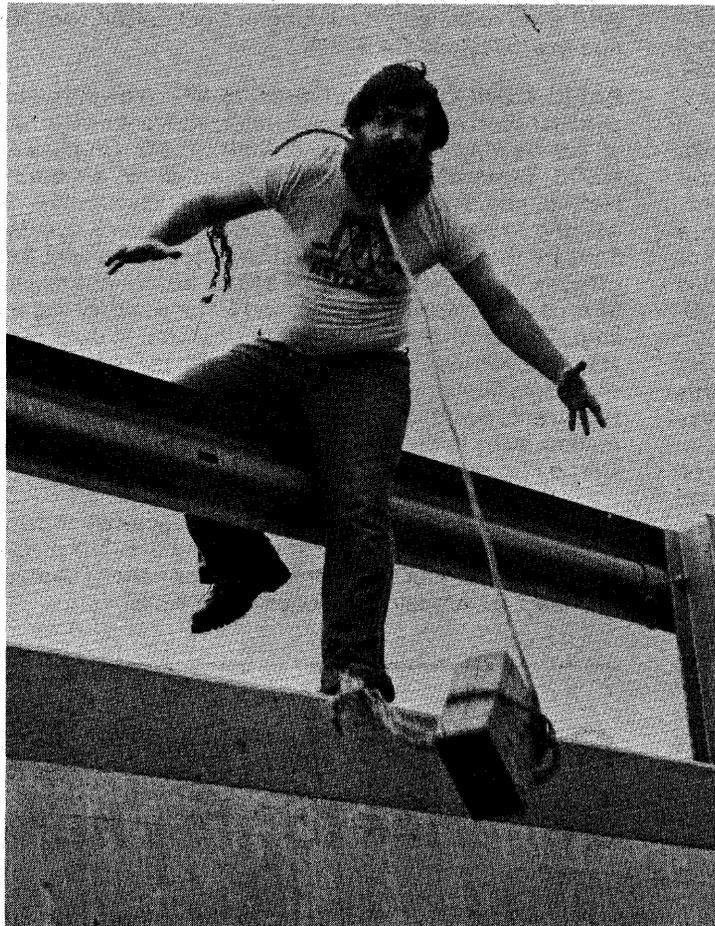
1981 INTERNATIONAL PLASTIC MODELER SOCIETY NATIONAL CONVENTION, July 9-12 — This event, especially for builders and enthusiasts of plastic scale models, will be held in New York City at the Sheraton Centre, 52nd Street and 7th Avenue. Several tours are offered for attendees, including a look at the Fairchild-Republic plant and a tour of the JFK International Airport facilities. Celebrities scheduled to attend and speak to the gathering include Julie Cobb, lead bombardier of "12 O'Clock High" fame, and Col. Francis Gabreski, America's top-scoring living ace. One of the highlights is a contest expected to attract more than 1,000 entries from many of the most accomplished modelists in the country. Contest entrants must be IPMS members; those who are not can join at the convention prior to entering one or more exhibits in the contest. Admission charges for visitors to the show are \$5 per day for adults, \$2 for children ages 12-18, with children under 12 admitted free. Complete convention registration information, including fees, entry forms and contest rules can be obtained by sending a stamped, self-addressed envelope to Ed Cameron, treasurer of the Long Island Scale Model Society, at 29 Mathew St., South Farmingdale NY 11735.

ARCHON 5, July 10-12 — A science-fiction/fantasy convention to be held at the Chase Park Plaza, 212 North Kingshighway, St. Louis MO 63108. Guest of Honor will be famous fantasy writer Tanith Lee. Other guests include George Alec Effinger, Joe Haldeman, Wilson "Bob" Tucker, and several other well-known SF and fantasy authors. There will be an art show and auction, a masquerade contest, panel discussions, film screenings, a game room, a video room, and an area for dealers and hucksters. Membership cost is \$7 per person until June 15, \$12 thereafter. Rooms are available at the convention site; rates and other information can be obtained by calling the Chase Park Plaza at (314) 361-2500. More information about the convention is available from Archon 5, P.O. Box 15852, Overland MO 63114.

MINNESOTA CAMPAIGN V, July 11-12 — To be held at the Earle Brown Continuing Education Center on the St. Paul campus of the University of Minnesota. Guests of honor will be Prof. M.A.R. Barker and Dave Arneson. Registration costs: \$5 for both days if pre-registration request is postmarked by June 30; \$8 at the door for both days, or \$5 for at-the-door admission on Sunday (July 12) only. Lunch on Saturday and dinner on both days are available for \$4 apiece. More information can be obtained from Jeff Berry, 343 E. 19th St., Minneapolis MN 55404.

CWA-CON '81, July 16-19 — The largest gaming convention in the Chicago area, sponsored by the Chicago Wargamers Association. To be held at the Northlake Hotel, 401 W. Lake St., Northlake IL 60164. More than 200 tournaments and other game-related events are scheduled, plus two auctions, special seminars, and the CWA Retailers Association exhibit area. Admission costs: \$9 for those who pre-register to attend the entire convention; \$12 at the door for a full weekend pass (3% days, or \$6 at the door for one-day admission. A limited number of rooms are available at the convention site, priced at \$26 per night for a single, \$30 for a double and \$50 for a quadruple room. Information about lodging at other sites is available in the pre-
(Schedule continues on page 14)

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registration flyer. The flyer and other facts can be obtained by sending a stamped, self-addressed envelope to CWA-Con '81, P.O. Box 10397, Ft. Dearborn Station, Chicago IL 60610.

ODYSSEY '81, July 17-19 — Sponsored by the University of New Hampshire Simulations Games Club, to be held at the university in Durham, N.H. Miniatures, boardgame, and role-playing events scheduled, and a dealer room will be on the site. Dormitory accommodations available. For more information, contact UNH Simulations Games Club, Memorial Union Building, UNH, Durham NH 03824.

GEN CON® EAST CONVENTION & TRADE SHOW, July 23-28 — Sponsored by the Eastern Gaming Association (the group which staged Origins '80) in cooperation with TSR Hobbies, Inc. This major gaming gathering will be held at the Cherry Hill Inn, a professional convention center located in Cherry Hill, N.J. For further information, see the article and official brochure in this issue of DRAGON magazine and/or write to Gen Con East, P.O. Box 139, Middletown NJ 07748.

MAINECON, July 31-Aug. 2 — More than 100 game events scheduled, including military miniatures, D&D, other fantasy role-playing games, boardgame tournaments and special events. Sponsored by the Maine War Gaming Association, to be held at the Eastland Hotel in Portland, Maine. Pre-registration fee is \$8 for convention admission, plus \$2 per event entered. Registration at the door is \$3 per day plus \$2 per event. For details, contact John Wheeler, MaineCon director, 102 Front St., Bath ME 04530, phone (207) 443-3711.

5TH ANNUAL BANGOR AREA WARGAMERS CONVENTION, Aug. 8-9 — To be held in the Student Union on the University of Maine campus in Orono, Maine. Registration is \$3 in advance or \$5 at the door. Dormitory lodging is available on campus for \$9.50, payable in advance only. More information is available from Edward F. Stevens, Jr., 83 N. Main St., Rockland ME 04841, phone (207) 594-2642.

GEN CON® XIV GAME CONVENTION, Aug. 13-16 — The nation's oldest regular gaming convention, to be held for the fourth straight year at the University of Wisconsin—Parkside near Racine and Kenosha, Wis. The event is sponsored by TSR Hobbies, Inc., with the Parkside Association of Wargamers (PAW) acting as official hosts at the tournament site. For more information, see the article and official brochure in this issue of DRAGON magazine and/or write to Gen Con XIV, P.O. Box 756, Lake Geneva WI 53147.

MASSCON '81, Aug. 22-23 — This event, the third annual, will be held at the University of Massachusetts Campus Center in Amherst, Mass. It is organized by the University of Massachusetts Strategy Games Club. Overnight lodging is available at the convention site at a cost of about \$20. For more information, contact MassCon director Dennis Wang, 11 Dickinson St., Amherst MA 01002.

GLASC VI (Greater Los Angeles Simulation Convention), Sept. 4-7 — To be located at the Student Union of California State University in Northridge, Calif. Tournaments, seminars, auctions, free gaming, and a dealer area are among the planned offerings. Pre-registration cost is \$6, admission fee at the door is \$8. Details are available from GLASC secretary L. Daniel, 20550 Wyandotte St., Canoga Park CA 91306.

DunDraClone, Sept. 4-7 — A rescheduled and revised version of DunDraCon VI, originally scheduled to be held last February, which had to be canceled because of a lack of a large enough facility to house the event. DunDraClone offers all the normal attractions: tournaments, miniatures contests, films, seminars,

demonstrations, a large dealer area, and round-the-clock open gaming. The site is the Oakland Airport Hyatt; rooms are available at that location for \$46 single, \$56 double per night. Three-day convention memberships can be purchased for \$12 if the order is postmarked on or before June 15 (make checks payable to DunDraCon); the cost is \$15 thereafter and at the door. One-day admissions will be available at the door only. Further details are obtainable by writing to DunDraCon, Inc., 386 Alcatraz Ave., Oakland CA 94618.

BABEL CONFERENCE '81, Sept. 25-27 — The third running of this Star Trek/science fiction/fantasy convention will take place at the Holiday Inn East, 3333 28th St. SE, Grand Rapids MI 49506. Tentative plans include an art show, a marathon film festival, and several seminars and panel discussions. Persons wishing to participate in or help organize such events should indicate their desire when first corresponding with BabelCon officials. Registration costs are \$15 for a three-day membership, \$6 for a one-day membership, and \$8 for a supporting membership. Those who want to register by mail should send three stamped, self-addressed envelopes with the registration fee, for the return mailing of progress reports which will be supplied to registrants over the summer. To register or request more information, write to Steve Harrison, BabelCon '81, 1355 Cornell SE, Grand Rapids MI 49506.

CONTRADICTION, Nov. 20-22 — A science-fiction convention to be held at the Buffalo Marriott Inn, Amherst, N.Y. Registration fee is \$8 until Oct. 31. For more information, contact Linda Michaels, 27 Argosy St., Amherst NY 14226.

GameCon attendees get a chance to hear heroes

Well-known and popular game designers, publishers and other personalities don't normally attend conventions of relatively small size and stature. But the organizers of GameCon One have come up with a way for convention-goers to communicate with some of these people even though the "big names" won't actually be there.

The solution is GAMESPEAK, a direct telephone hook-up between the convention site at Chemeteka Community College in Salem, Ore., and several popular personalities from around the country. The system will allow question-and-answer dialogues similar to the format of a radio talk show, and will be geared to the interests and preferences of the convention participants as much as possible. Persons with suggestions are encouraged to contact GameCon officials to voice their opinions and preferences.

Phone connections will be established between 9 a.m. Saturday, June 27, and 3 p.m. Sunday, June 28. Some adjustments can be made in the telephone schedule to accommodate major tournaments at the convention or other time conflicts. Again, suggestions from those who plan to attend are solicited so that convention officials can prepare contingency plans to insure the best possible results.

GAMESPEAK is designed solely for the benefit of individuals attending the convention. No commercial use of the system will be allowed without the consent of all the guest speakers and the convention committee.

Any person with suggestions or questions concerning GAMESPEAK should contact GameCon One, c/o Game Alliance of Salem, 481 Ferry St., Salem OR 97301, phone (503) 370-8982.

Gen Con keeps on growing

It's logical to assume that at some point in its history, the Gen Con® Game Convention and Trade Show will not get any larger. Fortunately for gamers and the people who manufacture the games they play, that point hasn't been reached yet.

The 14th annual Gen Con gathering, to be held on Aug. 13-16, is larger in size and scope than any of its predecessors. It is several planes of existence removed from Gen Con I, 'way back in 1968, which attracted fewer attendees than many of today's so-called "small" conventions. But Gen Con, no matter how large it has grown, has remained an event oriented toward the game hobby enthusiast.

For proof of this claim, one need look no further than the Gen Con XIV pre-registration brochure printed elsewhere in this magazine. There are about 170 separate events for which convention-goers can sign up in advance, ranging all the way from the largest AD&D™ Tournament in the world to gaming competitions for as few as four players. By contrast, the pre-registration brochure for last year's convention listed about 100 events.

According to Gen Con XIV Coordinator Skip Williams, there will be from 1½ to 2 times more items on the final list of tournaments, special events, and "things to do" when all plans are completed. The pre-registration brochure includes only those events which are known to be highly popular (requiring a first-come, first-served signup system) or those events which could be organized soon enough to be included as part of the schedule by the time the brochure was due to be printed.

The convention will be held for the fourth straight year at the campus of the University of Wisconsin-Parkside, located between Racine and Kenosha, Wis. The size and configuration of Parkside's modern facility makes it possible for most convention attractions to be contained under one roof—which can be an attraction in itself, since conventioners can get from one event to another without worrying about being caught in a summer downpour.

Events of significance which have actually been planned, or which are being worked on in hopes of being able to include them, are outlined below. The organizers stress that many aspects of the convention are still tentative — so tentative that they can't even be mentioned yet. However, this much is for sure:

- This year's special guest will be renowned fantasy artist Boris Vallejo, who will make personal appearances and may also stage a display of original paintings. He and E. Gary Gygax, creator of the AD&D game system, will serve as judges for one of two miniatures painting contests at Gen Con, the 1st ADVANCED DUNGEONS & DRAGONS™ Painting Competition (not to be confused with the 1st Gen Con Open Painting Competition, which is described in a separate article).

- Gygax will make other appearances, such as being the central figure or one of the participants in one or more seminars concerning the D&D® and AD&D™ games, and at the traditional Strategist's Club Banquet, where awards are given to the games and game designers voted as the best during the past year.

- The exhibit area has been improved

and moved. There will be space for more than 100 booths in the new exhibitor location in the campus Physical Education Building, to the south of the main complex where most other convention activities will take place. The new, larger exhibit area means that large game companies will be able to reserve more space to display their wares, and many more smaller companies will be able to exhibit than ever before.

- Convention organizers promise a new emphasis on gaming with miniatures, with 20 separate miniatures events tentatively scheduled for Saturday alone. Much of the miniatures competitions will be held in the Wyllie Library-Learning Center, which used to be the location of the exhibit area.

- An increase in the number of seminars, panel discussions and general-information events is planned, with a greater variety of subject matter and audience appeal. One of the main attractions once again will be a miniatures painting seminar conducted by Duke Seifried, who demonstrates the quick and classy way to turn out a batch of finished figures quickly. Other game designers and developers will be scheduled for similar seminars and/or demonstrations; the roster of personalities who took part in such events last year includes (among others) Jim Dunnigan, David Ritchie, Edward Simbalist, Wes Ives, Eric Goldberg, Jack Radey, Mark Simmons and Marc Miller.

Other information on convention events and procedures is contained in the Gen Con XIV pre-registration brochure. Further specific details on the event will be released as they become known.

Gen Con East fills Origins 'hole'

The Eastern Gaming Association found out how to run a major game convention by organizing and staging Origins '80. TSR Hobbies, Inc., has years of experience in putting on events of this type. Now, both groups are collaborating to produce the Gen Con® East Convention and Trade Show — the first time an event in the Gen Con family has been offered on the east coast.

Thousands of convention registrants, personalities from the game/hobby industry, and exhibitors will congregate at the Cherry Hill Inn, Cherry Hill, N.J., on July 23-26 for four days of competition, contemplation and education. In some ways, Gen Con East is designed to take the place of Origins, previously an east-

coast convention which has now taken up residence on the other side of the United States. The event schedule contains a relatively large number of tournaments and other attractions for enthusiasts of "traditional," non-fantasy games, particularly military simulation board games. In other ways, a "Gen Con" atmosphere will prevail: There are a great number of fantasy role-playing tournaments and other fantasy-related activities scheduled, and E. Gary Gygax, president of TSR Hobbies, will be the guest of honor at a special dinner scheduled for Saturday night, July 25, which convention-goers may register to attend.

The Cherry Hill Inn is a top-quality, professional hotel/convention facility

which, in essence, will be "commandeered" by Gen Con East officials and attendees for the duration.

Although virtually all convention-related events will take place under one roof, no activity or area will be overcrowded. The space set aside for the exhibit area contains some 8,500 square feet; another 800-square-foot room has been reserved for computer-game exhibitors or other types of exhibitors who require special set-up areas. The open-gaming area covers some 6,000 square feet and will be open around the clock.

More detailed information on Gen Con East and procedures for pre-registering can be found in the convention brochure printed elsewhere in this magazine.

Painting contest has nine ways to win

The Great Gen Con® Miniatures Open, a competition for persons who paint and display miniature figures, will be staged for the first time at the Gen Con XIV convention and trade show Aug. 13-16.

Nine different categories will be offered for those wishing to enter. Separate judging will be conducted in each of three main classes: military figures, fantasy/science fiction figures, and "larger than life" figures, 54mm scale or greater.

An outline of the general rules and the specific requirements for entrance in each category are printed below, along with other general information which has been decided upon. Further details will be made available as soon as possible after the appropriate decisions are made. Anyone desiring clarification of the information which follows should contact contest director Kim Eastland, 1801 11th Ave., Apt. 3, Moline IL 61265, and enclose a self-addressed, stamped envelope if a reply is desired.

CLASS A — HISTORICAL FIGURES

(Entry composed of historically recognizable military soldiers, vehicles, ships, etc.)

Category A-1 — — Scale: 15mm or Microscale (either). Base size: maximum 2 ft. square, 1 ft. height. Type: historical diorama. Number of figures: no maximum or minimum requirements. Examples: Napoleonic cavalry, flotilla, a helicopter attack group.

Category A-2 — — Scale: 20mm to 30mm. Base size: maximum 2 ft. square, 1 ft. height. Type: historical unit (a militarily definable and recognizable organization). Number of figures: minimum 5, maximum 25. Example: Civil War Union artillery unit.

CLASS B— SF/FANTASY FIGURES

(Entry composed of figures, vehicles, etc., which depict a futuristic or fantasy genre.)

Category B-1 — — Scale: 15mm or Microscale (either). Base size: maximum 2 ft. square, 1 ft. height. Type: science fiction or fantasy diorama. Number of figures: no maximum or minimum requirements. Examples: galactic troopers in action, star fleets, adventurer fighting a monster.

Category B-2 — — Scale: 20mm to 30mm. Base size: maximum 2 ft. square, 1 ft. height. Type: science fiction or fantasy unit (a loosely recognizable band of characters). Number of figures: minimum 5, maximum 25. Examples: squad of orcs, party of adventurers.

Category B-3 — — Scale: 30mm or smaller. Base size: maximum 14 in.

square, 14 in. height. Type: monster (non-human figure). Number of figures: Only one figure per entry (may be displayed in a setting). Examples: dragons, demons, alien creatures, robots (must be legitimate miniatures and not constructs).

Category B-4 — — Scale: 30mm or smaller. Base size: maximum 1 ft. square, 1 ft. height. Type: small scenario (depicting a fantasy or science-fiction scene). Number of figures: maximum of 8. Examples: futuristic battle scene, one-on-one combat, looting a treasure hoard.

Category B-5 — — Scale: 30mm or smaller. Base size: minimum 13 in. square, 13 in. height; maximum 3 ft. square, 3 ft. height. Type: large scenario. Number of figures: minimum of 26 figures must be employed. Examples: huge battle scene, section of dungeon.

CLASS C — "LARGER THAN LIFE"

(Entry composed of one or more figures of 54mm scale or larger depicting any time period, real or imaginary.)

Category C-1 — — Base size: maximum 9 in. square. Type: single figure (one only) mounted on base.

Category C-2 — — Base size: maximum 14 in. square. Type: scene (2-6 figures in a single scene or grouping).

GENERAL RULES

The "number of figures" requirement does not include weapons, furniture or other objects that might be scattered about.

All figures must be metal miniatures. No other type will be allowed. Settings, bases, backgrounds, etc., may be of any material (preferably sturdy), but only metal ships, vehicles or figures will be allowed.

Each entry may be entered in only one category.

All entries must be submitted at least one hour prior to the time of judging. Schedules for judging will be announced at a later date.

No entry may be entered simultaneously in any other painting competition which may be conducted at Gen Con XIV.

All entries must be mounted as a unit; that is, attached as a whole to a single base, both for the purposes of congruity and security. If the entrant does not want to fasten figures permanently to a board, they should at least be affixed with a temporary adhesive such as Elmer's glue.

There is no fee for entering any category or class, or more than one, if the entrant so desires. However, each entrant must complete an identification card and a waiver upon registering an entry.

Game design made...easy?

Millions of people around the world play and enjoy simulation games. But how those games are designed remains, for the most part, a mystery.

In an attempt to correct this state of affairs and raise the level of quality of game designs in general, Randall C. Reed & Associates will stage two intensive seminars in game design as prelude to two of this summer's largest gaming conventions.

The Simulation Game Design Workshop and Seminar will be held on June 30 and July 1-2 in San Mateo, Calif., just prior to the start of the Pacific Origins convention in that city over the July 4 weekend. The other session will take place on July 21-23 in Cherry Hill, N.J., preceding the Gen Con® East convention and trade show which will take place over the weekend that follows those dates. The registration for both sessions will be strictly limited to avoid overcrowding and provide the best possible atmosphere for learning. The tuition fee for either session is \$175 if paid before June 1 and \$195 if paid after that date. A registration form and other specific information can be obtained by writing to

Randall C. Reed & Associates, 6108 Jennings Road, Orlando FL 32808, or by phoning (305) 298-7995.

Randy Reed, former Vice President for Research and Design for the Avalon Hill Game Company, has been working as a free-lance simulation game designer for some time. In addition, he currently holds the position of simulations consultant to the U.S. Marine Corps. He is the developer of such games as *Panzer Leader* and *Tobruk*, and the designer of (among others) *Starship Troopers* and *The Longest Day*, all of which are published by Avalon Hill.

"I had been moaning about the quality of design work in this industry for a lot of years," says Reed, "when someone much wiser than me pointed out the fact that I couldn't expect someone to meet high standards of design competency if, in fact, there were no standards of design competency."

The tuition fee is refundable (less a \$50 charge) up to 10 working days before the start of the seminar in question. After that, cancellations will be noted but the person who withdraws a registration cannot be given a refund.



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Miniatures enthusiasts may participate in demonstrations of rules for every period of interest. More than sixty events are scheduled day and night. COURIER magazine sponsors tournaments in various periods using WRG rules and the Charles Grant Trophy will be awarded for the 25mm Ancients competition. Plus WWII Armor buffs will revel in a mammoth demo with a playing area over a thousand square feet in size. And for quick thrills, Charles Tarbox offers a full day at the CHARIOT RACES, a West Coast extravaganza.

There are free MOVIES each day, a Painting Contest for miniature figures, a flea market and auction, and the colorful Society for Creative Anacronism Medieval Combat displays to heighten your convention experience.

Enjoy the pleasures of California climate in a luxury hotel just 10 miles from San Francisco, for the cost of a weekend in a college dorm. Join PACIFICON ORIGINS for the Fourth of July 1981. Fill out a copy of the form below to pre-register (or pay \$12 at the door). Hotel accommodations: call DUNFEY HOTEL, 1770 S. Amphlett Blvd., San Mateo, CA 94402, phone (415) 573-7661.

----- Clip and mail before June 15, 1981 -----

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THE

SAMURAI!



AN HONORABLE NPC

(Editor's note: In response to numerous requests from readers for information about Samurai warriors for use in an AD&D™ or D&D® game, presented below is just such an article. The author is Anthony Salva, who holds a first-degree black belt in Hapkido, a Korean martial art. He describes his interpretation of the Samurai as "an attempt to realistically portray the art of Hapkido. All the techniques are as valid as possible.")

An earlier interpretation of the Samurai, created by Mike Childers and Jeff Key, appeared in issue #3 of DRAGON™ magazine (October 1976). Mr. Salva's article differs from the earlier one in many major aspects, and is not designed as an expansion or extension of the original article. It is possible that readers with access to the earlier article may find ways to combine certain aspects of each description.

In accordance with this magazine's policy, the Samurai is

presented as a non-player character — a personality which the DM may use to provide players with variety and new challenges, but not one which the players themselves should be able to assume as a player character. Allowing one or more players to use Samurai characters could seriously unbalance an adventure or an entire campaign if precautionary measures are not taken to prevent such unbalancing.)

by Anthony Salva

The Samurai Warrior class is a subclass of the Fighter class. Characters use the combat and saving-throw tables for Fighters. Minimum scores of 15 Strength, 17 Dexterity and 15 Intelligence must be possessed for a character to be a Samurai. A 10% bonus to earned experience is gained by a Samurai with 18 Dexterity and 17 or 18 Strength.

A Samurai may be one of the following races: gnome, halfling, elf, half-elf or human. A gnome, halfling or elf without an 18 Dexterity and 17 Strength is limited to the 9th level of experience. Other Samurai may progress as far as 12th level, the highest level a Samurai can attain.

A Samurai may not use any armor at all, because the proper exercise of his art requires the ability to move quickly and effortlessly. A character's base armor class improves as he advances in levels; an otherwise unprotected Samurai has an armor class of 9 at first level, and it improves by one with every four levels of advancement beyond first level. Even magical armor is prohibited to a Samurai; aside from this, all magic items usable by Fighters can be employed by Samurai. A Samurai may use rings and cloaks of protection, *Displacer Cloaks*, *Bracers of Defense*, or any similar item which provides the effect of wearing armor without hindering movement.

Normal weapons usable by a samurai include the two-handed sword, the short sword, the bow and the staff. A Samurai of fourth level or higher will have an opportunity to obtain and possess his personal weapons, all of which are held sacred by him. The weapons of honor — Katana, Wakizashi and Nunchakos — are described further under section "C" of Special Abilities and Techniques (below).

SAMURAI EXPERIENCE TABLE

Experience Points	Experience Level	6-sided Dice for Accumulated Hit Points	Level Title
0-3,000	1	2	White belt
3,001-6,000	2	3	Yellow belt
6,001-15,000	3	4	Blue belt
15,001-30,000	4	5	Brown belt
30,001-55,000	5	6	Samurai (Black belt, 1st Dan)
55,001-110,000	6	7	Master Samurai (Black, 2nd Dan)
110,001-250,000	7	8	Ninja (Black, 3rd Dan)
250,001-450,000	8	9	Hatamoto (Black, 4th Dan)
450,001-900,000	9	10	Daimyo (Black, 5th Dan)
900,001-1,400,000	10	11	Tai-Pan (Black, 6th Dan)
1,400,001-2,000,000	11	12	Taiko (Black, 7th Dan)
2,000,001+	12	13	Shogun (Black belt, red sash)

SAMURAI ABILITIES TABLE

Experience Level	Armor Class	Damage/Attack:		Attacks per Round	Special Abilities and Techniques
		Side Kick	Chop		
1	9	1-8	1-4	1	---
2	9	2-8	1-6	1	A
3	9	2-8	1-6	1	B
4	9	1-10	1-6	1	C
5	8	1-12	2-8	1	D
6	8	2-12	1-10	1	E
7	8	2-12	1-10	3/2	F
8	8	2-12	1-10	3/2	G
9	7	3-12	2-12	3/2	H
10	7	2-16	3-12	3/2	I
11	7	4-16	2-16	3/2	J
12	7	3-18	4-16	3/2	K

Special Abilities and Techniques

A) Jump Front Kick: This is a leaping heel kick to the opponent's chest or head. The leap can be as great as the height of the Samurai attempting the kick, in either a vertical or horizontal

direction; thus, a Samurai who is 6 feet tall can employ a jump front kick against a foe who presents a target no higher than 6 feet above the surface the Samurai is standing on and no further than 6 feet away. This kick may only be employed once every two melee rounds, and may not immediately precede or follow a side kick. A jump front kick attack is attempted at -3 to the Samurai's "to hit" roll, and if a hit is scored the kick does 2-12 points of damage.

B) Judo Throw: This attack may be used against any character or creature attempting to overbear or grapple with the Samurai, as long as the opponent's height does not exceed three times the Samurai's height. This also applies to any creature which might jump on the Samurai from above, as long as the foe is not smaller than half of the Samurai's height. The judo throw can be performed at any time, if the proper "to hit" roll is made, when such an action is deemed appropriate or necessary. It is done by grabbing the opponent's upper torso, planting one foot in the lower torso, then falling back and kicking upward with that foot, tossing the opponent backward over the Samurai's head. The throw does an automatic 2 points of damage to any opponent except another Samurai, who would have the ability to roll through the fall and resume a standing position without being injured. Any other opponent will need one round to regain a standing position, and during that round the Samurai will attack at +2 "to hit" on each attack he makes.

C) Ceremony of Fealty; The Weapons of Honor: Upon attaining fourth level, a Samurai will receive his personal Weapons of Honor from his liege lord. This presentation is part of the Ceremony of Fealty, which occurs when a Samurai is summoned by the Shogun of his alignment to become the vassal of that leader. In return for taking the vows of fealty, the Samurai receives his personal Katana, Wakizashi and Nunchakos.

The Katana (long two-handed sword) and Wakizashi (short sword) are both made of intricately engraved handles attached to slightly curved blades and are encased in wooden scabbards. The Nunchakos are two extremely hard and durable staves of wood, each 14 inches long, attached to each other at the ends by a five-inch length of rope; this device is so difficult to manipulate that no Samurai of less than fourth level will be able to use the weapon.

All Weapons of Honor are usable by all Samurai who are able to employ such weapons; for instance, a Samurai of third level or lower who acquires a Katana or Wakizashi (from a dead warrior) will be able to use the weapons at the damage figures outlined on the table below. However, non-Samurai characters who acquire one of the Weapons of Honor will find that the Katana performs as a normal long sword and the Wakizashi causes damage as a normal short sword when used by those characters. Except in very rare instances, only a Samurai character may use the Nunchakos with any success whatsoever.

The Weapons of Honor

	Length	Width	Weight	Speed	Damage vs. Opp.	
Katana	5'	2"	80 gp	5	1-12	1-20
	3'	1½"	50 gp	5	1-10	3-18
Wakizashi	2'	1"	30 gp	2	2-8	1-12
	1'	1"	20 gp	2	1-8	1-10
Nunchakos	14"	1"	10 gp	2	1-8	1-12

Note: The smaller versions of the Katana and Wakizashi are designed for use by Samurai who are 4½ feet in height or shorter.

D) Sweep (Knockdown) and Double Chop: At fifth level, a Samurai acquires the ability to perform these two combat maneuvers. The Sweep is performed by stepping to one side of the opponent, grabbing his upper torso and knocking his feet out from under him with the Samurai's front foot. The knockdown does 1 point of damage (if "to hit" roll is made), and because the opponent must take the next melee round to stand up, the Samurai will strike at +2 "to hit" in that round, just as with a Judo Throw. The Samurai receives +1 "to hit" the first time a Sweep is



attempted against a particular opponent, and -2 "to hit" for each subsequent Sweep attempt against the same opponent. In order for the Samurai to use this technique, the opponent must be bipedal and not more than twice as tall as the Samurai. If another Samurai is the intended victim of a Sweep, the opponent may attempt to counter the move and reverse it, at -3 on the "to hit" roll for such an attempt.

The Double Chop is a variation of the chop attack in which the same arm makes a continuous "figure 8" motion, striking the opponent in the same location twice in rapid succession. If a normal "to hit" roll is made as for a normal chop, then damage is rolled separately for each blow. This attack cannot be used in two successive melee rounds.

E) Crescent Kick/Side Kick Combination: The Crescent Kick (a circular kick that strikes with the inside part of the foot) is directed toward the opponent's weapon hand. If it hits, the weapon is knocked out of the opponent's hand, and the Samurai follows with an immediate, automatic Side Kick (no "to hit" roll is required) as part of the same attack. The Crescent Kick is performed at -2 "to hit" and does an automatic 1 point of damage if it hits. Damage for the Side Kick is determined separately, according to the Samurai's experience level. The Crescent Kick/Side Kick Combination cannot be used in the round before or after another form of kicking attack is employed.

F) Back Roundhouse Kick: This is a spinning back kick that strikes with the heel of the foot anywhere on the opponent's body. It is done at -3 "to hit" and does 3-18 points of damage if a successful hit is scored. Like other kicking attacks, it may not be performed in two successive rounds and cannot be used in combination with other kicking attacks immediately preceding it or following it.

G) Illusionist Spell Ability: Beginning at 8th level, a Samurai gains the ability to learn Illusionist spells. This ability increases by level, so that a 12th-level Shogun has the same number of spells usable as a 5th-level Illusionist.

H) "360" & Downward Kick: The "360" is a knockdown technique that is accomplished by grasping the opponent's hand and spinning oneself in a tight circle, twisting the opponent's wrist and making him fall to the ground. The Downward Kick is then directed toward the downed opponent's head or torso. The "360" is attempted at -3 "to hit" and does 1-6 points of damage if successfully performed, with a 30% chance of breaking the opponent's wrist if the "to hit" roll succeeds. If the "360" succeeds in forcing the opponent to the ground, the Downward

Kick is attempted at +3 "to hit" and does the damage of a Side Kick if it succeeds. As with other attack forms involving a knockdown, the Samurai can attack at +2 "to hit" in the round immediately following the knockdown, except against another Samurai.

I) The Slaying Hand: This power is usable once per month by a Samurai of 10th level or higher, and may not be employed against these types of characters and creatures: all undead, all creatures who can be hit only by magical weapons, all creatures or characters with more than twice the number of hit dice as the Samurai, or any other Samurai of 10th level or higher.

When successfully applied, the power induces vibrations in the opponent's body as soon as the Samurai touches his foe. The vibrations will cause death, either instantaneously or as long as a month after the touching, depending on the frequency of the vibration (which is under the control of the Samurai).

The use of the power requires the Samurai to remain absolutely still and in total concentration for three rounds, after which the touching of the intended victim (by making a "to hit" roll when the victim is within touching range) must be accomplished within two rounds. If the Samurai's concentration is broken during the three rounds of preparation (treat as if the character were casting a spell) or if the Samurai fails to touch a victim within two rounds after preparing the attack, the power is dissipated and cannot be attempted again for a month.

J) Flying Side Kick: This attack is essentially identical to the normal Side Kick, except that movement space is required, and the damage potential is greater because of the momentum caused by the leap. To perform a Flying Side Kick, the Samurai must be positioned at least five feet away from the target, and no further away than 2½ times the Samurai's height. The kick is attempted at -3 "to hit" and does 1-20 points of damage if successful. It may not be employed in two successive rounds.

K) Psionic Ability: A Samurai who ascends to the rank of Shogun has a base 25% chance to gain 30 points of psionic ability (roll for attack/defense modes and strength as per *Players Handbook*). If a character who already possesses psionics achieves 12th level, the 30 points may be added to the already existing number.

The Samurai philosophy

Samurai have a strong sense of honor and dignity. If a Samurai is humiliated or dishonored in any way (such as being bound and gagged or having his weapons stolen), he is compelled to seek immediate and absolute revenge, according to *Bushido*, "The Way of the Warrior." In order for a Samurai's honor to be restored, he must either obliterate his foe or die in the attempt. If he fails to defeat and destroy his foe, the Samurai is further dishonored and must, according to *Bushido*, immediately commit *seppuku*, or ritual suicide.

The procedure for *seppuku* consists of grasping the Wakizashi in the left hand (if a Samurai's personal short sword is unavailable for this purpose, a normal dagger or short sword may be used — but this further increases the Samurai's dishonor), thrusting it into the lower abdomen and cutting upwards, then stabbing into the right side of the stomach and slicing to the left side, and finishing by slitting the throat.

This is the only honorable way for a Samurai to die, other than death in battle (which could also be dishonorable, depending on the circumstances). A warrior of third level or lower is able to be resurrected, no matter what the cause or circumstances of his death; however, if a Samurai of fourth level or higher has died a dishonorable death, he is considered to have broken his vow to *Bushido* and cannot automatically be resurrected. If a dead Samurai's comrades and constituents feel there is no clear-cut way to determine whether his death was honorable or not, they may appeal to the Samurai's liege lord (the Shogun of the same alignment as the Samurai) for a judgement. There is a base chance of 5% per point of Charisma of the dead Samurai that the liege lord will grant the constituents an audience. If their plea is heard, there is a base chance of 5% per each experience level

above third of the dead Samurai that the constituents' appeal will be granted by the lord, and the Samurai will be able to be resurrected. Both of these chances for success should be modified at the DM's discretion, depending on the circumstances.

Bushido also demands that once a Samurai's Katana or Wakizashi blade is unsheathed, it should not be returned to its scabbard unbloodied. The warrior's code also forbids the use of poison as a cowardly and dishonorable act.

Because a Samurai of third level or below has not yet taken his vows to abide by *Bushido*, he is not bound to uphold the code. He may be resurrected regardless of the circumstances of his death, but his actions in life and the way of his death will have a bearing on how well he is received by his superiors when he is called to take his vows at fourth level.

A Samurai may belong to one of five specific alignments: true neutral, lawful neutral, neutral good, chaotic neutral or neutral evil. Each of these alignments denotes a particular organization within the Samurai class. There may be only five Shoguns at one time, one for each alignment type, but there can be an unlimited number of Samurai of each alignment at any lower level.

When a Taiko (11th-level) acquires enough experience points to advance to 12th level (Shogun), the conflict must be resolved by a duel to the death between the characters, or by one or the other committing *seppuku*. In organizations of certain alignments, it is possible that the Shogun will be required to commit *seppuku* as soon as an heir acquires enough experience points to replace him. If a Taiko is compelled to have combat with a reigning Shogun, he must either comply or immediately commit *seppuku*.

A new Shogun will automatically acquire all the material possessions of the former Shogun. The vassals of the former Shogun are not obligated to the new Shogun in any way, but most will swear fealty to him rather than become *ronin* (a Samurai who has no liege lord).

With the Shogunate goes the ultimate responsibility for fulfill-

ing the purpose of that organization: the domination of all other Samurai organizations (alignments), by force if necessary. The Shogun who is the head of the superior organization earns the right to wear the purple sash as Emperor of all Samurai for the duration of his reign and his alignment's supremacy.

Thieving abilities and combat

A Samurai's training enables him to block attacks by non-edged projectile weapons by making a successful save vs. petrification. Because of his tumbling and gymnastic abilities, a Samurai is able to fall a distance of five feet per each two experience levels without sustaining damage. The ability begins at second level, increases to 10 feet at 4th level, 15 feet at 6th level, 20 feet at 8th level, 25 feet at 10th level and 30 feet at 12th level.

A Samurai relies on stealth much like a Thief does, and possesses the Thief abilities to Hide in Shadows and Move Silently, with the same chance of success as a Thief of equivalent level. Beginning at fourth level, a Samurai gains the ability to Read Languages like a Thief because of his studies in ancient customs and archaic knowledge. Again, the chance for success increases by level just as it does for a Thief.

Besides being able to attack with a weapon, a Samurai can employ two basic means of weaponless attack, the side kick and the chop. Damage caused by these attack forms increases as a Samurai gains higher levels, as outlined in the Samurai Abilities and Techniques table.

Using a side kick is a strenuous activity which can only be attempted once in two successive melee rounds; thus, this attack form can only be used in combination with a weapon attack or another weaponless attack, such as a chop or one of the special techniques.

A Samurai is able to dive and roll over any obstruction which is not taller than three-fourths of his height or longer than 2½ times his height.

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TOP SECRET

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by Merle M. Rasmussen

SECURITY CLEARANCE LEVEL: Four in all bureaus
BEGIN MESSAGE:

TO: Operatives and participants of the TOP SECRET™ game, especially level 4 and above.

BY AUTHORITY OF: Merle M. Rasmussen, Director of Administrations.

PURPOSE: To introduce agents to new specialized types of bullets and their effects, to define and illustrate the term "stopping power," and to expand the effectiveness of shotguns through the utilization of modifiers.

MESSAGE: The following rulings are authorized but are not yet official TOP SECRET tenets. Incorporating all of the following rules will enhance realism at the expense of spontaneity. Administrator discretion is advised.

There are now 13 types of bullets available for general and specialized use. **Standard (S)** ammunition is inexpensive, intended for use against live targets and light objects, contains a lead alloy core, and is jacketed with a sleeve of cupro-nickel or gilding metal. Other solid metals and ice may be used instead of lead alloy and will perform almost identically.

Armor-piercing (AP) bullets are designed to penetrate steel plates of light armored vehicles. Inside the long, slim, flat-tipped metal jacket is a hardened steel or tungsten carbide core. AP bullets often pass through living targets without causing extensive damage due to their streamlined penetrating design.

Dum dum (DD) bullets may have a soft, hollow, or notched nose. They may have a partially split jacket or a jacket with the tip cut off. All of these variants cause the bullet to mushroom (50% of the time) on impact with a live target, tearing a large wound through the victim. Standard (S) ammunition of caliber .30 or less is often designed to tumble through the air to produce a similar effect. (+2 injury modifier).

Gyrojet (G) ammunition is self-propelled much like a miniature rocket. They hiss instead of bang and have 1/10 the kick of a .45 caliber pistol (+10 to shooter's chance to hit). At 100 feet the projectile travels twice as fast as a .45. Gyrojet pistols are light, insubstantial, and often made of two aluminum castings.

Duplex (DP) ammo contains two projectiles per cartridge. This is supposed to increase hit probability, but the smaller projectiles each cause less damage than standard ammunition. A .30 caliber duplex cartridge fired at a target 100 yards away will place one projectile inside a 5-inch-radius circle and the other within a 40-inch-radius circle 50-75% of the time. When firing duplex ammunition, subtract 10 from the chance to hit for one projectile and subtract 75 from the other projectile to hit. Anyone standing beside the intended target has a 50% chance of being hit by accident by each duplex projectile missing its intended target. The small projectiles may tumble as they pass through the air (+2 injury modifiers).

Flechette (F) ammunition contains a small metal dart with



Merle Rasmussen, The Administrator

tailfins to keep it on target and prevent it from tumbling (+10 to shooter's chance to hit). The bullet's casing falls away after being fired and the dart continues to its target. On living targets, the wound is often superficial and nonpenetrating.

Microjet (M) ammo is actually a self-powered flechette. Thanks to its increased velocity and tailfins these propelled metal darts are more accurate than gyrojets but harm living targets only slightly more often than flechettes (+20 to shooter's chance to hit).

Incendiary (I) bullets are specialized projectiles which produce intensely hot flame upon impact. A mixture of barium nitrate and magnesium is ignited by the heat generated on striking the target and will burn for less than a second. Incendiary bullets are intended for use against fuel tanks, ammunition stores, and inside vehicles, where starting a fire is the main goal. Their major drawback is that minor cover or a pane of glass will stop them from striking their intended target.

Armor Piercing Incendiary (API) bullets are expensive but combine the best traits of AP and I bullets. They are very useful against vehicles, are not stopped by minor cover, and tend to stop more often inside living targets than AP bullets do.

High Explosive (HE) and **High Explosive Incendiary (HEI)** bullets usually only come in larger calibers. The bullet core is filled with the explosive or incendiary material. This can be ignited by the frictional heat of striking the target or by a small cap or detonator fitted into the nose of the projectile. Like the incendiary bullets, their minor drawback is that minor cover or a

pane of glass will stop them from striking their intended target.

Tracer (T) bullets contain a red light-producing mixture based on a strontium salt with magnesium. These chemicals are ignited by propellant gases on firing and trace the arc of the projectile both night and day. This allows gunners to observe and correct their aim. Because the tracer composition is less dense than standard or AP bullets, the flight paths are not the same. Tracers are usually mixed in a ration of one to four or one to six. The second and third shots following a tracer bullet have a +10 and +5 to hit, respectively.

Blank (B) or dummy (not to be confused with Dumdum) bullets are made of fragile, usually non-lethal material which breaks into fragments after being fired. Sometimes the bullet is replaced by a paper wad. Blanks are used in training to simulate combat and to safely practice loading.

With I, API, HE and HEI bullets the following effects occur: They detonate on hard surfaces, so the chance of a ricochet is nil. Against a living target there is low penetration causing super shocking power. Shots in the chest cavity are extremely lethal and generally do not exit. They will not detonate when dropped or stepped on. Except for the API, they are generally stopped by glass or minor cover but destroy that cover when they strike.

AMMUNITION COSTS (dollars per 50-round box; each box weighs one to six pounds depending on caliber):

Ammunition

Type	Caliber					
	.001-.100	.101-.200	.201-.300	.301-.400	.401-.500	.501-.600
S	1	1	1	1	1	1
AP	1	1	2	3	4	5
DD	2	2	2	2	3	4
G	5	5	5	6	7	8
DP	2	2	2	2	2	2
F	3	3	3	4	5	6

M	4	4	4	5	6	7
I	163	103	73	58	50	46
API	164	104	75	61	54	51
HE	165	105	75	60	53	50
HEI	164	104	74	59	52	48
T	2	2	2	2	2	2
B	2	2	2	2	2	2

OPTIONAL SPECIFIC INJURY DETERMINATION

Location	Injury Points Modification
Head/neck	+3
Chest	+2
Abdomen	+1
Arm	0
Hand	-1
Leg	0
Foot	-1

PISTOL, RIFLE, AND SUBMACHINE GUN AMMUNITION INJURY MODIFIERS

(Notes: Magnum ammunition adds +2 damage; tumbling bullets, such as the .223 caliber from the M-16, add +2 to damage.)

Ammo

Type	Caliber					
	.001-.100	.101-.200	.201-.300*	.301-.400**	.401-.500	.501-.600
S	-2	-1	0	+1	+2	+3
AP	-1	0	+1	+1	+1	+2
DD ★	0	+1	+2	+3	+4	+5
G ●	-1	0	+1	+2	+3	+4
DP °	(-2) +2	(-1) +2	(0) +2	(+1) +2	(+2) +2	(+3) +2
F ●	(-2)	(-1)	(0)	(+1)	(+2)	(+3)
M †	(-2) -1	(-1)	(0) +1	(+1) +2	(+2) +3	(+3) +4
I	+1	+2	+3	+4	+5	+6



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API	0	+2	+4	+5	+6	+8
HE	+1	+3	+5	+7	+9	+11
HEI	+2	+5	+8	+11	+14	+17
T	-2	-1	0	+1	+2	+3
B‡	(-2)	(-1)	(0)	(+1)	(+2)	(+3)

() = Treat as one half (1/2) standard (S) ammunition injury, then include modifier.

* = Includes 5.56mm and 7.62mm ammunition.

** = Includes 9mm short and 9mm standard (Parabellum) ammunition.

• = Gyrojet and flechette ammunition adds +10 to shooter's chance to hit target,

† = Microjet ammunition adds +20 to shooter's chance to hit target.

★ = In actuality, Dumdum ammunition only expands 50% of the time within live targets. Roll percentile dice; 1-50 use DD modifier, 51-100 use S modifier.

° = Duplex ammo that hits adds +2 tumbling bullet injury modifier. One projectile is -10 chance to hit and the other is -75.

‡ = Injury at point-blank range only.

STOPPING POWER

Stopping power is the ability of certain types of ammunition or weapons to cause an opponent to cease offensive action by means of incapacitation. It is not always desirable to kill an opponent, but rather to stop an opponent from fighting back. If the "stopping power" option is going to be used during a TOP SECRET mission, play as follows:

At the start of the game determine each character's Traumatic Shock Resistance. When a character is hit, determine the injury location, type of wound, and injury points from the wound as usual. Optional Specific Injury Determination Modifiers from page 45 of the rule book may be used as well as a special ammo and buckshot modifiers from this article.

If the character dies of injuries, play continues as usual. If the character is still alive, stopping power rules come into play.

If the character is *not* hit in the head/neck, chest, or abdomen, refer to Temporary Losses on page 46 and then the Involuntary Hit Response charts in this article. If the character is hit in the head/neck, chest, or abdomen, refer to Temporary Losses.

If the character's wound is *not* a puncture, fracture, or internal damage refer to the Involuntary Hit Response charts. If the character's type of wound is a puncture, fracture, or internal damage refer to the Projectile or Shotgun Stopping Power Chart depending on what weapon they were shot with. Add the appropriate Stopping Power Modifiers and roll percentile dice to determine if the character is incapacitated. If the character is *not* incapacitated, refer to the Involuntary Hit Response charts. If the character is incapacitated, he/she cannot fight back. Refer to the Incapacitation Chart and roll percentile dice to determine how the character is incapacitated. If the character *does not* go into shock, suffer internal hemorrhaging, experience difficulty in breathing, have broken ribs, or become paralyzed, he/she can fight back after referring to the appropriate Involuntary Hit Response charts,

If the character *does* go into shock refer to the Traumatic Shock Susceptibility chart and then refer to the Involuntary Hit Response charts if he/she survives the shock.

If the character *does* have internal hemorrhaging refer to the Hemorrhage Chart. IF he/she survives the hemorrhaging, then refer to the Involuntary Hit Response charts.

If the character *does* have difficulty breathing refer to the Difficulty Breathing chart. If he/she survives, refer to the Involuntary Hit Response charts.

If the character *does* have fractured ribs, movement beyond crawling will cause W type damage. Refer to the Involuntary Hit Response charts before attempting to fight back.

If the character *does* experience paralysis, the character cannot move his/her body from the point of injury down. Refer to the Involuntary Hit Response charts before attempting to fight back.

Type of Ammunition	PROJECTILE STOPPING POWER					
	Caliber					
	.001-.100	.101-.200	.201-.300	.301-.400	.401-.500	.501-.600
S	-70%	-30%	10%	50%	90%	50%
AP	-110%	-70%	-30%	10%	50%	10%
DD	-20%	0%	20%	40%	60%	40%
G	-60%	-20%	20%	60%	100%	60%
DP	-35%	-15%	5%	25%	45%	25%
F	-55%	-35%	-15%	5%	25%	5%
M	-45%	-25%	-5%	15%	35%	55%
I	-10%	10%	30%	50%	76%	50%
API	-120%	-60%	0%	60%	120%	60%
HE	-30%	10%	50%	90%	130%	90%
HEI	-40%	20%	80%	140%	200%	140%
T	-35%	-15%	5%	25%	45%	25%
B*	-190%	-150%	-110%	-70%	-30%	-70%

* - Values at point-blank range only.

STOPPING POWER MODIFIERS

Each point of gun's accuracy*	+1%
Tumbling Bullet	+20%
Magnum Ammunition	+20%
\$175 Bulletproof Vest (chest, upper-back)	-20%
\$250 Bulletproof Vest (chest, back, abdomen)	-20%
\$75 Bulletproof Helmet (head/neck)	-25%
Weakling Fitness Rating of Target	+20%
Average Fitness Rating of Target	0%
Strong Fitness Rating of Target	-20%
Super Fitness Rating of Target	-40%

* — Use the Accuracy Rating of a weapon to modify the Projectile Stopping Power Percentage chance. Pistols range from 1-6 (+1-6%), Carbines 20 (+20%), Rifles 22-26 (+22-26%) SMG 10-13 (+10-13%), Assault Rifles 14-16 (+14-16%), Shotguns 24 (+24%) and Sawed-off Shotguns 4-23 (+4-23%).

INCAPACITATION CHART

Roll percentile dice for each of these incapacities.

Chance of Traumatic Shock: roll on *Traumatic Shock Susceptibility Chart*.

Chance of Internal Hemorrhaging: Chest = 40%, Abdomen = 20%, Head = 7%. If hemorrhaging, go to *Hemorrhage Chart*.

Chance of Difficulty Breathing: Chest = 30%, Head = 5%. If so, go to *Difficulty Breathing Chart*.

Chance of Broken Ribs: Chest = 70%, Abdomen = 15%. If so, movement beyond crawling will cause W type damage (1-4 points).

Chance of Paralysis: Chest = 20%, Abdomen = 15%, Head = 5%. If so, subject cannot move body from point of injury down, due to spinal cord damage.

TRAUMATIC SHOCK

Traumatic Shock Resistance (TSR) is a value used to determine whether an agent will go into shock when exposed to sudden physical injury or is subject to prolonged psychological damage. An agent's Traumatic Shock Resistance value is equal to the total of Courage plus Willpower divided by two.

TRAUMATIC SHOCK SUSCEPTIBILITY
Agent's TSR

Type of Wound	0-25	26-100	101-200	201+
Abrasion	30%	15%	0%	-15%
Incision	45%	30%	15%	0%
Laceration	60%	45%	30%	15%
Puncture	75%	60%	45%	30%
Fracture	90%	75%	60%	45%
Internal Damage	105%	90%	75%	60%

The number derived from the chart (perhaps modified by the conditions listed below) represents the percentage chance that the agent will go into shock. Roll percentile dice and compare. If the agent is in shock the modified percentage chance number is also the total in minutes the agent will remain in shock.

Shock Modifiers

Previously wounded: (cumulative)		
Abrasion		+50%
Incision		+10%
Laceration		+15%
Puncture		+20%
Fracture		+25%
internal Damage		+30%
Victim Depressed: (cumulative)		
1 Dose Alcohol	+1 - 10%	
1 Dose Anesthetic	+1 - 10%	
1 Dose Sleeping Gas	+1 - 10%	
1 Dose Truth Serum	+1 - 100%	
1 Dose Depressant Poison	+1 - 100%	

Persons in shock experience the five P's: prostration, pallor, perspiration, pulselessness, and pulmonary deficiency. They are often incoherent or confused.

HEMORRHAGE CHART

Roll percentile dice 3 times for chance of unconsciousness, shock, and stopped bleeding.

Type of wound	Damage points per minute of bleeding	Chance of unconsciousness per minute	Chance of shock per minute	Chance of stopped bleeding per minute
Abrasion	0	0	0	60%
Incision	0	0	0	50%
Laceration	1	1%	1%	40%
Puncture	1	2%	2%	30%
Fracture	2	5%	5%	20%
Internal Damage	2	10%	10%	10%
Internal Hemorrhage*	+2	+20%	+10%	0%

*Internal hemorrhaging can usually only be stopped surgically.

Damage points are cumulative (2, 4, 6, etc.) per minute, as are the chances of unconsciousness and shock, for internal hemorrhaging.

Hemorrhage Modifiers

Character in shock = -1 damage point, +10% unconsciousness, +10% stopped bleeding.

Each wound being treated by character or other = -1 damage point, -10% chance unconsciousness, -5% chance shock, +10% chance stopped bleeding.

Character in water or moving = +1 damage point, +1% chance unconsciousness, +1% chance shock, -10% chance stopped bleeding.

If unconsciousness or shock occurs, before bleeding stops, bleeding will continue. Refer to Unconsciousness Chart on page 38 of the rule book or Traumatic Shock Susceptibility Chart (above).

DIFFICULTY BREATHING CHART

Roll percentile dice twice for chance of unconsciousness and shock.

Type of wound	Damage points per minute of difficulty breathing after unconsciousness	Chance of unconsciousness per minute	Chance of shock per minute	Chance of collapsing if moving per minute
Abrasion	0	0	0	0
Incision	0	0	0	1%
Laceration	0	1%	0	2%
Puncture	1	2%	1%	5%
Fracture	1	5%	2%	10%
internal Damage	2	10%	5%	25%

THE TRIBES OF CRANE

You, task chief of the Leopard people wandering tribe of crane, sit in your great wagon awaiting news from your swift searching outriders. Suddenly hoot beats approach. The outriders leap from their mounts to your wagon flushed with excitement for they know full well the meaning of their news. But one sector to the North the great merchant caravan of the Impala people has been spotted. The order is given, "To arms... to arms!" You snap your orders, "Gather my captains of hundreds. Let all know the tactic will be enfilade right. Now my arms, my mount." You heard that Kate, chief of the Impala people, has chosen a stand and defend tactic twice before; will he again? You know also that the Impala people are fine warriors as are all the people of the many tribes. This will be no raid of the strong on the weak, but rather a mighty clash of the TRIBES OF CRANE...

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P.O. Box 214848
Sacramento, CA 95821

The **Tribes of Crane** is a unique correspondence game, allowing for interaction between players and the fantasy world of Crane and each other through a continuous game that may be entered at any time.

As a new player you will start as the chief of one of the many wandering tribes of Crane. Perhaps your tribe will be of the Sea people or Caravan merchants.

As chief you will know many secrets of your people and their lands, but there will be much you have still to learn of the lost secrets of Crane. It will be you who decide if your people will remain in their familiar homeland or begin a journey to new lands as you strive to increase your herds, train warriors, and learn of the ancient lost secrets that can move your people toward prosperity and dominance.

The land of Crane is a complete fantasy world with a full range of geography from the permanent ice of the polar regions, to the deserts, and tropical forests of the equator.

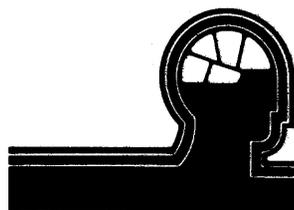
Cities dot the continents of Crane providing centers of trade and homes for the powerful Shamans and KingLords.

The creatures of Crane are as varied as its geography. Cattle, goats, and the caribou are the mainstay of the tribes, depending on the geography. But horses and the great mancarrying war hawks are important to the fierce warriors. Many undomesticated creatures also inhabit Crane such as the Euparkeria, a huge bipedal lizard that feeds on cattle in the grasslands of Crane.

Interaction between players is very common. Alliance, trade, and combat are always possible. Combat is determined in part by a comparison of tactics used by the antagonists, the relative number of warriors, and the geography.

The game's objective is to increase the relative strength and prosperity of your tribe which is measured by different criteria, depending upon the type of tribe, and thus obtain points. Players try to obtain high average points per turn thus placing new players on a par with those who have been playing longer.

The **Tribes of Crane** may be entered for \$10.50 which includes the first two turns, set up turn, a rule book and all necessary material (except return postage). Thereafter, turns are \$3.50 each. A rule book may be purchased for \$3.50.



Difficulty Breathing Modifiers

Characters in Shock = -1 damage point, -1% chance unconsciousness.

Character being given artificial respiration = -1 damage point, -10% chance unconsciousness, -5% chance shock.

Character crawling = +1% chance unconsciousness, +1% chance shock, +1% chance collapse.

Character walking or wading = +5% chance unconsciousness, +5% chance shock, +5% chance collapse.

Character running or swimming = +10% chance unconsciousness, +10% chance shock, +10% chance collapse.

If unconsciousness or shock occurs, difficulty in breathing continues. Refer to Unconsciousness Chart on page 38 or Traumatic Shock Susceptibility chart.

INVOLUNTARY HIT RESPONSE CHART

Roll percentile dice once for each section of columns. Modifiers to the die roll may be applied if applicable. Possible modifiers are coded by letter following each section of columns, with a key at the end of the chart. Positions relocated depend on the path of the projectile. Character automatically performs action without hesitation because it is involuntary.

Location character hit	Character will not be moved	Character will be moved 1 pace	Character will be moved 2 paces
Head/Neck	01-73	74-91	92-100
Chest	01-43	44-81	82-100
Abdomen	01-46	47-82	83-100
Arm	01-79	80-93	94-100
Hand	01-94	95-98	99-100
Leg	01-55	56-85	86-100
Foot	01-91	92-97	98-100

Modifiers: A, C.

Location character hit	Character will remain standing	Character will be knocked to knees or sitting	Character will be knocked to ground prone
Head/Neck	01-46	47-82	83-100
Chest	01	02-62	63-100
Abdomen	01	02-64	65-100
Arm	01-58	59-86	87-100
Hand	01-88	89-96	97-100
Leg	01-10	11-70	71-100
Foot	01-82	83-94	95-100

Modifiers: A, C.

Location character hit	Character will not be pivoted	Character will be pivoted 45°	Character will be pivoted 90°	Character will be pivoted 135°	Character will be pivoted 180°
Head/Neck	01-60	61-76	77-88	89-96	97-100
Chest	01-09	10-46	47-73	74-91	92-100
Abdomen	01-09	10-46	47-73	74-91	92-100
Arm	01-70	71-82	83-91	92-97	98-100
Hand	01-90	91-94	95-97	98-99	100
Leg	01-30	31-58	59-79	80-93	94-100
Foot	01-90	91-94	95-97	98-99	100

Modifiers: A, C.

Location character hit	Character will clutch what he/she is holding*	Character will drop what he/she is holding
Head/Neck	01-50	51-100
Chest	01-50	51-100
Abdomen	01-50	51-100
Holding Arm/Hand	01-25	26-100
Other Arm/Hand	01-75	76-100
Leg	01-50	51-100
Foot	01-50	51-100

*50% chance of pulling trigger.

Modifiers: A, B, C, D.

Location character hit	Character will ignore wound	Attempt to look at wound	Attempt to look at and cover wound	Attempt to cover wound
Head/Neck	01-49	50	51	52-100
Chest	01-34	35-56	57-78	79-100
Abdomen	01-34	35-56	57-78	79-100
Arm	01-34	35-56	57-78	79-100
Hand	01-34	35-56	57-78	79-100
Leg	01-52	53-68	69-84	85-100
Foot	01-67	68-78	79-89	90-100

Modifiers: B.

Location character hit	Character will remain silent	Character will gasp	Character will speak	Character will shout
Head/Neck	01-46	47-73	74-91	92-100
Chest	01	02-43	44-81	82-100
Abdomen	01	02-46	47-82	83-100
Arm	01-58	59-79	80-93	94-100
Hand	01-88	89-94	95-98	99-100
Leg	01-10	11-55	56-85	86-100
Foot	01-82	83-91	92-97	98-100

Modifiers: B.

Key to Modifiers

A = Add Projectile or Shotgun Stopping Power percentage to die roll.

B = Subtract character's Traumatic Shock Response value from die roll.

C = Subtract character's Physical Strength trait value.

D = Subtract character's Coordination trait value.

Bleeding is always an *Involuntary Hit Response*. Refer to Hemorrhage Chart.

Memorial numbers over 100 are equal to 100, results less than 01 are treated as 01.

SHOTGUNS

Shotguns are notorious for their stopping power at short range. In addition, except for slugs, they fire multiple projectiles. Use the following *Multiple Shotgun Projectiles* and *Shotgun Stopping Power* Charts to determine if a living target is incapacitated when hit by a shotgun blast. Use the *Sawed-Off Shotgun Ammunition Damage* and *Slug and Buckshot Ammunition Damage* charts to determine specific injuries.

Multiple Shotgun Projectiles Chart

To determine how many hits a human target receives from a shotgun blast, find the appropriate row for the type of shotgun choke. Cross index the type of shotgun with the range and roll percentile dice to determine the number of hits. At point-blank range with a shotgun set at full choke there is a 40% chance of being hit once. Determine an injury location for each hit. It is possible to be hit in the same location more than once.

	No. of Hits	Point-blank (0-3 ft.)	Short (4-50 ft.)	Short - medium (51-150 ft.)	Long (150-300 ft.)
Full Choke	1	1-40	1-50	1-75	1-100
	2	41-70	51-85	76-100	-
	3	71-90	86-100	-	-
	4	91-100	-	-	-
Moderate Choke	1	1-30	1-40	1-60	1-100
	2	31-60	41-80	61-100	-
	3	61-80	81-100	-	-
	4	81-100	-	-	-
Improved Cylinder	1	1-25	1-30	1-45	1-90
	2	26-50	31-60	46-90	91-100
	3	51-75	61-90	91-100	-
	4	76-100	91-100	-	-
Sawed Off	1	1-65	1-75	-	-
	2	66-90	76-100	-	-
	3	91-100	-	-	-
	4	-	-	-	-

SHOTGUN STOPPING POWER CHART

This chart should be used with the *Stopping Power* Modifiers to determine if a human target is incapacitated for each hit indicated on the *Multiple Shotgun Projectiles Chart*.

GAUGE	FULL CHOKE				MODIFIED CHOKE				IMPROVED CYLINDER				SAWED OFF			
	Slug or Buckshot No.				Slug or Buckshot No.				Slug or Buckshot No.				Slug or Buckshot No.			
	Slug-000	00-0	1-2	3-4												
10	120	110	100	90	110	100	90	80	100	90	80	70	90	80	70	60
12	110	100	90	80	100	90	80	70	90	80	70	60	80	70	60	50
16	100	90	80	70	90	80	70	60	80	70	60	50	70	60	50	40
20	90	80	70	60	80	70	60	50	70	60	50	40	60	50	40	30
28	80	70	60	50	70	60	50	40	60	50	40	30	50	40	30	20
.410	70	60	50	40	60	50	40	30	50	40	30	20	40	30	20	10

GAUGE	FULL CHOKE				MODIFIED CHOKE				IMPROVED CYLINDER				SAWED OFF			
	Birdshot Size				Birdshot Size				Birdshot Size				Birdshot Size			
	1-2	3-4	5-6	7-8	1-2	3-4	5-6	7-8	1-2	3-4	5-6	7-8	1-2	3-4	5-6	7-8
10	50	40	30	20	40	30	20	10	30	20	10	0	20	10	0	-10
12	40	30	20	10	30	20	10	0	20	10	0	-10	10	0	-10	-20
16	30	20	10	0	20	10	0	-10	10	0	-10	-20	0	-10	-20	-30
20	20	10	0	-10	10	0	-10	-20	0	-10	-20	-30	-10	-20	-30	-40
28	10	0	-10	-20	0	-10	-20	-30	-10	-20	-30	-40	-20	-30	-40	-50
.410	0	-10	-20	-30	-10	-20	-30	-40	-20	-30	-40	-50	-30	-40	-50	-60

Sawed Off Shotgun Ammunition Damage Chart

Gauge	Slug or Buckshot No.				Birdshot Size			
	Slug-000	00-0	1-2	3-4	1-2	3-4	5-6	7-8
10	+6	+5	+4	+3	+2	+1	0	-1
12	+5	+4	+3	+2	+1	0	-1	-2
16	+5	+4	+3	+2	+1	0	-1	-2
20	+4	+3	+2	+1	0	-1	-2	-3
28	+4	+3	+2	+1	0	-1	-2	-3
.410	+3	+2	+1	0	-1	-2	-3	-4

Slug and Buckshot Ammunition Damage Chart

(Note: Magnum ammunition adds +2 to damage.)

GAUGE	FULL CHOKE				MODIFIED CHOKE				IMPROVED CYLINDER			
	Slug or Buckshot No.				Slug or Buckshot No.				Slug or Buckshot No.			
	Slug-000	00-0	1-2	3-4	Slug-000	00-0	1-2	3-4	Slug-000	00-0	1-2	3-4
10	+15	+14	+13	+12	+11	+10	+9	+8	+7	+6	+5	+4
12	+14	+13	+12	+11	+10	+9	+8	+7	+6	+5	+4	+3
16	+12	+11	+10	+9	+8	+7	+6	+5	+6	+5	+4	+3
20	+11	+10	+9	+8	+7	+6	+5	+4	+5	+4	+3	+2
28	+9	+8	+7	+6	+6	+5	+4	+3	+5	+4	+3	+2
.410	+6	+5	+4	+3	+5	+4	+3	+2	+4	+3	+2	+1

Current U.S. Buckshot Loadings

Buck No.	4	3	2	1	0	00	000
Diameter (in.)	.24	.25	.27	.30	.32	.33	.36

Commercially loaded buckshot is available in these cartridge combinations:

Gauge	Length	Buck no.	Total pellets
10	3½"	4	54
12	2¾"	4	27
12	2¾" mag.	4	34
12	2¾"	1	16
12	2¾" mag.	1	20
12	2¾"	0	12
12	2¾"	00	9
12	2¾" mag.	00	12
Gauge	Length	Buck no.	Total pellets
12	2¾"	000	8
12	3" mag.	4	41
12	3" mag.	1	24
12	3" mag.	00	15
12	3" mag.	000	10
16	2¾"	1	12
20	2¾"	3	20
20	3" mag.	2	18

Bulletproof vests and helmets affect the amount of damage the wearer receives by the percentage indicated on the *Projectile* or *Shotgun Stopping Power* charts. In most cases the damage is less (1%-99%) than what the wearer would have received.

in some cases (0% or less %) no damage occurs. Occasionally the projectile is so powerful (101% or greater) that fragments of the vest or helmets harm the wearer rather than help. Rarely, the vest or helmet are useless and the projectile does normal damage (100%). Remember to always round damage up to the nearest half point. (Yes, you can have a half point of damage.)

When using special bullets against vehicles, use the following modifiers on the die roll.

Special Bullet Use Against Vehicles Modifiers

S	0	I	+10
AP	+10	API	+20
DD	-20	HE	+20
G	+10	HEI	+30
DP	-30	T	0
F	-10	B	-70
M	0		

Magnum ammunition in the .41 or .44 caliber is not satisfactory for combat use. It is so powerful that it has great stopping power but is difficult to control in fast, multishot action. The muzzle flash is so bright and the blast is so loud that one shot will alert everyone in the area as to your location. In poor light the flash will be easy to see. (The same goes for tracers.) Because of the lack of control due to the power of magnum ammunition, multiple targets with smaller arms may have the advantage.

Weapons using magnum or tracer ammunition should have their hit determination modified, in the *Hit Determination Chart* under *Miscellaneous*, add the following modifiers.

Second consecutive shot by one character using magnum ammunition = -5.

Each additional consecutive shot by one character using magnum ammunition = -5 per shot (cumulative).

Second consecutive shot by one character following a tracer = +10.

Third consecutive shot by one character following a tracer = +5.

Information on special types of shotgun ammunition is still needed. Besides pellet, slug, and non-lethal beanbag types, there are probably many others. Grenades and canisters launched from shotguns tend to be in the realm of military and para-military weaponry, not espionage. However, the agent may encounter these devices in the line of duty and familiarity with them may prove beneficial.

**STOP
END MESSAGE**

Getting a world into shape

by Karl Horak

The many and varied worlds of the D&D® and AD&D™ universes typically have one feature in common: They are flat. In fact, they are a good deal flatter than a well-educated medieval would have conceived ours. Not unreasonably, players map their diverse journeys through this landscape on two-dimensional paper, making no allowance for curvature. One can excuse the matter easily enough by claiming the world is so vast that curvature is not apparent unless many thousands of miles are traversed, or that the referee's maps represent polyconic projections of a spherical planet.

There are alternatives, however. The intrepid designer will not balk at creating a spherical world, but there is no real need for the world to be literally spherical in shape. Polyhedral solids can effectively simulate spheres and are easier than spheres to translate into a hexagonal pattern for mapping purposes.

A cylinder is the simplest three-dimensional world, and most "conventional" D&D worlds can quickly be adapted to this form. Merely design a flat, rectangular world with opposing edges in register. Such a structure can be infinite in surface area, or finite and capped with circular areas of an appropriate diameter. The referee should keep an eye on the change of seasons based on the inclination of the axis, orbital eccentricity, orbits of multiple suns, and other factors.

Cylinders can exhibit unique complications. Inverted (hollow) cylinders create a Pellucidar-like effect, and small ones could easily be space colonies.

One can design flat worlds with both pairs of opposing edges in register. Such a system is two different cylinders simultaneously. A party that ventures "off" the south edge reappears at a corresponding point on the north edge, while those who wander across the east limit reappear in the west. It is as if the world-cylinder were alternately glued together along different sides. Players can circumnavigate any of these systems and become disoriented unless they chance upon some feature that reveals the pattern.

Any polygonal world can be converted so that its edges are in exact registration. Hexagonal worlds can then be "glued together" in three parts. One can further distort matters by randomly connecting any two of the six sides as characters pass the boundary of one edge.

Other patterns such as octagonal, triangular, and even irregular polygons are adaptable to this sort of trick. To complicate things one step more, use a randomization scheme that is not equally probable for all edges. For those who don't wish to be tied down to three dimensions, be sure to include edges that connect with other worlds, planes of existence, or time periods.

The inventive reader has no doubt already seen the logical continuation of this kind of world-building. Instead of capping a cylinder with circles, use hexagons. The hex-grid fits better on this type of prism. The next most obvious shape might be a cube, but a better approximation of a sphere is the regular icosahedron. This 20-sided structure made up of equilateral triangles is familiar to all D&D players and DMs as the shape of a 20-sided die.

A two-dimensional pattern that may be drawn on a hex-grid and then cut, folded and glued to form an icosahedron with a grid already on it is shown in the accompanying illustration. When placing terrain on this pattern, be sure that sides adjacent to each other in the finished three-dimensional structure are properly in register.

Do not create coastlines, rivers, mountain ranges, and other features which end abruptly without reason. When the pattern in the illustration is reproduced and assembled, there are 20 faces,

12 vertices and 30 edges. Note that five edges join at the north pole and another five at the south pole. These are termed "polar edges" for convenience in discussing their unusual properties.

The hex-pattern fits all faces and most edges without difficulty, but matters are more complicated when one examines the hex-grid at the vertices and polar edges.

First, observe that vertices are formed at the junction of five triangular faces and are actually pentagons. Vertices are tricky because of their unusual pattern of directions. Compare a standard hex on any face with a vertex other than a pole. The typical hex has edges that face northeast, east, southeast, southwest, west and northwest. A vertex in the southern hemisphere lacks sides that "point" southeast and southwest but has true south. A northern-hemisphere vertex lacks the directions of northeast and northwest but has north as a hex-side. Any party that ventures to the precise north or south pole will become disoriented due to the absence of all directions except south or north, respectively. The unfortunate members of such a party will have five choices of the same compass heading.

Directions are a bit muddled at the hexes lying on polar edges. In the north the directions of the hex-sides are north, east, southeast, south, southwest and west. Hex-side directions in the southern hemisphere are north, northeast, east, south, west and northwest.

Any party that travels around one or more vertices will experience distance distortion due to curvature of the world. The effect is graphically caused by crossing a polar edge and is most dramatic when the party concerned treads near a pole and then returns by an equatorial route. As long as a group of adventurers travels on the full hexes of the pattern illustrated on the opposite page, there is no difficulty. But when one of the "gaps" is crossed, terrain is no longer mappable in two dimensions.

The referee, as always, has the option to make things simple or complex. A continent can be laid out so that it conforms to the flat pattern, with polar edges located at sea or in forbidding terrain. Players will have little difficulty.

On the other hand, land masses can be centered on polar edges and roads designed to lead the unwary astray. Rivers, lakes, shorelines, mountain passes, and other natural means of passage can repeatedly cross polar edges, compounding the disorientation.

A small-diameter world will puzzle players who unwittingly circumnavigate it no matter how they proceed. Large-diameter worlds require considerable time and effort to circle, but they cause a greater distortion when characters attempt to force the terrain onto a flat map.

Since a typical hex has six cardinal points, most players will call their direction of travel in terms of northeast, east, southeast, southwest, west and northwest. If they happen to be on an edge or vertex where the direction called does not exist as a hex-side, the referee should randomly select one of the two directions that bracket the one specified but not available. Poles require randomization of five directions, unless the party is using some landmark, like a range of mountains on the horizon, to orient itself. Some enterprising characters have managed to devise clever means of celestial navigation. Moderately high-level spells will also aid in orientation if properly employed.

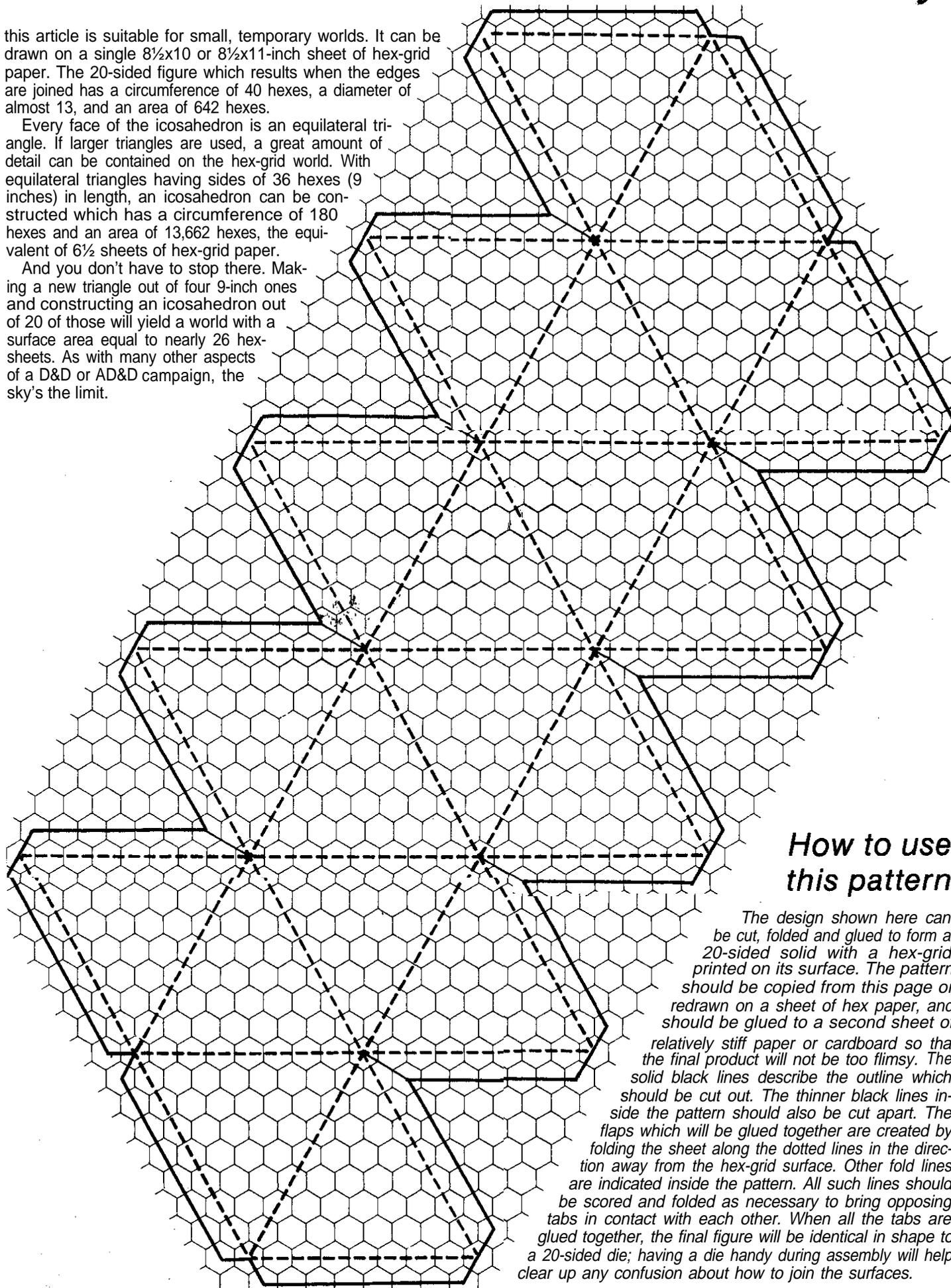
Needless to say, any polyhedron can be used as the basis of a world, especially those with triangular, square, or hexagonal faces. Regular tetrahedra (four-sided dice) and octahedra (eight-sided dice) make fine world models. Moons, asteroids and planetoids can be built using irregular polyhedra, limited only by the imagination of the designer. To the dedicated Dungeon Master, even polyhedral Klein's Bottles are possible.

The pattern for a small icosahedron which is reproduced with

this article is suitable for small, temporary worlds. It can be drawn on a single $8\frac{1}{2}\times 10$ or $8\frac{1}{2}\times 11$ -inch sheet of hex-grid paper. The 20-sided figure which results when the edges are joined has a circumference of 40 hexes, a diameter of almost 13, and an area of 642 hexes.

Every face of the icosahedron is an equilateral triangle. If larger triangles are used, a great amount of detail can be contained on the hex-grid world. With equilateral triangles having sides of 36 hexes (9 inches) in length, an icosahedron can be constructed which has a circumference of 180 hexes and an area of 13,662 hexes, the equivalent of $6\frac{1}{2}$ sheets of hex-grid paper.

And you don't have to stop there. Making a new triangle out of four 9-inch ones and constructing an icosahedron out of 20 of those will yield a world with a surface area equal to nearly 26 hex-sheets. As with many other aspects of a D&D or AD&D campaign, the sky's the limit.



How to use this pattern

The design shown here can be cut, folded and glued to form a 20-sided solid with a hex-grid printed on its surface. The pattern should be copied from this page or redrawn on a sheet of hex paper, and should be glued to a second sheet of relatively stiff paper or cardboard so that the final product will not be too flimsy. The solid black lines describe the outline which should be cut out. The thinner black lines inside the pattern should also be cut apart. The flaps which will be glued together are created by folding the sheet along the dotted lines in the direction away from the hex-grid surface. Other fold lines are indicated inside the pattern. All such lines should be scored and folded as necessary to bring opposing tabs in contact with each other. When all the tabs are glued together, the final figure will be identical in shape to a 20-sided die; having a die handy during assembly will help clear up any confusion about how to join the surfaces.

GIANTS IN THE EARTH

CLASSIC HEROES FROM FICTION & LITERATURE

Poul Anderson's Holger Carlsen

14th-level Paladin

ALIGNMENT: *Lawful Good*

HIT POINTS: 131

ARMOR CLASS: 1

NO. OF ATTACKS: 2

DAMAGE/ATTACK: 2-8 (+5)

HIT BONUS: +2

MOVE: 9" (18" mounted)

PSIONIC ABILITY: *Nil*

STRENGTH: 18/93

INTELLIGENCE: 14

WISDOM: 15

DEXTERITY: 17

CONSTITUTION: 18/34

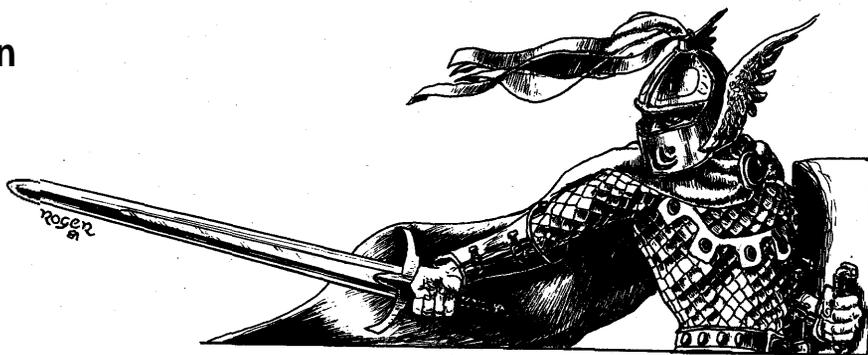
CHARISMA: 17

Holger Carlsen was a mechanical engineer in the United States prior to the outbreak of World War II; when Denmark fell to the Nazis, he returned to his home country and joined the underground. During a daring guerrilla operation, Holger was struck on the head by a bullet, knocking him unconscious. When he came to, he found himself in a land very much like a typical AD&D™ country, complete with gnomes, trolls, elves, witches, and the like. He also found himself in possession of armor, medieval weapons, and a large horse.

Holger strongly suspects that he actually belongs to this faerie world and somehow had been transferred to the modern Earth by magical means, with his memory of the faerie world repressed by spells. He has heard that if he can find a sword named Cortana and grasp it, his true memory will be returned.

Holger Carlsen presents an unusual figure in this magical world. He functions in all ways as an AD&D Paladin, yet isn't quite sure how he is able to use his special powers. He also isn't quite sure of what exactly is going on in this faerie universe, and so acts frequently in an un-Paladinlike sort of way: i.e., telling off-color jokes and songs, associating with chaotic and even evil beings, and approaching people in a naive fashion.

Much of this behavior might be due to the spells ensnaring his memory and obscuring his common sense. Nevertheless, he still has a good heart and will do his utmost to help the poor and down-



trodden, and be a friend to all. Now and then, bits and pieces of his true memory come back to him, but they only confuse him more as to what his purpose is in being here.

Holger wears a normal suit of chain-mail and uses a shield with three hearts and three lions worked upon the face. His horse is a great black Paladin's war-horse named Papillon ("Butterfly") with maximum hit points (45). He stands 6'4" tall and is heavily muscled. In combat he uses a broadsword, heavy lance, and dagger, all made of cold iron. He has a Holy Symbol in the shape of a cross. The only language he can understand is common (and, at the Dungeon Master's option, the lawful good tongue). He is yellow-haired and has blue eyes.

What Holger Carlsen does not know is that he has been brought to the AD&D universe by Morgan Le Fay (see the DEITIES & DEMIGODS™ cyclopedia). His purpose, knowable by him when he grasps the +5 Holy Avenger longsword Cortana, is to destroy the forces of chaos and evil massing somewhere in the faerie universe. Upon completion of this task, he will disappear, returned to the modern Earth and World War II. Morgan Le Fay will try to convert him to chaotic evil alignment in the meantime.

Rather than being able to use any clerical spells appropriate to his level, Holger is able to use a *Holy Word* spell once a week, though he will (for reasons unknown even to him) be loath to use this except in the most extreme circumstances.

BIBLIOGRAPHY: *Three Hearts And Three Lions* (paperback, Berkeley Books) by Poul Anderson.

Written by Roger E. Moore

Poul Anderson's Hugi

5th-level gnome Fighter

ALIGNMENT: *Neutral (good)*

HIT POINTS: 41

ARMOR CLASS: 8

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-4 (+1)

HIT BONUS: +1

MOVE: 6"

PSIONIC ABILITY: *Nil*

STRENGTH: 17

INTELLIGENCE: 12

WISDOM: 14

CONSTITUTION: 16

DEXTERITY: 14

CHARISMA: 13

Hugi is a typical gnome in many ways, as far as his appearance and attitudes are concerned. He has earth-brown skin



and snow-white hair and beard; his nose is large and sensitive to odors that most demi-humans or humans cannot detect. Hugi prefers earth-toned clothing, usually leather, and goes barefoot when he can. He stands 2'10" in height; his size is a sensitive point with him, and he can pick up an automatic dislike for anyone

who is tactless enough to remind him of his short stature. Despite his size, Hugi is surprisingly strong, and he is quite knowledgeable about woods-lore.

Hugi enjoys telling somewhat exaggerated tales about his amatory prowess with the lady gnomes of his home forest, and will repeat endless variations of

these stories to any listeners if given half a chance. Though he is not particularly intelligent, he is fairly wise to human motives as well as those of other creatures.

His humor, possibly tainted by past experience with larger humanoid beings, is very often on the morbid side, and he may be prone to laugh at or regard lightly the sufferings of the "bigger folk." Initially he may be gruff and touchy with humans, but he softens and becomes more friendly if treated with respect and good will. His speech has a strong Old English flavor to it.

Hugi's courage is perhaps the most outstanding thing about him. Though he is not averse to going on an adventure for a reward of some gold and a lot of good beer or mead, he does possess a general desire to do good. He is loath to abandon traveling companions on an adventure until the quest is completed, regardless of the possible hazards that may be faced on the way. If his friends are in danger, Hugi will do whatever he can to help, and may even take on formidable opponents like trolls if necessary, though not without some help. His usual weapon on adventures is a single dagger.

BIBLIOGRAPHY: *Three Hearts and Three Lions* (paperback, Berkeley Books) by Poul Anderson.

Written by Roger E. Moore

T. J. Morgan's

Ellide

6th-level Fighter

ALIGNMENT: *Neutral*

HIT POINTS: 51

ARMOR CLASS: -2

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-8 (+3)

HIT BONUS: +3

MOVE: 15"

PSIONIC ABILITY: *Nil*

STRENGTH: 14

INTELLIGENCE: 13

WISDOM: 15

DEXTERITY: 18

CONSTITUTION: 14

CHARISMA: 13

There was a small village in a polar or subpolar area some time ago that was attacked and plundered one day by barbarians. Having won handily against the ill-trained and lightly armored villagers, the barbarians began dividing up the spoils of their conquest, both the treasure and the non-combatant women.

One of their captives was a young woman named Ellide, who was treated as a sort of outcast by her own people because of her lack of beauty. The barbarian chief gave Ellide over to his men for their amusement. After being battered and abused, Ellide managed to escape the drunken warriors and fled out into the snowy wilderness around the village. After running for a long distance, exhausted and nearly dead from exposure to the subzero temperatures, she collapsed in a snowbank and mumbled out a prayer to her goddess, the Spirit of the White Waste. Ellide's village had once worshipped the goddess but had turned away from her in recent years, until only Ellide had maintained a strong faith in the deity. Her prayer was heard; the goddess, in the form of a great white polar bear, saved her from death and gave her some gifts for her faithfulness. Ellide was given a longsword with a blade of ice (treat as a +3 *Frostbrand* sword), a set of brilliant mail armor (+3) and a set of white breeches, tunic and boots. Her clothes give her the same protection as a *Ring of Warmth* when worn together.

Thus armed and protected, Ellide returned to her village and sought out the barbarian chief. She slew him in single combat, and led his revenge-minded warriors on a wild chase into the snowy



wastes, where she called on her goddess and brought about their doom. She then set out alone across the snows, to act as the personal agent of her deity.

Ellide appears to be an unusually young woman, probably in her late teens or early twenties, with pure white hair and large grey eyes. Though she might be rather plain-looking under other circumstances, her bearing and unusual dress tend to give her a stronger charisma rating. She always travels alone on missions usually known only to herself and her deity. She is neutral in actions toward most people she meets, maintaining a definite distance from all beings in her relationships. She tends to dislike men, and hates barbarians. If she catches any male committing an offense against a woman, she will either attack immediately or draw him into a trap, whereafter she can call upon the powers of her deity for vengeance (usually bringing about multiple *Ice Storm* attacks).

Since Ellide is probably one of the last few people in the world who worships the Spirit of the White Waste, she can call for divine intervention and get it with 80% certainty. Treat her deity as a Lesser Goddess, having full control over spells involving cold, weather, and nature. Ellide can surprise parties (due to her silence and camouflaging dress) on 1-5 on a d6, in snowy places.

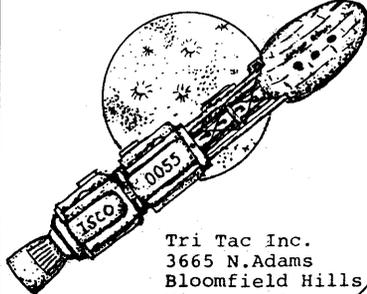
BIBLIOGRAPHY: "Woman of the White Waste" (in *Amazons!*, paperback, DAW Books, edited by Jessica Amanda Salmonson) by T. J. Morgan.

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historical names make for better games

BY G. Arthur Rahman

In a previous issue of DRAGON magazine, Mark Whisler (#34, p. 27) discussed the problem of bland, inappropriate names in role-playing fantasy. His solution was a name generating table producing excellent and evocative last names. Unfortunately, while names like Horsa Claw Weaver or Euin Hawkwood stir the imagination, an uninspired choice of first names can render a Wilbur Stormblade or a Leroy Sure Shadow. This is to say that even the best surname is diminished by a character's unwisely chosen given name.

For this reason, listed below are several score names from the chronicles and sagas of Dark Age peoples. The selection is confined to those European groups who come out of the darkness after the fall of Classical civilization. Undoubtedly, this period best reflects the spirit of the D&D and AD&D games, a time when races are young and civilization has not quite dispelled the belief in old gods and monsters of the nightfall.

Anglo-Saxons

Germanic people, the Anglo-Saxons settled in England at the end of Roman rule. Although neglected by historians, they excelled both in war and the civilized arts.

Males	Females
1 Arwold	1 Aebba
2 Bede	2 Aelflaid
3 Beornwine	3 Asthelberg
4 Caedmon	4 Aethelthryth
5 Cerdic	5 Baldhild
6 Ecgric	6 Bebba
7 Egbert	7 Begu
8 Gefmund	8 Cwenburg
9 Hangist	9 Cyneburh
10 Hewald	10 Cynwise
11 Horsa	11 Eafe
12 Ingwold	12 Eanflaed
13 Luidhard	13 Fara
14 Nothelm	14 Frigyth
15 Octa	15 Hilda
16 Osric	16 Hildelith
17 Raedwald	17 Osthryth
18 Swaefred	18 Ricula
19 Tunberht	19 Saethryth
20 Wuffa	20 Verca

Byzantines

Survivors of the Roman Empire, the Byzantines were a mixed people of Greek, Slavic and Asian stock. Practical and conservative, the Byzantines maintained the most civilized state in Europe in the face of invading Bulgars, Arabs and Turks.

Males	Females
1 Adralestos	1 Agnes
2 Adrian	2 Anastasia
3 Akronion	3 Anna
4 Alexius	4 Comito
5 Andronicus	5 Eudocia
6 Bardas	6 Euphemia
7 Constantius	7 Helena
8 Demetrius	8 Irene
9 Eustratius	9 Joannina
10 Euthymius	10 Justina
11 Heraclius	11 Lupicina
12 Joannaces	12 Martina
13 Justin	13 Passara
14 Leontius	14 Sittas
15 Nicephorus	15 Sophia
16 Nicetas	16 Thecla

17 Phocas	17 Theodora
18 Synesios	18 Theophano
19 Theodorus	19 Vigilantia
20 Theophilus	20 Zoe

Irish

Fighters, poets and mystics, the Irish have a way of making one believe that there is something of magic in their often conquered, but never subdued, island home. The Irish respect for their own pagan past preserved many early traditions lost by such peoples as the Germans and the Slavs.

Males	Females
1 Ailill	1 Ailinn
2 Began	2 Aine
3 Brendan	3 Aynia
4 Bresal	4 Badb
5 Cerbhall	5 Becuma
6 Colum	6 Brigit
7 Conchobhar	7 Cliodna
8 Culann	8 Deirdre
9 Cynyr	9 Emer
10 Diarmaid	10 Etain
11 Donnan	11 Ethnea
12 Eoghan	12 Fand
13 Erim	13 Fiona
14 Ferghus	14 Grainne
15 Gwiawn	15 Lethrenn
16 Maelen	16 Liban
17 Medr	17 Luchair
18 Morfran	18 Medhbh
19 Senan	19 Niamh
20 Uchdryd	20 Oenghus

Kievans

Long before there was a Russian Empire, there was Kiev — a little-remembered civilization beyond medieval Europe. The Kievan was a forester and a farmer, toughened by unending conflict with the wild horsemen of the steppes.

Males	Females
1 Ainalov	1 Alga
2 Andrei	2 Annushka
3 Basil	3 Dobrodeia
4 Boris	4 Evfimia
5 Dimitri	5 Eufrosinia
6 Iaropolk	6 Evpraksia
7 Ilarion	7 Ianka
8 Iuri	8 Iaroslavna
9 Leszek	9 Irina
10 Mstislav	10 Lanka
11 Oleg	11 Lybed
12 Roman	12 Maluska
13 Sviatogor	13 Marfa
14 Sviatopolk	14 Natalia
15 Sviatoslav	15 Peredslava
16 Vasiliev	16 Rogneda
17 Vasilko	17 Stefanida
18 Vladimir	18 Tamara
19 Volodar	19 Xenia
20 Vsevolod	20 Yuliania

Lombards

The last of the Germanic-speaking invaders of Europe, the Lombards struggled long with Byzantium for control of Italy. They were finally overthrown by Charlemagne, but Lombardy still evokes their memory.

Males	Females
1 Agelmund	1 Alpsuinda

- 2 Aldoin
- 3 Alichis
- 4 Claffo
- 5 Cleph
- 6 Euin
- 7 Giselpert
- 8 Gisulf
- 9 Gudeoc
- 10 Hilmaegis
- 11 Hildeoc
- 12 Ibor
- 13 Lamissio
- 14 Rodolf
- 15 Rodonus
- 16 Rothari
- 17 Waccho
- 18 Walcari
- 19 Wechtari
- 20 Zabsn

- 2 Aurna
- 3 Austrigusa
- 4 Brunihilde
- 5 Flutsuinda
- 6 Frea
- 7 Gambara
- 8 Gundiperga
- 9 Guntrut
- 10 Ranicuinda
- 11 Ratperga
- 12 Rodelinda
- 13 Rosemund
- 14 Rumestruda
- 15 Salinga
- 16 Theuderata
- 17 Walderada
- 18 Wigilinda
- 19 Winiperga
- 20 Wisegarda

- 12 Malulf
- 13 Marovech
- 14 Pharamond
- 15 Rikulf
- 16 Sigibert
- 17 Syrivald
- 18 Theodebert
- 19 Thorismund
- 20 Trudulf

- 12 Leuba
- 13 Macatrude
- 14 Markovefa
- 15 Meroflede
- 16 Radegund
- 17 Regonthe
- 18 Theodohilda
- 19 Ultrogotha
- 20 Veneranda

Merovingians

Frankish invaders, established as a ruling class in Roman Gaul, the Merovingians were turbulent individualists whose quarrels made the early history of France colorful and violent.

Males

- 1 Ansovald
- 2 Bertefred
- 3 Chilperic
- 4 Chlodobert
- 5 Dagobert
- 6 Dragolen
- 7 Eberulf
- 8 Guntram
- 9 Ingomer
- 10 Leudast
- 11 Lothar

Females

- 1 Audovera
- 2 Austrechild
- 3 Basina
- 4 Berthegund
- 5 Chlodosind
- 6 Clotild
- 7 Fredegund
- 8 Galswinth
- 9 Guntheuc
- 10 Ingoberg
- 11 Ingund

Vikings

The sea rovers of the Scandinavian north need no introduction. Pirates and colonizers, worshipers of Odin and Thor, the Vikings made the world their prey and drove themselves like a dagger into the histories of a dozen other European nations.

Males

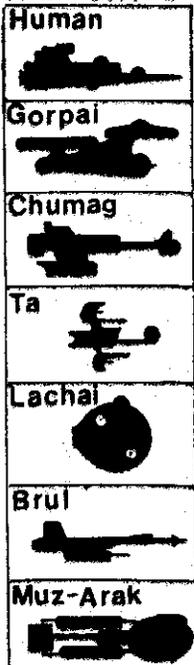
- 1 Bjarni
- 2 Bjorn
- 3 Cnut
- 4 Egil
- 5 Gunnar
- 6 Grifir
- 7 Hamdir
- 8 Horik
- 9 Ivar
- 10 Kalf
- 11 Ligni
- 12 Magnus
- 13 Ragnar
- 14 Sigurd
- 15 Skuli
- 16 Swein
- 17 Thorfinn
- 18 Thorvald
- 19 Tostig
- 20 Yngvar

Females

- 1 Addrun
- 2 Asa
- 3 Asfrid
- 4 Aslaug
- 5 Bekkchild
- 6 Borghild
- 7 Brynhild
- 8 Fredegand
- 9 Glaumvor
- 10 Grimhild
- 11 Gudrun
- 12 Hjordis
- 13 Kara
- 14 Kostbera
- 15 Ljod
- 16 Sieglinde
- 17 Signy
- 18 Sigrun
- 19 Swanhild
- 20 Thyri

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Monster mixing

AD&D creatures
adapted to a
C&S campaign



by Jon Mattson

There are few players of the excellent medieval/fantasy role-playing game *Chivalry & Sorcery* who have not, at one time or another, tried to adapt monsters from *D&D* (specifically the *AD&D Monster Manual*) into their *C&S* campaigns. However, they soon discover, either by trial and error or by reading the *C&S Sourcebook*, that this is not as easy as it first appears.

Indeed, since there is no set formula for converting *D&D* monsters to *C&S*, one must work out each monster bit by bit, based upon logic, common sense, and the information given in the *Sourcebook*. I have done just that with various monsters from the *Monster Manual*, and their individual attributes are listed below in much the same style as was given for Umber Hulks in the *Sourcebook*. Note, however, that I have included little or no physical description of each monster (except where I deemed necessary to fit it into *C&S*) since it would take up far too much room. Besides, most readers interested in this will have their own copies of the *Monster Manual* or original *D&D* anyway, and such descriptions would be repetitious.

There is one thing I would like to make clear, however, before continuing with the monsters. By writing this article, I do not mean to infer that I think monsters should constantly be adapted from *D&D* (or any other game, for that matter) to *C&S*. I tend to agree with Mr. Simbalist's views on monsters in *C&S* campaigns (in the *Sourcebook*) — quality does not depend completely on quantity (and, no, I'm not degrading *D&D* because it has a lot of creatures — indeed, it is still my favorite role-playing game — but *D&D* and *C&S* are two different games).

On the other hand, though *C&S* had enough monsters for a middle-ages, European-type environment, it soon became apparent that it does not have quite enough for an entire campaign world (or even large continent) such as can now be created with the expansion.

New Combat Matrix — Naturally Armed Monsters

Several monsters given in this article use weapons which were not previously listed in the combat charts of *C&S*, namely tentacles. The new combat additions for tentacles are listed below.

Type	Weapon	Blows**	WDF	0	1	2	3	4	5	6	7	8	9	10
MST 2	Small Tentacles	4	½	45	40	35	35	30	25	20	15	10	5	0
MMT 6	Medium Tentacles	3	1½*	45	40	40	35	35	30	25	20	15	10	5
MLT 10	Large Tentacles	3	3*	50	45	40	40	35	30	25	25	20	15	10
MGT 16	Giant Tentacles	2	4½*	55	50	45	45	40	40	35	35	30	25	20

—Bash possible: MMT 6: L Weapon Bash
MLT 10: LH Weapon Bash plus 5%
MGT 16: H Weapon Bash plus 10%

**—This is for creatures with four to six tentacles—increases in number of tentacles will increase "blows" proportionately. Note that this can, like all other weapons' "blows," be affected by the dexterity and mobility of the user, too.

Tentacles can also grab and constrict whenever a critical hit is rolled and/or whenever 15% or more below the maximum needed to hit is rolled. This chance is increased by 1% for every armor class the target is (i.e. increased by 5% with an A.C. 5 target, etc.), but only when it is armor which is worn, not natural armor. This simulates the fact that the victim can't dodge the grab as easily in armor, and heavy armor makes the target bulkier and easier to grab (an easier target to hit, as it were). Constriction damage is as follows:

Type	WDF	All damage is reduced by 1 point per armor class of target.
MST 2	1*	
MMT 6	3	
MLT 10	5	
MGT 16	7½	

sions. For example, more than half of the monsters in *C&S* (excluding the animals, giant or otherwise, given in the back of the book) are humanoid-type creatures such as Trolls, Ogres, Goblins, Giants, and, in a vague sense, Undead. There are not many animal-like, basically non-intelligent creatures (other than, as I've said, the actual animals listed, and these are not true "monsters" in the fantasy sense) which would, in a fantasy world, be the most common in nature. Thus, I have concentrated on this type of creature more than any other. Also, I believe that each monster, regardless of how fantastic, should have a definite place in nature; otherwise, even in real life, such a creature would not last long in the natural order of things.

Taking all of this into consideration, I have tried to adapt only monsters which do fit into the scheme of things, ones which, for one reason or another, have a definite place in nature. For example, Anhkhegs may, at first glance, seem a trifle unimportant. However, if one is to have Umber Hulks in his or her own campaign (as listed in the *Sourcebook*), such creatures must feed on *something* other than hapless adventurers. It just so happens that Umber Hulks and their ilk consider Anhkhegs to be a prize source of food. Indeed, if Anhkhegs did not exist, it is highly probable that neither would Umber Hulks (adventurers do not make large or common meals . . .).

Following this logic, I have listed the monsters in their various classes, according to (as usual in zoology and biology) how they obtain nourishment. This is to provide an idea of where exactly each creature fits in nature. In some classes (those which lack a very large number of creatures; *parasites*, for example), I have added monsters of my own creation, complete with descriptions and attributes in *D&D* and *C&S* style. After the monsters, I have also included some example food chains in the typical fantasy world, but these will be explained more fully in their appropriate section.

Now, on to the monsters. . . .

*—Note that MST 2 tentacles, due to their small size, cannot constrict around a victim unless they hit a thin part of the body (arm, neck, etc.). The Critical Hit Table on page 58 of *C&S* can be used to determine where the victim is hit.

Note that all damage caused by constriction is *in addition to* any other extra damage caused by a critical hit. Constriction damage is automatic every melee turn after the victim is first caught until he escapes from the grip or the creature is killed. The chance of escaping is as follows:

MST 2—50%; MMT 6—40%; MLT 10—25%; MGT 16—10%.

This chance is increased by 5% per point of strength the victim has above 12, and decreased by 5% per point of strength below 9. Others can, of course, help the victim escape (unless they are caught too) in which case the chance of escaping is increased by 2% per point of strength the helper(s) has (have).

THE MONSTERS Predators

DISPLACER BEASTS (Felis Adparerus Distarus)

Body Size	Wt.	%Dodge	%Parry	%Hit	Blows	Natural Weapons	A.C.
60	8	275	-20%	-15%	+20%	+3 4 x WDF MMT6 Tent.	4*
			-10%	+10%	+1	2 x WDF MMC 3 Claws**	

*—The molecular vibrations of this creature cause it to appear to be three feet from its actual position. Because of this, subtract 10% from all attacks against it (i.e. from the number needed to hit it), including targeting. It gets a 10% bonus to all saving throws involving attacks which are basically physical in nature.

**—It seldom uses its claws—figure a 10% chance per melee turn.

Note: This creature's tentacles are never used for constriction.
Experience: 2750
IQ/Wis.: 2-5/1-4
Hearing: Cats
Move: 60/240
Targeting: As Per Griffons (minus 10%)
Environment: Outdoors or Subterranean, more often the former.



Scavengers

CARRION CRAWLER (Scutigera Tentarus)
Body Size Wt. %Dodge %Parry %Hit Blows Natural Weapons A.C.

45 9' 450 Nil -5% +5% +2 MST 2 Tentacles* 6/2**

*— These tentacles do no "body point" damage; however, they do paralyze an opponent if he is hit by one: 80% chance, minus 2% per constitution point over 10.

**— The armor class of the head is 6, the body is 2.

Experience: 1000

IQ/Wis.: 0.0

Hearing: Lower Undead

Move: 70/160

Targeting: Manticore

Environment: Subterranean

OTYUGHS (Genus Otyughus)

Type	Body Size	Wt.	%Dodge	A.C.	Experience	Move
Otyugh (O. Minor)	80 3' (6'd.)	375	Nil	6	1750	50/80
Neo-Otyugh (O. Major)	100 4' (8'd.)	575	Nil	8	2500	50/80

Type	%Parry	%Hit Blows	Natural Weapons	Targeting	IQ/Wis.
Otyugh	Nil	—	2 x WDF MMB 2 Fangs	Centaur	5-10/1-6
	-10%	+10%	4 x WDF MMT 6 Tentacles		
Neo-Otyugh	—	—	1 x WDF MMB 2 Fangs*	Hydra	9-12/2-8
	-15%	+15%	3 x WDF MLT 10 Tentacles		

Hearing: Lower Undead

Environment: Piles of dung and other rubbish

*— Bite causes disease (typhus) 90% of the time (disease resistance applicable).

SHAMBLING MOUND (Fungus Animatus)

Note: This creature is actually omnivorous, eating both plants and animals— I have listed it here to save space and because there are so few herbivores and omnivores.

Body Size	Wt.	%Dodge	%Parry	%Hit Blows	Natural Weapons	A.C.
100 8'	750	Nil	-15%	—	3x WDF MGC 10 claws*	10

*— If both of the creature's attacks are successful in one melee turn, the victim is entangled and will suffocate in 2-8 melee turns unless the monster is killed.

Experience: 3000

IQ/Wis.: 3-6/1-4

Hearing: L. Undead

Move: 40/120

Targeting: Chimera

Environment: Swamps, marshes, and wet subterranean areas.

Special Notes: This creature is immune to fire, takes only half damage from normal weapons or "cold," takes little or no damage from crushing, and is actually strengthened by electricity (add 2-7 body points). It is fully affected by all spells which affect plants.

CATOBLEPAS (Phacochoerus-choeropsis Horridus)

Body Size	Wt.	%Dodge	%Parry	%Hit Blows	Natural Weapons	A.C.
90 6'	5000	Nil	Nil	+10%	Tail club: 3 x WDF Hvy. Club 4 L* (non-fighters)	2

Experience: 5000

IQ/Wis.: 2-4/1-3

Hearing: Animals

Move: 30/80

Targeting: Manticores

Environment: Swamps and marshes.

Special Notes: Tail has a 60% chance of stunning anyone if hits (minus 5% per helmet class) regardless of critical hits.

This creature's gaze causes instant death if the victim meets it (25% chance per melee turn if the head is raised). Otherwise, treat its gaze as a spell in that it must be targeted to be effective (the creature counts as level 10 for this purpose). Fortunately it has only a 25% chance per melee turn of raising its head high enough to use the gaze (due to the weakness of its neck), plus 15% if both parties are relatively still. This chance is decreased to only 10% if one or both of the parties are moving relatively fast. Note that targeting a spell against the creature increases the chance of meeting its gaze by 25%.

SAPROPHYTES (Genus Fungus)

Type	Body Size	Wt.	A.C.	Experience	Move
Violet Fungus (F. Violacea)	35 5'	120	2	600	10
Green Slime (F. Contagius)	25 Var.	Var.	0	200	Nil
Brown Mold (F. Frigidus)	N.A. Var.	Var.	0	50	Nil
Yellow Mold (F. Ochra)	N.A. Var.	Var.	0	50	Nil
Shrieker (F. Sonus)	35 4 1/2'	80	2	200	10

N.A.— Not applicable.

Var.— Variable

Type	Natural Weapons	Range	Targeting	Killed Only By
Violet Fungus	1-4 Branches*	2	Goblins	Anything
Green Slime	Slime**	0	***	Cold, Heat, Cure Disease
Brown Mold	Heat Absorption****	5	***	Cold
Yellow Mold	Enzymes— 5 points Spores*****	0 5	***	Fire
Shrieker	Sound Attracts Monsters	N.A.	Goblins	Anything

*— Branches rot flesh 70% of the time and hit as MMT 6 tentacles except for damage and range. Rotting can be cured with *Cure Disease* spell.

**— Turns flesh to green slime unless scraped off (quickly), burned, frozen, or destroyed with *Cure Disease*.

***— Targeting is 90/90/90 for all categories.

****— Each creature in range loses 1-8 body points per melee turn for every ten degrees of body heat over fifty-five it usually has.

***** — Spores shoot out in a 10'x10'x10' cloud if the mold is hit— any creature in the cloud dies 80% of the time (minus 2% per constitution point over twelve) and can only be saved if *Cure Disease* and *Resurrection* are used on the body within twenty-four hours.

For All Types:

Hearing: As per Lower Undead, except for Green Slime which is as per Cat Race and Brown Mold which is as per Higher Undead. These creatures do not actually hear sounds— they must detect the vibrations through walls, doors, floors, etc. (though Green Slime is so sensitive to vibrations that it can detect them through the air much the same way as hearing).

IQ: 0

Wis.: 0

%Dodge: Nil

%Parry: Nil

%Hit: Nil (no bonus)

AMOEBOIDS (Genus Amoeba)

Type	Body Size	Wt.	A.C.	Experience
Black Pudding (A. gigantea)	110	8'd.	650	3 3000
Gelatinous Cube (A. gelata kubos)	60	10" cube	900	2 2000
Gray Ooze (A. viscidus?)	40	Var.**	225	1 1500
Ochre Jelly (A. gelata ochra)	80	Var.***	300	1 2250
Slithering Tracker* (A. gelata prosequius?)	45	2½' long	35	3 1750

*— This creature might well be called a predator, but it is listed here due to its form.

**— Variable— usually about eight to ten feet long, two to three feet wide, and six to eight inches thick.

***— Variable— usually about six to eight feet long, three to five feet wide, and fourteen to twenty-four inches thick.

Type	Natural Weapons*	Range	Unaffected by
Black Pudding	Acid— 15 points damage	1	Fear, sleep, cold, electricity & Regular hits.
Gelatinous Cube	Acid— 5 points plus paralyzation**	0	Electricity, fear, hold, sleep, paralysis, & shape change.
Gray Ooze	Acid— 10 points	1	Heat, cold, spells other than electricity
Ochre Jelly	Acid— 8 points	1	Fear, sleep, electrify
Slithering Tracker	Paralyzation**	0	Sleep

*— All hit as MGT 16 tentacles but with range and damage as indicated.

**— As per Carrion Crawlers (see above).

Type	Targeting	Move	Hearing	IQ/Wis.
Black Pudding	Centaur	60/80	L. Undead**	0/0
Gelatinous Cube	Centaur*	60/100	Nil	0/0
Gray Ooze	Pegasus	10/20	Nil	1**/0
Ochre Jelly	Chimera	20/30	Nil	0/0
Slithering Tracker	Great Horse*	60/160	L. Undead**	8-11**/1-4

*— Minus 5% due to transparency of creature.

**— Can "hear" only by detecting vibrations through walls doors, floors, etc.

Parasites

MIND THORNS (Kaktos Parasitus)

Body	Size	Wt.	%Dodge	%Parry	%Hit	Blows	Natural Weapons
8	6"-16"	2-4	Nil	Nil	+10%	+1-3	Thorns—hit as <i>Dagger</i> 1 L (infantry) but with no body point damage.

Experience: 100

IQ/Wis.: 1-10/1-8

Hearing: Lower Undead

Targeting: Inanimate Object

Move: Nil

Environment: Forests & moist subterranean areas

D&D ATTRIBUTES:

FREQUENCY: Rare

NO. APPEARING: 2-8

ARMOR CLASS: 8

MOVE: Nil

HIT DICE: 1

% IN LAIR: Nil

TREASURE TYPE: Nil

NO. OF ATTACKS: 2-5

ATTACK/DEFENSE MODES: Nil

DAMAGE/ATTACK: Special

SPECIAL ATTACKS: See below

SPECIAL DEFENSES: Nil

MAGIC RESISTANCE: Standard

INTELLIGENCE: Low to Average

ALIGNMENT: Neutral (evil tendencies)

SIZE: S

PSIONIC ABILITY: Nil

These cactus-like plants are found primarily in forest areas, though they are not unknown in wet, subterranean places. Though their outer appearance is that of a cactus, the resemblance ends there, for these creatures do not have the ability to withstand droughts and hot conditions like their distant relatives. They exist primarily on water and need very little sunlight (indeed, they avoid areas of intense sunlight because of the heat there). This water they store inside themselves for future use and to keep their somewhat sensitive inner tissues from drying out. Because of this, they avoid heat and are extremely fearful of fire (which evaporates the water keeping them alive, making them comatose and very susceptible to burning). Cold, on the other hand, has little effect unless it is very extreme— this freezes the water inside them, causing them to go into



***— No languages spoken regardless of IQ. These creatures do not have true intelligence, rather they have instinct which is developed almost to a point of intelligence.

For All Types:

Dodge: Nil

%Hit: Standard

Environment:

%Parry: Nil

Blows: 1

Subterranean

suspended animation and take some damage (50% of the usual amount for cold spells and such).

This creature appears harmless enough at first glance; however, it has several defenses other than the sharpness of its prickles or thorns. These small thorns can be thrown by the plant with a strong, thin stream of water ejected from the small holes beneath the thorns. These thorns contain a part of the creature's "entity," as well as a strong, sedative-like substance which puts the victim into a trance. This makes him susceptible to control by the Mind Thorns through the tiny prickles in the victim. The Mind Thorns then take over the victim unless he makes his saving throw as described for Command spells, the plant counting as proficiency grade 4 (or a saving throw vs. spells in *D&D*).

It will then make the victim do one of two things: If it is of the more intelligent sort (average IQ) it will make the victim go and get it either more beings (to be controlled by the plant) or a lot of water, or it will simply kill the victim, making him stay peacefully there while the plant absorbs all moisture from his body (40% chance). If it is of the less intelligent sort (below average IQ) it will simply kill the victim as described above. Note that the victim is allowed another saving throw if the plant tries to kill him, and if he makes it, all control is released. Fortunately, these thorns have a shooting range of only about three feet, and a control range of about two miles (anyone passing beyond this is out of the plant's control). Note that certain creatures (undead, demons, devils, and creatures with magic resistance of 35% or more) are immune to the effects of the thorns. This also applies to creatures with targeting percentages of 35 or less under "Natural MKU" in *C&S*.

Description: As explained above, Mind Thorns look much like tan or olive-green cacti, with thorns or prickles in clumps of two to five all around it. Around these are small, round mirror-like spots which are thought to be optical organs. During the summer or late spring, flowers blossom on them which are purple-black or deep red. If the thorns are removed, these plants make excellent eating, tasting rather like watermelon and supplying a person with water for one to three days (after that, any remaining liquid will evaporate).

PURPLE WORMS (*Lumbricus Violacea*)

Body Size	Wt	%Dodge	%Parry	%Hit	Blows	Natural Weapons	A.C.
160 45'	10,000	Nil	Nil	+10%	—	4 x MGB 10 Bite*	4
			Nil	—	—	5 x MLS 6 Sting**	

Experience: 5000

IQ/Wis.: 0.0

Hearing: Lower Undead

Move: 60/100

Targeting: As per Large Animal plus 10%

Environment: Subterranean

*—Swallows victim if critical hit is indicated.

**—Sting has poison: 60% chance of death minus 1% per point of constitution above 12, plus 1% per point below 9.

STIRGE (*Eutoxeres Insecta*)

Body Size	Wt.	%Dodge	%Parry	%Hit	Blows	Natural Weapons	A.C.
8 8"	2-4	-35%	Nil	+35%	—	3 x WDF Dagger 1 L	1

with blood drain of 1-4 points/melee turn to maximum of 12 points.

Experience: 50

IQ/Wis.: 1/1

Hearing: Animals

Targeting: Sm. Animals

Move: 10/240

Environment: Very dark, tangled forests or subterranean.

GIANT TICKS (*Ixodes Gigantea*)

Body Size	Wt.	%Dodge	%Parry	%Hit	Blows	Natural Weapons	A.C.
15 3'	50	Nil	Nil	+10%	-1	As per stirges, above, plus disease.	6

Experience: 100

IQ/Wis.: 0.0

Hearing: Lower Undead

Move: 30/60

Targeting: As per small animals plus 15%

Environment: Forests, occasionally caves or caverns.



**THESE DWARVES WOULD
HAVE BEEN HAPPIER WITH
THEIR HAUL IF THEIR D.M.
HAD GOTTEN HIS MAP
TOGETHER AT**

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BLINK DOGS (Lycaon Teleportarus)

Body Size	Wt.	%Dodge	%Parry	%Hit	Blows	Natural Weapons	A.C.	
35	3'	150	-25%	—	+15%*	+2	4 x WDF MMB 2 Fangs	2

tall
 *—With additional 25% bonus if appearing behind victim when "blinking." Note "blink" abilities as listed in the *AD&D Monster Manual*.

Experience: 1200
 IQ/Wis. 9-12/5-10
 Hearing: Dogs
 Move: 60/240
 Targeting: Basilisk
 Environment: Forests, Plains, & other such outdoor areas—very rarely in dungeons.

LEUCROTTA (Cervus-Taxidea Horridus)

Body Size	Wt.	%Dodge	%Party	%Hit	Blows	Natural Weapons	A.C.	
75	6'	650	-15%	—	+16%	—	5xWDF MMB 2 Bite	4

tall
 4 x WDF MLK 8 Hoofs
 when retreating

Experience: 2500
 IQ/Wis.: 9-12/3-8
 Hearing: Dogs
 Move: 60/240
 Targeting: Hippogriff
 Environment: Deserted and desolate places
 Special Abilities: Able to imitate any voice.

Anhkhegs (Mantis ex agro horridus)

Age (1/2d10)	Body Size	Wt	%Parry*	%Hit	Blows	Natural Weapons	
1 Hatchling	25	5'	120	-5%	+15%	+2	3 x WDF MMB 2 Mandibles
2 Young	45	8'	250	-5%	+15%	+1	2 x WDF MLB 2 Man.**
3 Adult	60	12'	375	-10%	+10%	+1	2 x WDF MGB 5 Man.**
4 Old	75	18'	550	-15%	+10%	—	3 x WDF MGB 8 Man.
5 Very Old	80	20'	650	-15%	+10%	—	4 x WDF MGB 10 Man.

*—All parrying is done with the claws, not the mandibles. They are not otherwise used in combat.

**—No bash possible

Note: For their mandibles I have changed the range of the various types (i.e. Giant Mandibles are usually MGB 10, not MGB 5 as for Adult Anhkhegs). For all other purposes, count all "MGB" weapons as MGB 10 mandibles.

Age	%Dodge	Armor class	Experience	IQ/Wis.	Targeting
1 Hatchling	-10%	4 (2)	200	0/0	Sm. Animal
2 Young	-5%	5 (3)	400	0/0	Lg. Animal
3 Adult	—	6 (4)	800	1/0	Chimera
4 Old	—	7 (5)	1500	2/1	Chimera
5 Very Old	—	7 (6)	2200	3/2	Chimera

Note on Armor Class: The first number is the class of most of the body, the second number (in brackets) is the class of the underside.

For All Types:

Move: 60/120

Environment: Subterranean

Hearing: Leg. Beasts (with antennae)

Digging: As per UMBER HULKS

.....
Herbivores

LEMEX (Lemurus Sapien?)

Body Size	Wt.	%Dodge	%Parry	%Hit	Blows	Natural Weapons	A.C.	
10	2 1/2'	25	-30%	-10%	+10%	+1	6 x WDF MSC 1 Claws	1

Experience: 100
 IQ/Wis.: 7-14/2-12
 Hearing: Dog race
 Move: 30/60*
 Targeting: Small Animals
 Environment: Jungles and dense forests
 *—Move in trees: 80/150.

D&D Attributes:

FREQUENCY: Very Rare
 NO. APPEARING: 3-12
 ARMOR CLASS: 7*
 MOVE: 6"/15" in trees
 HIT DICE: 1 + 1
 % IN LAIR: Nil
 TREASURE TYPE: Q**
 NO. OF ATTACKS: 2
 ATTACK/DEFENSE MODES: Nil

DAMAGE/ATTACK: 1-4
 SPECIAL ATTACKS: Nil
 SPECIAL DEFENSES: Gaze (see below)
 MAGIC RESISTANCE: Standard
 INTELLIGENCE: Low to Very
 ALIGNMENT: Neutral to Lawful Good
 SIZE: S (about 2 1/2' tall)
 PSIONIC ABILITY: Nil

*—Add plus 2 to defense (i.e. A.C. -5) when in trees and moving quickly.

**—Carried as tribal treasures.

Lemex, also commonly known as *Gaze Holders*, usually roam the treetops of tropical jungle areas, though it is rumored that some (perhaps a sub-species) live in dense forests of slightly cooler areas. They resemble lemurs (indeed, they are of that genus), though their extremely large eyes give them an almost tarsier-like appearance.

The eyes of a Lemex have several special powers, including infravision (up to 60') and the ability to see invisible and out-of-phase creatures and objects (only as vague, shadowy forms, however—there is no real detail). They can recognize many illusions for what they are, so add four to their saving rolls versus them. In addition, any creature meeting a Lemex's gaze will be held there, fascinated, for one to eight melee turns unless it successfully makes a saving throw versus spells (made at -2 the first time a Lemex is seen, normally

from then on). If the tranced individual(s) is (are) jolted sharply (as from a slap or a wound) or the Lemex moves, the victim will snap out of it in half of a melee turn (no combat that turn). There is a 50% chance of meeting a Lemex's gaze on the first encounter, 35% after that (for even when a person realizes the Lemex's ability he will be tempted to look at the creature). This is, of course, rolled every turn. If the Lemex is retreating (which is most of the time—see below), it cannot, of course, use its gaze. Note that any Lemex staring into a mirror will itself be held for one to three melee turns, being only partially immune to the effect of its own gaze (though it will not usually be affected by the gaze of another Lemex).

As the eyes would indicate, these creatures are basically nocturnal (though they may come out during the day in dark forests). Thus, a bright light will blind them for 1-4 turns and in this state they will always flee. Generally, they stay near the tops of trees (though they drop a bit lower during the day so that they can stay in the dark), for they are actually shy herbivores and will avoid contact with other life if at all possible (the gaze is used only in defense). If they are attacked, they will do one of four things (listed in order of priority):

1. Attempt to flee into the trees;
2. Use their eyes to hold a person;
3. Attempt to bargain with a person (they are intelligent); or
4. Defend themselves with their long, raking claws (used for climbing and tearing branches off trees to eat the leaves).

These creatures will never, themselves, attack another creature.

Lemex are reasonably intelligent creatures and form small communities (usually family units or tribes). They will occasionally befriend the few people who can approach them, and it is not unknown for a sorcerer or, more commonly, an illusionist to keep a Lemex as a pet/companion, or even a familiar. They speak their own tongue and can quickly learn bits of the common tongue.

Description: As mentioned previously, these creatures look rather like lemurs (especially the indri type), with long, bushy tails, vaguely ape-like bodies, and teddy-bear heads (though their eyes and ears are slightly enlarged compared to a normal lemur). Their fur is usually light brown to brown-black in color, with darker paws and a black muzzle. Their huge eyes are usually amber in color.

ROT GRUB (Tenebrio Puterus)

Body Size	Wt.	%Dodge	%Parry	%Hit	Blows	Natural Weapons	A.C.
1	1½"	—	—	—	—	MSB 0 Bite—burrows into body*	0

Experience: 0
 IQ/Wis.: 0/0
 Hearing: Lower Undead (minus 5%)
 Move: 1
 Targeting: Small Animals (minus 10%)
 Environment: Rotting material

*—These creatures will burrow to their host's heart in 1-3 turns and kill him. To kill them when they are burrowing one must immediately apply flame to the wound (1-6 points of damage per application) or use Cure Disease.



FOOD CHAINS

One of the things I found rather interesting (and original in fantasy gaming as far as I know) in the "designing monsters" section of the *C&S Sourcebook* was the paragraph on page 31 about monster predation, that is, assigning predators to the various monsters. As it is explained, each monster has at least one creature which preys upon it, just as it preys upon something itself (be it plant or animal). In this way, the balance of nature (and your campaign) is maintained.

One of the best ways of assigning predators to monsters in your campaign is to make a *food chain*. A food chain, for those of you who want a dictionary definition, is "a sequence of organisms in a community in which each feeds on the member below it" (no, it's not a group of restaurants). Thus, an example food chain might look like this:

Grass → Rabbit → Fox

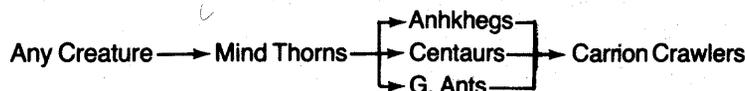
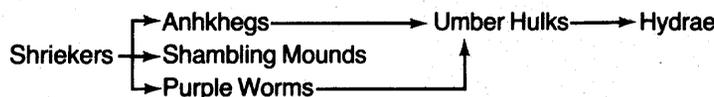
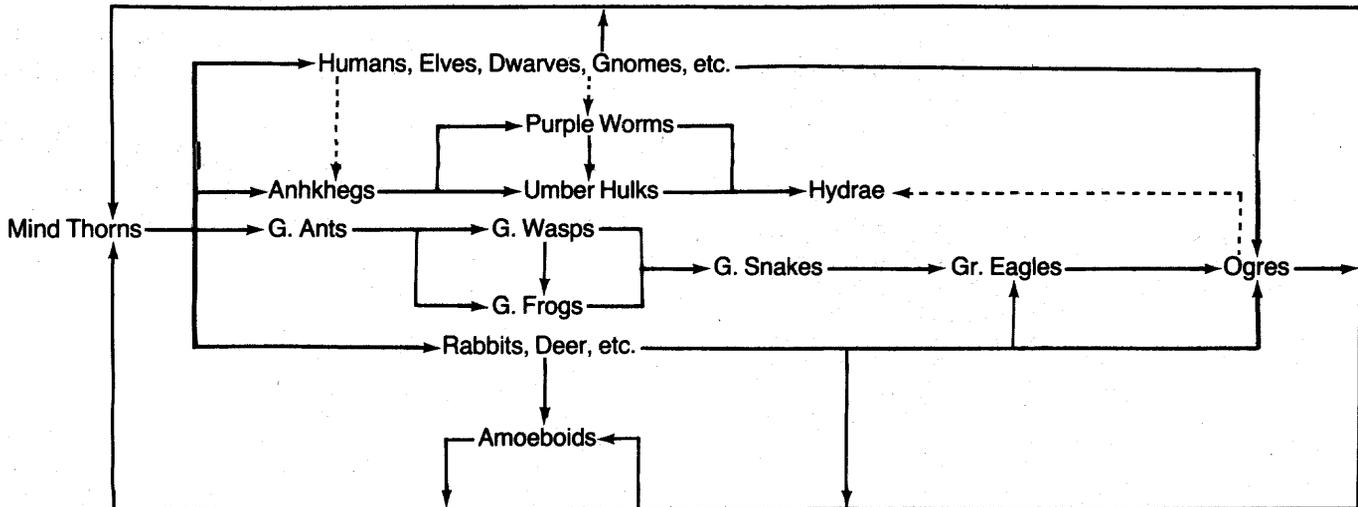
Below I have given some examples of food chains in a typical fantasy campaign. Of course, many more can be made up (indeed,

should be made up in a campaign which takes up an area larger than a dungeon)—this is the mere tip of the proverbial iceberg.

Regular arrows indicate a more or less common diet; broken arrows indicate that such predation occurs but is rare or indirect. Arrows go from prey to predator.

By following these charts, we see, for example, that (in the first table) many creatures live directly or indirectly on Mind Thorns (though possibly not as a regular diet), but Mind Thorns also "prey" upon most types of creatures at one time or another.

Note that this system certainly doesn't have to be used if the monsters in this article are used in your *C&S* (and *D&D*) campaigns, but it is highly advisable for both games. No doubt, there will be some referees who will consider making food chains for their campaigns to be too much of a bother, and they might just as well throw this system out the window. But I think most referees will find this to be just the thing they need to help strengthen the natural balance of their campaign and make it that much more realistic regardless of the fact that it takes place in a fantasy world.



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Life — at least, Tim Hildebrandt's *vision* of life — unwinds at an unrelenting 24 frames a second.

His mind's hostage images flash one after another at the speed of a movie projector in the darkened Detroit theaters of his youth.

People, literally millions of them by now, know only the individual frozen scenes he created with his twin brother Greg: their interpretation of J.R.R. Tolkien's *The Lord Of The Rings*. But those calendar paintings, 40 in all, are just a small, though significant, three-year chunk of Tim Hildebrandt's life. Painting, capturing those singular moments, is not even his true love.

And, his pursuit of the fantastic extends far beyond Middle Earth, across deep voids of childhood memories so intense they become . . . *real* . . . wizards and witches, dragons and dwarves, spaceships and aliens, entire cultures living and dead, civilizations lost and conquered.

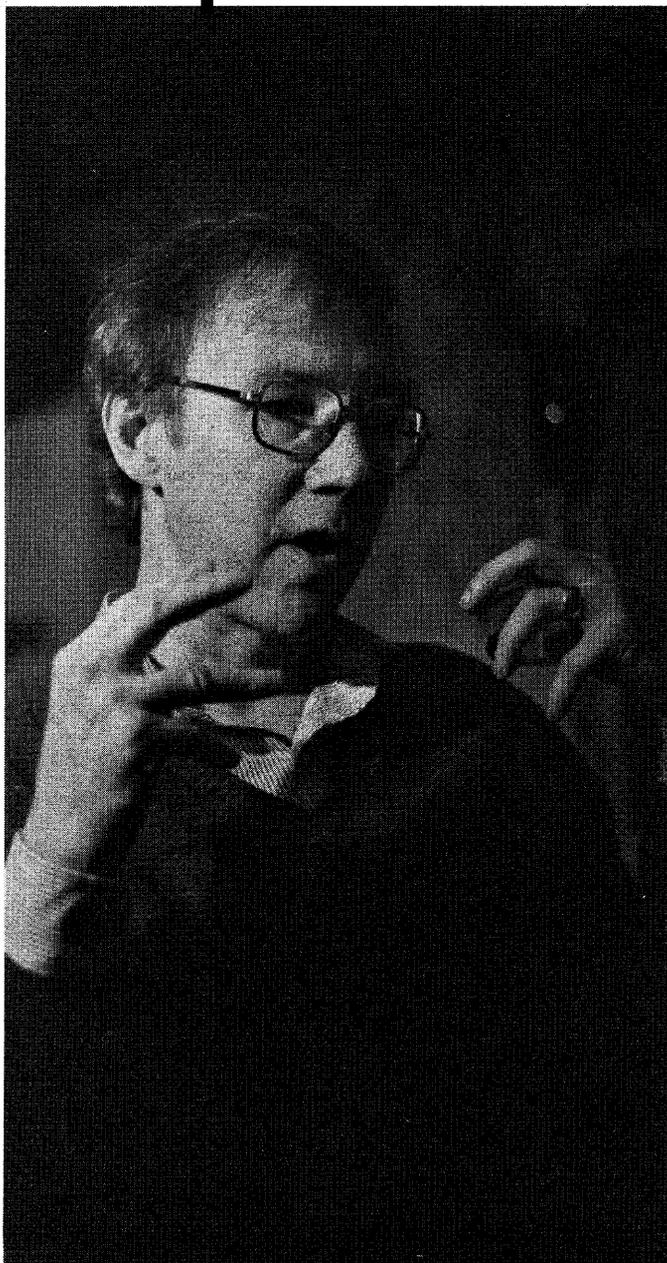
So, his mind *seems* to keep unwinding at 24 frames a second speed, the images and ideas flowing until they seem ready to explode out of the cramped confines of the studio in his rural New Jersey home.

"Wow, so many pictures," he says with a characteristic childlike sense of wonder. "My mind, sometimes, it's hard to go to sleep at night."

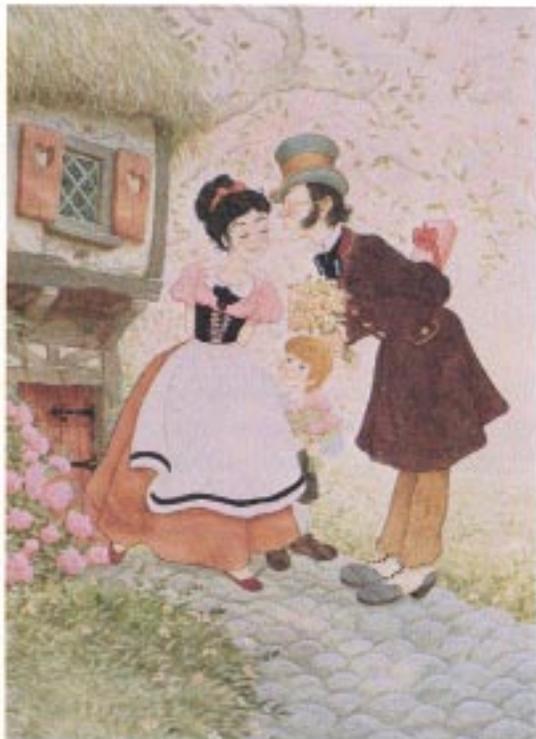
The twins still worked largely together following their last Tolkien calendar in 1978, producing the illustrated novel *Urshurak* and, recently, a calendar based on the Atlantis mythos for 1982. Those efforts completed, they agreed to devote more time to separate projects, a shift begun a decade ago, but interrupted by the phenomenal success of the Tolkien project.

One result of this renewed direction for Tim is this month's cover of DRAGON magazine; other projects are under way or under consideration. Where they will lead him — that plot is unscripted; only his need to grow and change, to channel his energy into new ventures, only this is certain.

(*Story continues on page 44.*)

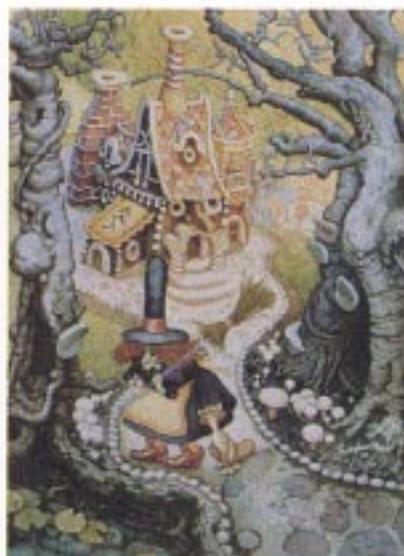


Stories and photos
by Bryce Knorr



*A card to Rita
— 1973*

“It’s like Disney. He never made movies for children and I don’t paint children’s illustrations, I paint what I’m moved by. So I guess I’m a child at heart.”



*The
Witch
of
Willaby
Woods
— 1970*



*“Actually, I wanted to paint a picture of a tree, and before I knew it, the tree had a little window in it. One thing led to another and I put a chimney on it . . . Finally I had to decide who was going to live here, should it be an animal or what, and I came up with a dwarf . . . I did start out just to make a landscape painting, but it wasn’t enough for me. I had to take it one step beyond, to some other reality.”
— Spring 1968*



“That was painted with no idea in mind, I just started painting a picture of a castle.”

← 1974



“I got into a castle stage, and I just wanted to paint all pictures of castles, weird castles, grotesque things.”

— 1974



“I saw a setting coming home one day in my car. It’s actually about two miles from my house. It was an early evening light, and I stuck this figure of the man into the painting, flying the kite. Then I came up with this character, Mr. Whimsical, living all by himself outside, close to nature. This one was also painted early spring-time, before the buds came out.”

— 1968



A talk with Tim Hildebrandt is a multimedia experience. He does not just speak about his work, his life, he *presents* it, swirling phrases and exclamations accompanied by an unending series of gestures and facial contortions, inflections and accents, pantomimes and skits. He talks, not like a writer bounded by mere words — no, he talks like his medium is images and sounds. And it is.

It is no coincidence that despite his success as a painter, he dreams of film and animation — the Disney classics, the masterpieces of impressionist director Serge Eisenstein, the special-effects-filled science-fiction adventures of George Pal.

Their presence of this influence is evident everywhere in his blue Victorian house, an hour from New York City in “George Washington slept here” New Jersey. *A History Of American Animated Cartoons* waits in the bathroom; proudly tacked to a bookcase in his studio is a 1979 letter from the late George Pal himself. While eagerly leafing through a book to find a Disney illustration, Hildebrandt recalls the handful of films made by Eisenstein, noting the Russian telegraphed his congratulations to Disney after seeing *Fantasia* for the first time.

He calls the cramped, narrow third-floor studio “my room.” Works of the illustrators who have heavily influenced him, particularly N.C. Wyeth, are stacked in shelves over a table where tubes of acrylics are lined up. In one corner sits a phonograph flanked by a stack of records and cardboard jackets — he often paints to the loud crashings of movie themes and classical scores. On the walls are several paintings: “Mowdra,” an impressionistic piece from *Urshurak*, “Flagface,” a surrealistic slice of black humor published in *The Art Of The Brothers Hildebrandt*.

And *everywhere* are pencil sketches on crinkly, translucent tracing film: stacked on a table, floating on the floor, taped to walls.

Someday these images may evolve into part of a finished work. For now, they are seeds.

“This thing here,” he says, sweeping an arm at a wasp-like creature captured in pencil on a wall, “is a living machine. You can live inside it. There’s no machine parts; you communicate to it by your will and it goes in that direction, and I can see walking down passageways with veins on the ceiling, you can see froth, you can see glowing, and an orifice opens up or something like that, it’s not a hatch door, I don’t know...” he turns away, “... I have to get into the design of it, but anyway, I’m trying to do something with it, a story, I don’t know what I’ll do with it.”

Underneath the “Mowdra” painting is another pencil sketch, this one of giant

mushrooms; next to it is a surreal sketch of a floating violin.

“This here is a scene I’ve always wanted to do,” he says, his attention diverted to a stack of sketches on a small table, which he rummages through, “an elven fortress, giant trees — actually, it’s a living fort, with Pegasus flying away from something like that. But I don’t know, I’m just going to keep drawing all these things.”

“... I’d really like to one of these days sit down and do a bunch of paintings that just ... come into my head, oriented towards swords and sorcery or fantasy, I really don’t know what. My brother did that with all his dreams. I never got into that, mainly because he was doing that.”

Despite the almost obsession-level energy he brings to his work, he says he doesn’t fear being consumed by his effort to make fantasy real.

“It’s not like dope — that’ll burn you out,” he says, again waving a long, thin arm sprouted from his long, thin body. “I think this is healthy, if anything. One thing leads to another thing leads to another thing and you start growing and growing. Things keep expanding, and the more I do myself, the more I see that there is to learn.”

“I look at a picture I did five months ago and say, ‘Naw, I don’t like that, I should have done this to it,’ so the next time I’ll do that to a painting and improve it. That’s the thing.”

“It’s easy to fall into a pattern or a formula. I think a lot of artists or illustrators do, and that’s what kills you.”

“You’ve done this one thing and it becomes a stamp,” he continues, smacking a taut fist into an open hand, “like an assembly line: You’ve painted a thing in the same lighting situation, with basically the same composition, the same types of figures, even the same colors.”

Hildebrandt admits falling himself into ruts, but each time he has managed to change, to evolve, keeping his life and his work unwinding. Sometimes the changes come by conscious decision, sometimes by accident, and sometimes a new direction is forced by some outside influences.

In the case of turning to more work without his brother, Tim says, “Nothing was happening to do it to us, so we kind of mutually agreed.”

“It kinda evolved. We’ve been working on it, actually for the last ten years. He’s doing his paintings, I’m doing my paintings — we discussed it ten years ago.”

Even during the days of “The Brothers Hildebrandt,” Greg and Tim continually changed, shifting careers more than once, altering their styles dramatically, in what Tim terms rebirths and resurrections. Thus, he can see working less with Greg as a natural progression, even if it is one that may alarm their fans.

As for the course of the future, the next year or so are pretty well mapped out: A calendar, this one by himself, illustrating a cookbook and a book on Merlin written by his wife Rita, a book cover here and there, a science-fiction movie partially being filmed in his house, perhaps another novel with Greg, and ongoing discussions with studios about a film version of *Urshurak*, which originally was planned as a movie.

“I’ve been working with my brother since I was, let’s see, we’re 42 now, since we were kids, one year old, and it’s *time* to do other things. I’ll still be working with him ... but I’m 42, you figure, well, it’s time to try something different.”

“... It isn’t as though I’ve never done anything ... he’s done pictures of his thing and I’ve done pictures of my thing throughout the years, but I want to do more of it now and so does he. It’s that simple. That’s not to say we’re not going to work together, we very probably will, but more and more on our own things.”

“It’s a whole new trip, though, for me, ‘cause it’s like, I don’t know, it’s like, the feeling is one of being a kid again ...”

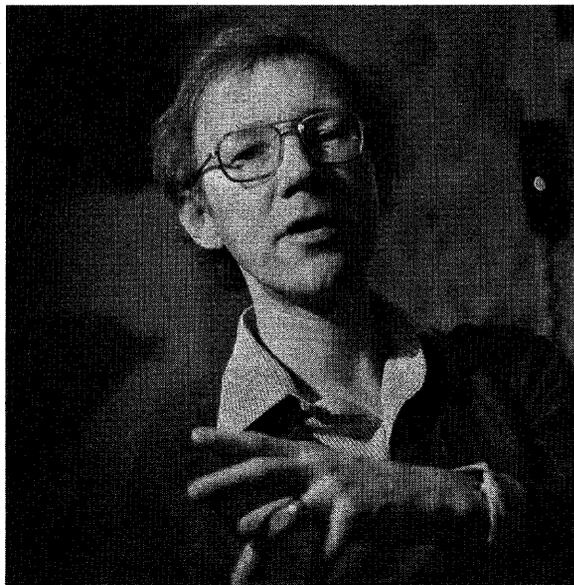
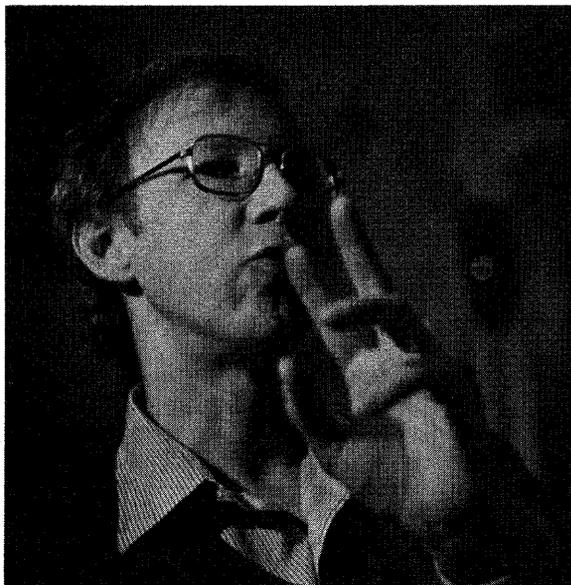
Whatever the medium, Hildebrandt has often tapped the imagery of his youth in his work, so it is hardly unusual that his talk often turns to his childhood. Besides the close bond with his twin, he grew up in a household with an appreciation for the fantastic. His father was an archaeology buff whose dabbling extended to the lost continent of Atlantis. His mother was a fan of Edgar Rice Burroughs who passed along her appreciation for the works of Wyeth, Johnny (Raggedy Ann) Gruelle, Robin Hood and Camelot.

One of his first memories is of his mother taking her sons to the back yard flower garden and “telling me to look for all the elves and fairies. And I could see them, you know — I mean, it was to that point.”

“Then I started getting into science fiction around 1949, 1950. It was all George Pal’s movies — *Destination Moon*, *When Worlds Collide*, *Conquest of Space*, *The Time Machine* — you know, all those.”

With supplies provided by their father, an auto company executive, they built their own *War Of The Worlds* set — and captured its destruction with an 8mm home movie camera.

But Disney — Disney was the big influence, and one of the earliest. “I was born in 1939, two years after *Snow White* came out — I pinpoint my life according to when Disney films came out. I know exactly what I was doing when Disney’s *Alice in Wonderland* came out, I know how old I was, I can even smell the day, that’s how freaked out I was on Disney.”



“One thing leads to another thing leads to another thing and you start growing and growing. Things keep expanding, and the more I do myself, the more I see that there is to learn.”

“I’ve been on my way to Disney ever since I was four years old,” he says, when he saw his first Disney film, *Pinocchio*.

“I remember that because I was hiding out under the seat. I was terrified, but I loved it, and that’s the bad-news thing that’s happened to so-called children’s fantasy is that they’ve eliminated all that drama. They make them too cutesy. (Now) Psychologists and teachers are saying it’s good to scare kids like that and I say, ‘Yeah!’ I loved it, every bit of it.”

“... I even remember the theater, it had a big star, it was in Detroit, it was war-time, World War II, because there were newsreels with fighter planes, I don’t know, B-52s buzzing overhead, and even that scared me, and then *Pinocchio* came on and ... I remember the blue fairy and the monster, that’s the things that really stick. My first impressions I get from it to this day, the blue fairy — Whew! What a corker! All it is is a drawing, it’s hard to believe the reality of the thing.”

Armed with the 8mm movie camera, Tim and Greg taught themselves animation by filming *Snow White* off the screen and then analyzing it, frame by frame.

“We weren’t hung up on Mickey Mouse, though I like Mickey Mouse. We were more interested in the realistic figures — Snow White, the Queen — we went after the hardest thing to do.”

After high school, a short stint in the peacetime army, and six months of art school, the Hildebrandts confronted the reality of animation at an animation studio in Detroit. Four years taught them a

lot — and it was enough.

“I knew that I certainly wasn’t going to do it all, because there are 700 artists at Disney,” Tim says. “And I knew that. But finally working in the animation studio and finding we were only going to be doing one thing and that one thing only — we were just going to be too compartmentalized, doing backgrounds, or designing the characters, or working in the story department or any number of spaces, and that would be it, we would never get out of it.”

So, instead of west to Disney (a trip he finally made a few years ago attempting to sell *Urshurak*), the brothers went east to New York City, to make documentary films for Bishop Fulton Sheen.

“How the bridge between animation and drawing went into documentary films to this day I don’t know. We used to travel around the world — South America, Africa — and film poverty conditions, come back and make contrasts between our way of life and their way of life. It was all this really heavy social commentary, really heavy, I mean *really* heavy.”

“And that’s all I did for eight years,” he says, with a tone in his voice as if he still cannot believe it.

Though he describes himself as apolitical today, the experience — and the peak of domestic outrage against the Vietnam war — “radicalized” Tim.

“My social consciousness, awareness of the poor of the world, started to take in poor children being napalmed and I started getting into the whole scene. Then I finally started going with priests

like Daniel Berrigan, reading Thomas Merton and his beautiful anti-war statements and I really got into it and here I was working for this religious organization that was really to the right, cast almost in concrete, you know, and it was just hopeless to budge them.”

Before a trip to Ghana, he returned to painting for the first time in many years, completing enough watercolor samples (some of which are reprinted on pages 42-43) for a portfolio, which he dropped off at a publisher. It turned out to be a wise and timely decision.

“I came back (from Africa) with this film, all these interviews, all this turmoil, and edited it into a half-hour film. They took one look at it and fired me and Greg on the spot. In 25 minutes we were out.”

Hildebrandt now calls the experience a “reincarnation.” Finally, he and Greg were painting again, and painting for a living. And painting. And painting.

Even if they hadn’t had their natural intensity, both had married and had families to feed, not to mention house payments to keep up. Tim and his wife Rita moved to their New Jersey home, where they live today in peaceful, if busy, surroundings in a house filled with the fruits of both of their labors. Tim’s art is stacked about the home, most of it unframed except for a few pieces — including some of those original watercolor samples — that hang in the dining and living rooms. On a rack in another room hang elaborate medieval costumes created by Rita, which are worn by models for Tim’s paintings.

(Continued on page 48)

Tell a fantasy artist to draw a dragon and ... well, give those instructions to Tim Hildebrandt and the result is the cover of this issue of DRAGON magazine.

Publisher Jake Jaquet gave Hildebrandt virtually free rein in creating the piece of artwork, suggesting only that something involving the magazine's namesake would be appropriate.

Tim described the next step thusly:

"Okay, what can I do with a dragon? A dragon in a cave? A dragon flying? A dragon sleeping? I wanted to paint a picture of a castle, so I combined the two, a dragon attacking a castle."

That sounds simple enough, but of course there are a few more steps between the idea and the finished product — and, about a week of work.



*Tim and Rita strike a regal pose, modeling her designs ...
... While a different type of model gets a close inspection.*



Hildebrandt normally follows the same procedures, first developing a thumbnail sketch, detailing the basic composition of the work. For this month's cover, he tried working from several different angles, settling on one looking up at the beast to make it as dominant in the scene as possible. The flow of the painting is toward the upper right hand corner, classical composition.

When painting humanoid figures, Hildebrandt makes extensive use of models dressed in costumes designed by his wife Rita. Since finding dragons to pose at reasonable rates is difficult, for this painting he made a model out of clay, which was set on a castle he built for his son. Though he used to take 35mm photographs of his models, he says Polaroids are sufficient, since the technique is used as an aid with specific difficult items like the folds in clothing and musculature, rather than with overall composition or color.

When Tim is working on a large project, like a calendar, all modeling is done before any final sketches or paintings are attempted, perhaps taking several weekends to complete. He never uses professional models, instead relying upon family and friends. He and Greg often pose for each other, using their rubbery faces to simulate a variety of characters, human and not-so-human. Amateur models, he says, are more natural. "Professional models always wind up being real slick, too perfect in some ways. And besides, I can't ever find the people I like. I look among my friends — I have them all categorized: 'Yeah, Greg will make a good dwarf' (not my brother, this is another Greg) or 'Doug will make a good elf.' Even though Greg is not short — he's six foot — but his facial characteristics are kind of dwarf-like."

"They look fakey if you don't copy off of something," he says. Stacked and piled and shelved in a bookcase in the hallway outside his studio are row after row of yellow *National Geographic* magazines, one of the sources Hildebrandt used to consult.

"They've got jungles in the moonlight and morning light and afternoon light, jungles in mist, anything you want — water, seascapes, clouds ... I used those very heavily 10 years ago. Most of the time now, most of it's out of my head, I fake it, I don't use any references. It's out of my head. I'd rather do it that way — I've done it so many times already, or at least something close to it."

"But what I do need to take off from is shapes and figures, there's just too much going on to fake it, at least for me. I know Frazetta doesn't and I know N.C. Wyeth back in the 20s and 30s didn't, but I need models, I can't fake everything."

Then comes his final sketch, done to the same proportions as the final painting. The pencil work is then transferred to his painting board — masonite coated with gesso that is sanded — using carbon paper he makes by mixing graphite and alcohol.

Unlike many artists, Hildebrandt no longer makes preliminary color sketches, but mixes his acrylic paints directly before painting. This he credits to his years of experience, and is just one way the professional streamlines the painting process. Another

trick he's developed is mixing colors on aluminum foil. At the end of the day the foil can be folded over and stored, saving hours of time remixing paints the next morning.

In all, Hildebrandt used 16 different colors in the painting, ranging across the spectrum. One color he didn't use was brown, a shade the brothers threw away after their work on the *Star Wars* poster in 1977. Until then, their work was subdued, and most colors were "greyed down" or "muddied" — made less intense than they are straight out of the tube.

"We got the *Star Wars* poster and the directives we were given by the studio was that they wanted very bright, clear colors — spacey, clean, intense colors."

To create the black depths of space on the poster, they used straight, undiluted purple, which was so deep and intense, he says, "It forced us to make all the other colors go really intense, to hold up to this very strong black. That was the beginning of it and I loved it. Pffft. I threw away brown paint."

The intense colors are noticeable in Hildebrandt's dragon, although the foreground was painted in somewhat subdued colors to reflect the night setting and the realities of painting.

"You have to use the color properly," he says. "You can't go off and indiscriminately say, 'Yeah, I'm going to make everything bright' and it looks atrocious."

Several changes were made in the painting once he started. His first color mix for the sky was too green, what he terms a minor mistake which was corrected by painting over the background.

There are several differences between his sketch and the completed painting: The clouds were eliminated in the finished version and some barely noticeable alterations were made in the castle, involving emphasis, rather than dramatic structural or color changes. However, Hildebrandt says the dragon required what for him is a major revision. In the pencil sketch, skin hangs down along the left belly; the painting has a groove, instead.

"It's just feel. I painted it first like that (the sketch) and didn't like the way it looked, so I painted it out and painted it back. But usually when I draw a detailed drawing, that's it. I don't diverge from that very often ... When I make the pencil sketch, that's usually gospel."

Despite the changes, he says the DRAGON cover was a fairly simple piece. Unlike many of his works, there is little background, and there is just one figure, rather than a host of characters, to create.

This month's cover has several elements that make it characteristic of Hildebrandt's work. First, unlike many of the Tolkien paintings, the DRAGON cover uses broad brush strokes. Rather than the tiny brushes used to create a realistic, almost photographic look that characterizes much of the "Brothers Hildebrandt" work, Tim used a half-inch-wide brush to paint parts of this month's cover. "It depends on the subject," he says. "Something like this here, I can't see that picture being really finely painted. 'A dragon attacking a castle' — I just don't get that feeling."

Although he has painted often in the realistic style, Tim says that technique is more characteristic of his brother's work.

"At least in the past," he says, "I think Greg has a tendency to go real noodly, tickly, like Andrew Wyeth — every blade of grass painted in, every hair. And I have a tendency to go a little looser, broader ... more impressionistic."

"That's what I like about N.C. Wyeth (Andrew's father, a 20th-century painter and illustrator). I think he combines — oh, Michelangelo and the impressionists. That's a crazy combination, but he does. His figure work is a la Michelangelo, his colors are of the impressionists — Monet — purples, greens, golds — I like that."

Also impressionistic is Hildebrandt's lighting. In contrast with the cool backlighting of the moon are the intense flames of the

dragon's breath. "I purposely set about when I do a picture to do as many set-ups as I can, you know, whereas a lot of artists light their figures exactly the same, no matter if he's in a jungle or on a planet or underneath the water — the lighting's always the same."

He cites a scene from Disney's *Snow White*, where the dwarves, carrying a candle, enter her room. Huge shadows burst across the scene, creating a drama so intense it makes the screen come alive.

"That's all I am — these shadows. They open the door and the light breaks into the room and everything is hit by this light — that's all I am — and it's all coming from this candle, it's incredible. It isn't just flat lighting; it's really real ... What *is* a picture, but light?"

"I haven't seen anybody recently that I admire as far as that goes. I think the best was N.C. Wyeth illustrations from *Treasure Island*, *Mysterious Island*, *Gulliver's Travels*, or you name it. The light is bee-you-tee-full. It's right — it's as it should be."

Tim's appreciation for lighting led to what he says is one of the most frustrating experiences he's faced as a painter. Although known for their ability to do quality work on deadline (they alternated painting on the *Star Wars* poster to work round the clock and finish the piece in 36 hours), the centerpiece for the 1978 Tolkien calendar — "Going Off To Grey Havens" — took a month to complete.

"It was the lighting that got us," he recalls, "because we had this moonlight coming from the back and then torchlight, and just trying to balance them, the cool and the warm, how strong to make this cool light, how strong to make this warm light, and we just kept painting it over and over and over and over, and it just wasn't coming. We got ourselves into kind of a pit. It shouldn't have taken that long, it should have really only taken about a week and a half ... that's really the last problem I had with a painting. How that picture ended up being so incredibly difficult, I'll never know."

On those infrequent occasions when a painting won't come, Tim says, "I get physical about it. I take the board and THROW it across the room, and (Rita) hears it crashing against the wall, and I just storm out of here and SLAM the door and walk down the stairs and, 'I QUIT!' And I have to stay that way until the next morning, because once that happens to me, I'm wiped out. So, I just pick it up the next day but that hasn't happened in a long time."

Hildebrandt does not paint in natural light (he balances cool neon light with a 300-watt spot in his New Jersey studio), but limits his painting to daylight hours. Pencil sketching, however, can go on until midnight, he says, "which is really late for me."

"The morning to me psychologically is much better," he says. "I don't know, I'm wide awake, well rested, you know, I feel like getting up there and doing it, whereas the later the day gets, just having to deal with color is just too much for me. It's got nothing to do with physical, it's really psychological."

"I don't commit myself to that much work. It's just that I got so much energy and that's it. It takes a lot out of me to paint these things — it really does. Concentration. It doesn't look like it ... but it's intense, you know. I'm not straining but I am intense about it. After I get done painting I feel like I've run around the block 15 times."

"... drawing, coming up with the ideas, you get wound up. This physically makes me need to lay down, lay down in front of the television."

"And I tell you, if it ain't coming right, whew ... it's impossible. I mean, nobody can appreciate that but an artist painting. Wanting to do something with a painting, knowing that it isn't at all what you're after, knowing how good it should be and it not appearing that way. Then, it's a really good feeling once you finally do hit it."

On a recent early spring day, Rita was laboring in the large, well furnished kitchen she and Tim remodeled, testing a recipe for her cookbook, which will describe foods with a fantasy flair: troll bread, for example.

Presented with a platter of turkey drumsticks baked with vegetables, Tim picked up the carving knives and said, "What are we supposed to do, fight?"

Although he still puts in long hours of drawing and painting — he and Greg just finished an intense four months of work on their 1982 calendar — gone are the hurried trips in and out of New York City three times a week, to pick up and drop off assignments for "clients." Now, the work he does is usually for himself. If not, the success earned with the Tolkien calendars allows Tim the freedom to illustrate books he *wants* to do, rather than assignments he *has* to do.

"I did a buncha textbooks first, then I started doing children's books for Western Publishing. I did one of these fragrance books, the little scratch-and-smell things, so there was years of that," he says through a mouthful of food, "years of really being busy. One year my brother and I counted the illustrations. 'Let's count the illustrations we did this year.' *One thousand*. Now that ranged — not these kinds," he says, pointing to a large Tolkien original, "but pen and ink, black and white, little tiny doodles this big to half-page illustrations."

"I mean, there are only 365 days in the year. Of course, there were two of us, but we were really grinding those things out. And working for everybody. *Reader's Digest*, all the major publishers, record albums, RCA Victor, you know, doing everything, advertising jobs..."

"... Did you ever hear what Boris Vallejo used to do? Refrigerator drawings. Can you imagine? Look what he does now. Refrigerators. It's crazy."

But, for an artist who hadn't drawn for years, even the opportunity to turn out commercial topics as mundane as cat food and dog food boxes provided Tim with "a crash course in drawing."

"I had tons of work to do and it was good experience for me. 15-hour, 16-hour days of nothing but drawing, painting, and you just get it under your belt."

"... And then finally I was going nuts, you know, it was like, okaaaay, enough is enough! You learn how to draw, you learn how to paint, there's no challenge, just going out and getting work and it's unimaginative, and I said, 'Where are those days of the hang-up on fantasy, Pinocchio and all that? Where has it gone to? What am I doing with it?'"

"... At one point I was ready to chuck it all, quit. I mean, that's actually the feeling we had.

"It was really frustration to the point of 'I would rather go out and' — I don't want

to demean it — 'dig ditches.' It's at least physical, honest work. This stuff, it was just so unimaginative, so dead."

During this period, the early 70s, the brothers began painting separately to fulfill their own creative needs. Finally, in almost Hollywoodesque fashion, their break came when they got a long-dreamed-of chance to illustrate Tolkien.

Tim was first introduced to Middle Earth when he was still making church documentaries.

"Some woman in the office at the time said, 'Why don't you read this book, Tim, you'll like it,' and she stuck this paperback out and I said, 'Hmmm, *The Hobbit*, what's that?' I thought it somehow was a rabbit or something, because it sounds like a rabbit, a rabbit with a habit, I don't know — I started getting into all of these 'What is a hobbit' things, and she said, 'Read it,' and I did, and I liked it very much, needless to say."

He and Rita read *The Lord Of The Rings* out loud to each other five years before Tim found a copy of the 1975 Tolkien calendar under the Christmas tree.

On the back was a notice soliciting queries for the 1976 version of the calendar.

So, one rainy winter day the brothers packed up their samples in plastic garbage bags — the works were too big to fit into a normal-sized portfolio — and went into New York, where they called Ballantine Books, publisher of the calendar.

Several hours and several renditions of "the art director's not in" later, they were ready to head home, but decided to make one last call. This time they succeeded, and after invading the art director's office came away with an assignment to do the cover for *Smith of Wootton Major and Farmer Giles of Ham*.

"We came back with that in a couple of days, real fast, and they loved it, so they said, 'What about the calendar? What can you show us?' and we said, 'Oh, we've got millions of drawings that are *Lord Of The Rings*.' We really didn't have any."

After a week-long stint of intensive drawing, several preliminary paintings, and finally approval from the Tolkien estate, they got the assignment.

Rita laughs as Tim relates the story, and with good reason. She put that calendar under the tree in 1974, after noticing the query for artists.

Rita, who bears not a little resemblance to Disney's Snow White character, is not just the 1981 version of the missing Hildebrandt brother. Besides designing costumes for his work (they met in the church choir while she was on a *Glamour* magazine scholarship to the Fashion Institute), she has acted as her husband's agent for the past four years. And Tim says he's always bounced ideas off her for his paintings and fantasy.

"I don't consider myself an artist because I don't paint," says Rita, a transplanted Texan. "God knows I couldn't do that, but I am artistic and I understand the problems of somebody that is artistic ... so we can talk the same language."

"It's never a competitive thing, I mean, I don't do what he does, so it's not like I'm trying to compete with my husband. We work in conjunction with each other ... and we do that whether we're painting the house or wallpapering, or whatever we do."

Hildebrandt says his wife is "ten times better" than any of the professional agents who have represented him. She explains her success this way: "I have the good fairy to look after me."

Besides their other projects, the couple gives presentations at schools. During one recent outing locally, featuring Rita's costumes, Tim's paintings, and an "alien" head from a science-fiction movie being filmed at their home, they mentioned their involvement with Dragon Publishing, noting their 14-year-old son Charles is a committed D&D® enthusiast.

"Suddenly, we were inundated with DUNGEONS & DRAGONS people," says Rita, "and of course we told them about Charles and his club, and the phone numbers just went out, all these 'Oh, please have him call me.'"

"These kids were bringing up all these books you put out (the AD&D volumes from TSR Hobbies) and we had to autograph them," adds Tim. "'Why am I signing the DUNGEONS & DRAGONS manual?'" he says, then shifts his voice to play the role of the student, "Well, I don't care, sign it."

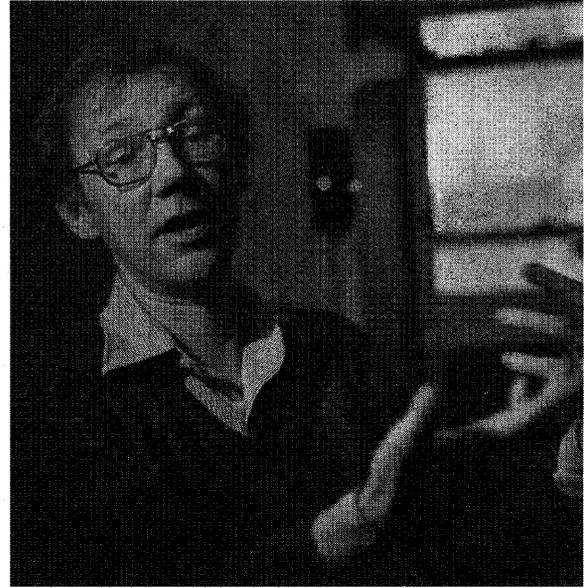
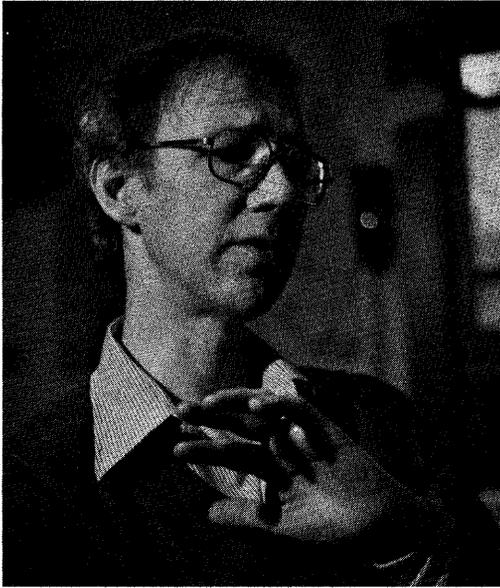
Says Rita: "They had us signing everything, we were signing everything. I said, 'You know, I haven't done a thing,' and they said 'Sign it, sign it.'"

Of course, most of the questions still deal with *Star Wars* (the brothers painted the movie poster) and Tolkien.

"I always have to clear up that I had nothing to do with the movie," he says. "'It's not my movie, it's George Lucas' movie, da da da da, da da da da. I just did the poster., And they ask a lot of technical stuff, 'How did you get interested in it, how did you get into illustrating, what kind of education did you have, how long were you drawing, how old were you when you started drawing?'" these kinds of things."

Usually, he'll be asked why they drew a Tolkien character they way they did — and he admits some would be done differently if redrawn today.

"I would make Treebeard altogether different," he says. "Some girl, as a matter of fact, the other day at the school, a little sheepishly said, 'I didn't see him like that, I see Treebeard with roots for his hands and all these roots,'" he says, gnarling his arms and hands and legs,



“How many times do you want to paint Frodo? You gonna do 10 pictures of Frodo or something like that? Once the character was established, you kept painting the character over and over.”

imitating the new Treebeard. “She was right, we just made him look like a tall, skinny guy with a long beard. So, yeah, there are a lot of things I would do differently, definitely, but I don’t want to do them again.”

“How many times do you want to paint Frodo?” he says. “You gonna do 10 pictures of Frodo or something like that? Once the character was established, you kept painting the same character, over and over.”

The Hildebrandts have been approached to do other Tolkien calendars, and have firmly declined. While illustrating Tolkien’s characters fulfilled a dream, three years was enough, Tim says.

The “success” earned by the Tolkien calendars appears to have had little effect on Hildebrandt and his lifestyle. He and his family live a relatively normal life, and Tim says he is basically a homebody. He quit smoking three years ago, drinks little, and maintains an avid interest in nutrition and health.

“When you’re right in the middle of something, you don’t even think — so it sells a million. There’s no comparison. I mean, you have these people, these agents, always telling you, ‘Do you know no calendar ever sold this much?’ ‘Yeahhh — no, I didn’t know that.’ What does it do to me? I still take out the garbage. I still watch ‘The Hulk’ on television. I still hang wallpaper. And so on and so on.”

“This kind of scene isn’t Hollywood, where you have parties and all that stuff, anyway,” he says, dismissing it with a

sweep of his arm. “I’m a person that likes to get out into the country and the further I can live in the country, the better I like it. I think underneath it all, I’m a hermit. I’m like Frazetta, I want to be a hermit.”

The calendars, however, established the brothers as virtual household names, and secured them an enviable measure of financial independence. “I ain’t wealthy, I ain’t close to it. I still have to worry about bills — well, I don’t have to worry, but I still have to pay them off. I still have to work, but it’s what I want to do.”

Artistic freedom was probably the greatest single result of the successes. And, after illustrating the works of others for years, they finally had an opportunity to tackle a project entirely from their own imaginations. The result, after more than two years of work: *Urshurak*.

On the surface, *Urshurak* resembles *The Lord Of The Rings*: wizards, dwarves, elves, a quest that pits good vs. the ultimate evil, the Death Lord of Torgon. But the Hildebrandts’ work differs in both style and substance. The book format is really only an intermediate step: *Urshurak* was conceived as a movie; the book was written in hopes of selling it to a studio. So, the book reads as a series of visual images that were created by Tim and Greg before the words were laid down by a Detroit friend, Jerry Nichols.

The first image that came into their heads was a man running, which is how the book starts.

“We did literally 800 or 900 story boards, and they were very elaborate, with Magic Marker, very finely drawn, and there was not one word, it was all action, it was all visual, flowing.”

Although the paperback briefly made the best-seller list, the twins were disappointed with the small reproduction size of their paintings (Tim calls the large calendar format “the best vehicle for an artist to work in”). If the pictures were too small, their ideas were too *big*. One well known producer estimated the script as written would cost \$145 million to film — a scene Tim acts out, playing both the roles of the fat, cigar-chomping producer and his whiny supplicant of an assistant. (They have since scaled down the project to about 10 characters and only one major conflict.)

The Hildebrandts share with Tolkien a strong Catholic background, which imbued them with strong, distinct images of good and evil. Though he has no current religious affiliation and says, “Let’s stay away from the word politics, because I’m apolitical,” he adds, “I have a strong religious background. Very graphic Roman Catholic, the use of archangels and all that stuff and added to that strong religious background is very heavily good and evil, right and wrong.”

Similarities aside, the Hildebrandts’ world *feels* more American — more like

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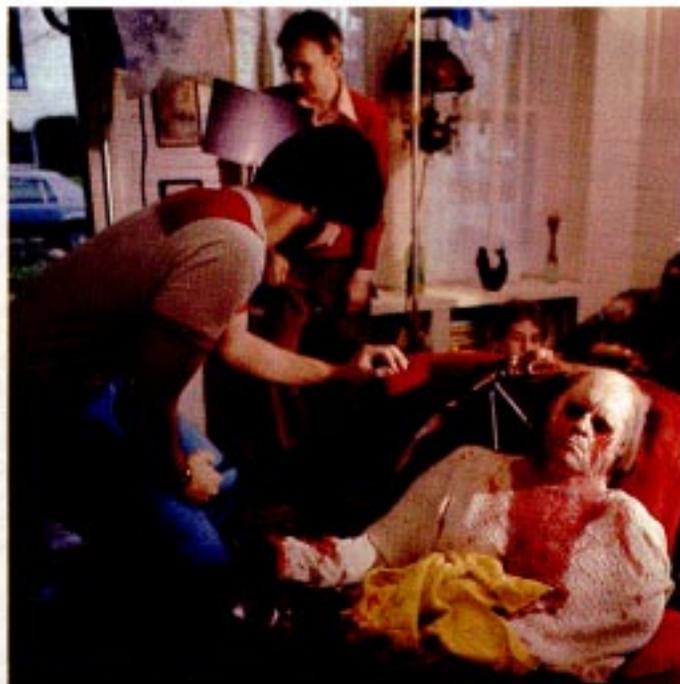
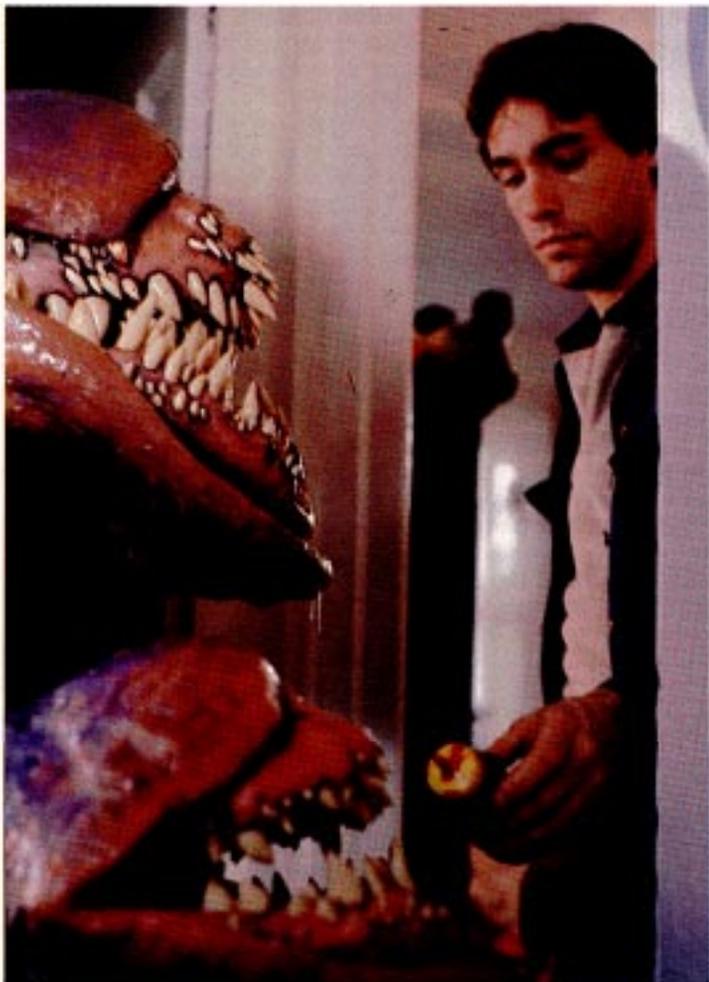
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The making of a movie: Before the filming of scenes for "The Deadly Spawn," fake blood is squirted on the adult-size monster (left), while producer Ted Bohus (photo above) readies a dummy used as the victim of an attack by baby versions of the unearthly beasts.

Burroughs than Tolkien. Tim and Greg have also updated Tolkien's rather limited views in several areas. *Urshurak* includes positive roles for both women and blacks, and — a dramatic departure from Tolkien — includes a romantic angle, if not graphic sexual encounters.

"We love Tolkien," he says, choosing his words carefully, "(and) I'm not saying he was old-fashioned, but he certainly overlooked — he was very Nordic, it (the trilogy) didn't have any other races. I like cultural things, I like all different types of cultures, I don't just like Germanic, Nordic-type looking costumes or art. I love African, Indian, Chinese and South American and Egyptian, Babylonian, so you get a story that kinda took in all those sorts of cultures.

"And Tolkien has had a tendency, in my estimation, to put women way up on a pedestal. All the women in his story were very remote — goddesses."

Still, he says there are limits to sexual material he's willing to present. In *Urshurak* the only love scene concludes not with nudity, biology or anatomy, but with a dissolve into the sky and trees above — the same technique used by

Hollywood before the advent of "X" ratings.

"I have a tendency to agree with Lester del Rey that in fantasy there is no sex, no explicit sex," he says. "It's too, it's too ... ordinary. And that starts to get into the real religious side or spiritual thing I guess I was raised in. I'm not saying sex is bad, I'm not saying it isn't, but everybody does it. Everybody knows what it is. Everybody. You understand what I'm trying to say? Now I know a lot of people argue with that, and a lot of people's ideas of fantasy are — as soon as you say the word 'fantasy' — 'ah, SEX!' That jumps into everybody's mind, all of a sudden it's dirty. As soon as you say fantasy — 'Ah, you're fantasizing!' Everybody's sort of got that notion of fantasy. Not me. I've got romantic, incredible trees and vistas — that's fantasy — rays of light shining through the woods. That's not to say sex doesn't enter into it, but it's not the center. I guess Frazetta, that's it, that's the center of his, and also with Boris, and I say, it's only one part of it, one part, an equal part to all these other parts."

These themes are not exactly easy for

Hildebrandt to verbalize, though they are identifiable in a large work like *Urshurak*. In individual paintings, however, only broad messages are made.

"The only message I would have in a painting is beauty — is that a message? Love of nature. I find these things very hard to articulate. I paint what I like, I mean, I like nature."

He laughs at his inability to describe it, then continues. "Someone might ask me, 'Well, then why don't you paint normal landscapes?' I don't know. I started to do that one time and ended up painting a dwarf skipping over a bridge anyway. I just can't help myself. I started to paint a tree, a nice tree, a stone bridge with a little river going (under) it, and it ended up being a tree with a little house and this dwarf." (see picture, page 42)

Most of the artists he knows paint from the gut, rather than from the head. "Darrell Sweet, he doesn't talk too much, Boris — Boris, he doesn't talk a thing about it. I think that if I could articulate it into words, I wouldn't be a painter."

Words do enter heavily into his creative process, however. One painting may result from countless hours of discus-

sions, as he creates the fantasy background where a piece is set. A good fantasy must be real enough to be believable, he notes.

Amazons appear in *Urshurak*, he says, because "we wanted to draw pictures of Amazons, so we said, 'Okay, let's put Amazons in there.'"

"Let's see, where could the Amazons be?"

"Well, should they be in the jungle?"

"Nooo — let's make them live in the water."

"Where?"

"Ah, down in the south, you know, the tropical, so we put an island —"

"Yeah, yeah — a volcanic island? Volcania — Disney's *20,000 Leagues Under The Sea* — that kind of island?"

"All right, they got a base inside here — any technical ...?"

"Well, let's make them a little more advanced ...' and so you start adding to it, as the days are going by, and finally you get it down to where you have got a volcanic island where all these cones formed out of this giant crystal that crashed into the ocean, and a volcanic eruption churned up all these cones and imbedded in the middle of this lake is a giant crystal from outer space and these Amazons — this happened a million years ago — and these Amazons are actually born out of this crystal and the water, and you start getting into that — this is where their whole life now stems, out of this crystal, and coming out of the middle of this island is where they get their regenerative powers, where they recharge themselves, where they also recharge the engines on their boats. So you start getting into that culture and, 'Hey, this is wild, we can make a whole story out of this alone!'"

And you're 12 years old again?

"... And you're 12 years old again — exactly."

For *Urshurak* the Amazons were just one of the cultures invented, along with the history of an entire continent spanning 1,000 years. Then, all the details of the book's plot had to be finalized and checked:

"In the story, the dwarves had to be in a certain place at a certain time. The gargoyles were coming down and pursuing here. We had to figure out how many days it would take 10 gargoyles galloping in armor to reach the wizard's house. We had charts, real charts, hundreds of charts — how long it would take gargoyles, as opposed to how long it would take dwarves on foot, we had to figure it out so their paths would cross and they would get there in the right amount of time, and they were getting there too fast, we had to figure a way to slow them up, little plot devices to slow the gargoyles."

Even in a 400-page book, few of these

details see print, but are necessary to make a believable story.

"I don't like slipshod stuff, and it ultimately shows up, it shows up in a cheap product. An unbelievable product as far as fantasy goes. If all those things don't mesh, don't come together, it feels fake, and in reality it *is* fake.

"I've always felt that way about old movies, a lot of those knight films, those adventure movies were like that, they just weren't believable. They got there too soon, or ... you know. I think it pays off. All you have to do is sit there for a few days and chart these things out, that's all you gotta do."

Sometimes, however, unanticipated events can alter the course of the story. The brothers had completed the story for *Urshurak* and its paintings, casting their young hero in white, and Torgon in a black cape with an iron mask. Then they saw *Star Wars*. George Lucas had used the same imagery. Aliwon, their hero, kept his white outfit, but the Hildebrandts let Darth Vader have the mask.

While the Hildebrandt household is a peaceful one during the week, on Saturdays and Sundays recently it has been bathed in gore.

"Last weekend we killed their neighbor," says one of the crew members working on *The Deadly Spawn*, a science-fiction film the family is involved with.

They didn't *really* kill the neighbor, of course. The spawn — slimy creatures brought to earth from outer space on a meteor — are just special effects, like the blood on the floor.

"Spawn" is *not* another *Star Wars*. Its budget isn't even in six figures, let alone a million or 20 million dollars. Instead, all the actors, crew and special-effects personnel are working weekends to complete the film, without pay, each getting a percentage of the production. Besides the family's artistic and financial investments in the venture, the Hildebrandts' son Charles is an actor in the film, playing the role of a science-fiction movie buff who eventually finds a way to defeat the dreaded spawn.

Tim and Rita met Ted Bohus, the producer for the independent production, at a science-fiction convention. Their involvement in the production has evolved: Tim helped the special effects creator build the monsters, and he'll paint background scenes for special effects created in the studio. On this Sunday afternoon he's dribbling rubber cement over a three-headed adult spawn just as the camera begins rolling, to simulate spawn drool.

"Can you imagine having this happening to your house every weekend?" asks

one of the actors. "I've never worked with anyone who's as easy to get along with as Tim."

Indeed. Despite his hermit tendencies, Hildebrandt has few of the ego problems often associated with artists.

Admitting that "most artists would rather crawl into a hole," he says he enjoys working with others — be it his brother, his wife, or the "Spawn" crew.

"I guess that comes from being a twin. I've always had to. I've always worked with my brother, and so it's always a give-and-take situation. It's not that thing where you hog it all to yourself. I like working with other people, their ideas. I'm not protective of ideas, I'm not jealous. If somebody's got a better idea, fine."

The lack of jealousy extends to other artists, such as Boris, a good friend, and Darrell Sweet, who lives nearby, whom the Hildebrandt brothers met when all were doing work for Ballantine.

"There's no competition among us, between any of us, because each guy is doing his own thing," Tim says. "So, there's no trying to guard each other's work or cutting a guy out of a job, 'cause each guy has quite clearly defined areas."

Not all of those with whom Hildebrandt must deal, however, share his gentle nature and generous work habits. Recently, for example, he and Greg did another movie poster, this one for a \$25-million extravaganza on Greek mythology. The experience was less than a satisfying one, and the memory of it produces one of his rare moments of bitterness or anger. The brothers drew one poster, then another, then another ... Finally, he says, they were told to "Give us *Star Wars*."

"I hated doing it," he says, sitting in the paling afternoon light of his studio. "You know why? Because when that poster comes out, everybody that sees that is going to say, they're going to blame it on my brother and me, and say, 'Look, Tim and Greg couldn't come up with anything better.' Well, the hell with them, we came up with a lot better ones, but they didn't want them, they wanted the *Star Wars* poster, and we're just going off, shaking our heads, saying *these people are crazy*."

A note of dissatisfaction also enters his voice when he recalls the "Brothers Hildebrandt" label.

"They locked us up," he says, with one wave of an arm, then another. "They — out there. 'The Brothers Hildebrandt' — that was the handle they came up with at Ballantine ... I never went around signing anything 'The Brothers Hildebrandt.' It sounds a little pompous to me, but it's

catchy, yeah, 'The Brothers Grimm,' I can see what they did. But the Hildebrandt brothers is good enough for me."

"... And then the twin thing on top of it! My God. We appeared in some books on twins — there's a picture of me and Greg painting on the same picture at the same time, looking back and smiling." He gives a mock smile toward an imaginary photographer, and continues. Their work habits were synchronized, but a number of myths exist about them, he says.

"There's all these things where he starts at one side of the painting and I start at this side and we meet in the middle ... Some kid wrote in and said, 'Is it true?' Absolutely not! I have no idea where that one started. You can't — how can you? Envision us, starting a painting over here and here and one guy's painting and painting and painting — and what if he angles off? It doesn't make any sense. You don't paint a picture like that."

Contending with such hype may be the price of success, along with handling resentment from those who dismiss any financially successful artist as having "sold out." After he has made a living at painting for more than a decade, Hildebrandt finds this an argument with which he cannot agree.

"You mean you have to starve up in a

garret like Van Gogh, or else it's not worth anything?" he says. "Well, lookit, I don't take that hogwash from anybody. Did Rembrandt make money at what he did? Did Michelangelo? Did da Vinci? They all did. They all made money at what they did, right? They were commissioned works."

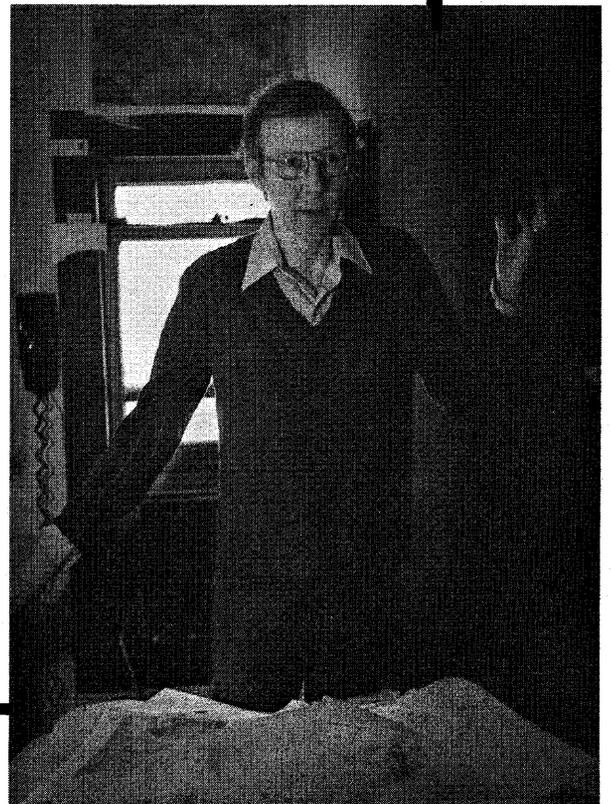
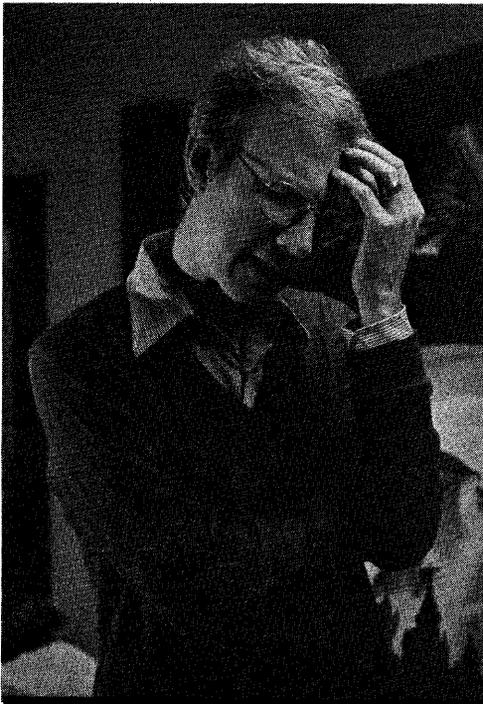
"The Sistine ceiling was a commissioned work — he was actually commissioned, 'Go fill up that space.' So it happened to be a ceiling rather than an illustration board or a magazine cover. But it's still the same thing. So who's saying it? Probably a frustrated artist who couldn't make it, I'm quite sure."

"It's an endless debate — 'What is fine art?' Okay, let's face it, a cat-food box is commercial art, okay? Cat food, that's commercial art. I'm not going to start saying that's fine art."

"But this," he says, pointing to this month's DRAGON cover, "you didn't tell me what to do. They didn't tell me what to do on *Urshurak*. Even when I illustrated *The Lord Of The Rings*, nobody told me what to paint. I painted what I wanted to paint. I painted what I was moved by. Is that fine art? Is that commercial art? You name it. I'm not going to. I'll just say what I did and what I felt ..."

"It's all the same thing. It's in the world of the imagination."

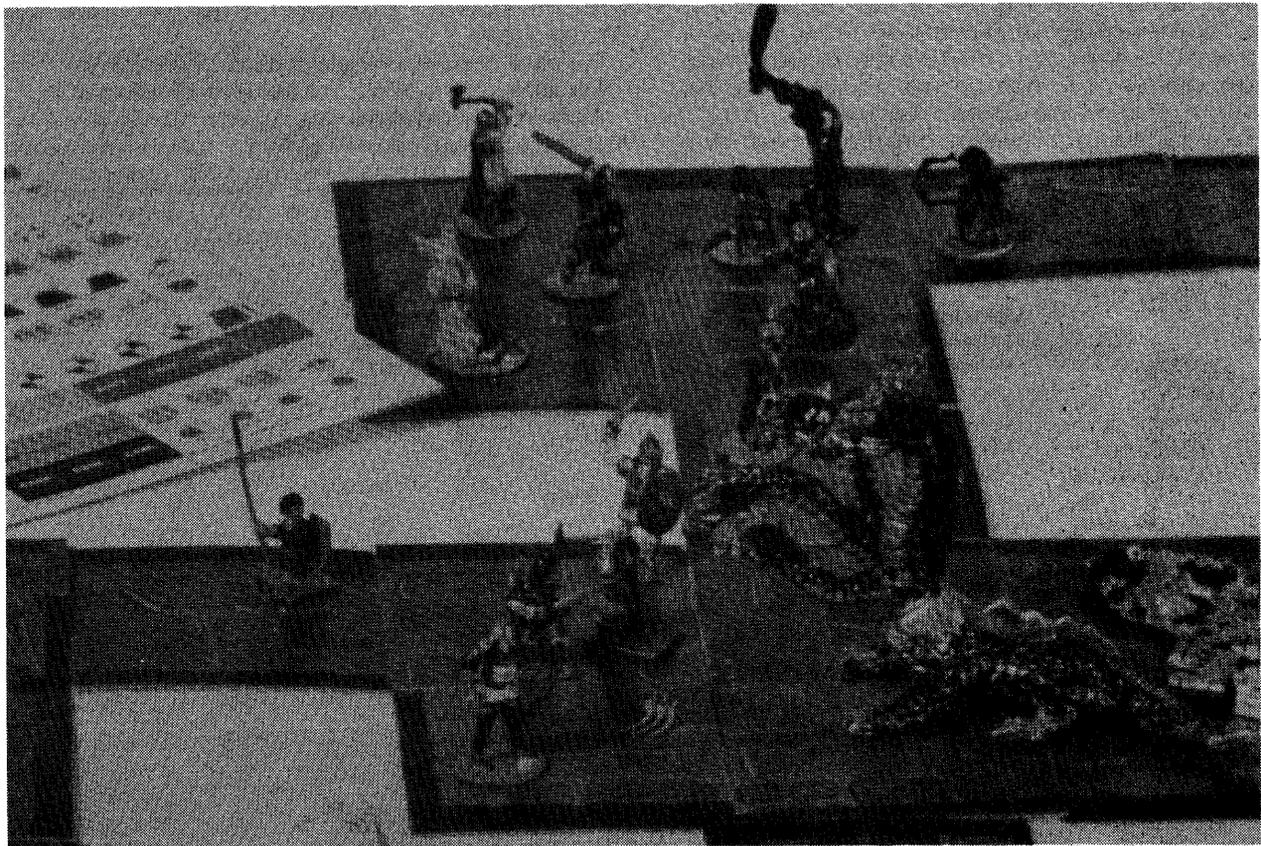
"I never went around signing anything 'The Brothers Hildebrandt.' It sounds a little pompous to me ... the Hildebrandt brothers is good enough for me."



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A recipe for the Alchemist

Leomund's TINY HUT

by Lenard Lakofka

The alchemist is an obscure sub-class of magic-user. He/she is always a non-player character, as the rules here will indicate. The class is detailed because information on the alchemist is of value when he/she is encountered in a town or hired by a player character as a henchman. It is helpful if the DM knows what an alchemist can and cannot do.

His profession encompasses some of the common trades, and thus tradesmen, when encountered, might have minor knowledge of alchemy. These trades are those of potter, glass blower, brewer and distiller as defined within the text. Brewers and distillers need not learn magic, of the type used by alchemists, to ply their trades.

An alchemist must have the following minimum or maximum scores: strength at least 9, intelligence at least 10, wisdom at least 6, dexterity at least 9, constitution at least 14 and charisma less than 16. Humans, elves and half-elves may be alchemists. Only humans can become masters and grandmasters. An alchemist may never be a multi-classed character.

Experience is gained by alchemists only from plying their trade and never from adventuring. Experience is given as fol-

lows, in case you wish to advance a non-player novice through a few ranks to be more useful to the party as a henchman.

For each piece of pottery used in the trade, 3xp (this award cannot be given beyond 3rd level).

For each major glass instrument blown/crafted, 6xp (this award cannot be given beyond 5th level).

For each potion identified by the "10% test," 7xp (this award cannot be given beyond 7th level).

For each potion made correctly, 10% of the potion's xp value. If no xp value is given, then award 20 points. This award is given for every properly made potion.

For each poison made correctly, 5xp for a mild poison, 15xp for a toxic poison, 25xp for a lethal poison and 40xp for a destructive poison. This award is not given to Masters and Grandmasters.

For each mixture analysis done correctly, 45xp.

For each spell learned, 7xp per level of the spell.

Alchemists must have specific intelligence levels to obtain higher magic spells as well as for the more complex potions. If the alchemist is not smart enough, he/she will never be able to

ALCHEMISTS ABILITIES

See text for an explanation of each listing. All percentages give the chance of success.

Level of alchemist	Craft accuracy		Potion Identification via:			Manufacture				Potions:			
	Pottery	Glass	"10% test" of a known potion	Analysis of a known potion	Analysis of an unknown potion	Mild	Toxic	Lethal	Destructive	Difficulty first	Difficulty second	Difficulty third	Difficulty fourth
1	93%	—	—	—	—	—	—	—	—	—	—	—	—
2	94%	70%	—	—	—	—	—	—	—	—	—	—	—
3	95%	75%	60%	—	—	—	—	—	—	—	—	—	—
4	96%	80%	65%	—	—	—	—	—	—	15%	—	—	—
5	97%	85%	70%	—	—	—	—	—	—	25%	20%	15%	10%
6	98%	90%	75%	—	—	—	—	—	—	48%	35%	29%	23%
7	99%	95%	80%	—	—	65%	48%	36%	27%	71%	50%	43%	36%
8	100%	100%	85%	85%	60%	81%	64%	52%	43%	94%	65%	57%	49%
9	100%	100%	90%	91%	70%	97%	80%	68%	59%	100%	80%	71%	62%
10	100%	100%	95%	97%	80%	100%	96%	84%	75%	100%	95%	85%	75%
11	100%	100%	100%	100%	90%	100%	100%	96%	91%	100%	100%	99%	88%

Potions listed by difficulty

This list tells what potions can be made by prescriptions written in Alchemese. Alchemists who do not have the proper intelligence cannot make potions of greater difficulty than their intelligence will allow. Substances are also in the list.

First Difficulty

Intelligence 10+

- Animal Control
- Climbing
- Delusion
- Levitation
- Sweet Water
- Skeleton/Zombie Control
- Water Breathing
- Dust of Appearance

Second Difficulty

Intelligence 12+

- Clairaudience
- Clairvoyance
- Diminution
- Fire Resistance
- Healing
- Oil of Slipperiness
- Philter of Love
- Poison
- Speed
- Ghoul/Ghast Control

Third Difficulty

Intelligence 14+

- ESP
- Extra Healing
- Flying
- Gaseous Form
- Invisibility
- Longevity
- Philter of Persuasiveness
- Plant Control
- Polymorph Self
- Wight/Wraith/Shadow Control
- Dust of Disappearance
- Dust of Sneezing & Choking

Fourth Difficulty

Intelligence 16+

- Dragon Control
- Heroism
- Human Control
- Invulnerability
- Oil of Ethereality
- Super-Heroism
- Treasure Finding
- Ghost/Vampire/Spectre Control
- Keoghtom's Ointment
- Nolzur's Marvelous Pigments

cast higher-level spells or make the most complex potions. Alchemists must have an intelligence of 12 for 3rd-level spells and second-difficulty potions; intelligence of 14 for 4th-level spells and third-difficulty potions; intelligence of 16 for 5th-level spells and fourth-difficulty potions.

The alchemist writes "prescriptions" in a special language. His/her spells, if any, also are written in "Alchemese." Thus, a magic-user cannot use an alchemist's spell book without both Read Magic and Comprehend Languages. Once an individual spell is understood the magic-user would not have to resort to using those two spells again to read that particular spell.

In like manner, an alchemist must have *Read Magic* and *Write* to transcribe a spell from a magic-user's book to his book. He/she can never learn the spell directly from the magic-user's book and transcribe it later. It must be translated and then written down. Copying a spell without *Write* is possible but the chance of error is 10% per level of the spell and the time required is one week per spell level. An error in the spell will ruin it 80% of the time but the other 20% it will cause it to backfire. Clerics and Illusionists cannot understand Alchemese, but neither can an alchemist read their scrolls or books.

Alchemists can begin to make potions at 4th level, but the chance of misconcoction at that level is quite high. Some potions, as mentioned earlier, are beyond the intelligence of some alchemists and thus are doomed to failure. Even a 5th-level alchemist with the proper intelligence may attempt a fourth-difficulty potion, but his chance of success is rather small.

Alchemists may not wear magic armor of any type, including *Bracers of Defense*, but items that are of *Protection* (cloaks and rings) may be used. Alchemists rarely use weapons but they may learn the use of two, the dagger (never thrown) and the dart. Those two weapons may be magical. Alchemists cannot employ rods or staves and only wands of *Detection* and *Magic Missile* can be used. Even with *Read Magic*, scrolls are useless to alchemists.

The alchemist may own the following items from the miscellaneous magic list in the DMG: *Alchemy jug* (a Master can obtain two types of liquid per day from the jug), *Bag of Transmuting*, *Bag of Holding*, *Beaker of Plentiful Potions*, *Brooch of Shielding*, *Crystal Ball*, *Decanter of Endless Water*, *Dust of Appearance*, *Dust of Disappearance*, *Dust of Sneezing and Choking*, *Flask of Curses*, *Helm of Comprehending Languages and Reading Magic*, *Helm of Telepathy*, *Keoghtom's Ointment*, *Manual of Bodily Health*, *Mirror of Mental Prowess*, *Nolzur's Marvelous Pigments*, *Periapt of Health*, *Periapt of Proof Against Poison*, *Scarab of Protection*, *Stone of Good Luck*, *Stone of Weight*, and the *Iron Flask of Tuerny the Merciless*.

If forced into combat, Alchemists fight as Magic-users. They make saving throws as a M-U, at minus 2 on all forms except vs. spells.

Certain aspects of alchemists' spells, such as range, duration and area of effect, will vary according to the alchemist's "level of magic," which is not necessarily the same as level of experience. The "level of magic" at which an alchemist can cast a spell is determined by the alchemist's hit dice; for instance, a Scholar is a 7th-level alchemist in terms of experience, but he/she has 4+6 hit dice, so his/her magic will be cast at 4th level. Alchemists do not progress in level or spell-casting ability beyond Grandmaster, which is the 11th level of experience and has a "magic level" of 7.

Multiple Grandmasters can exist, but rarely in the same vicinity. If two Grandmasters are in the same town, one might well try to do in the other.

All alchemists will be lawful in alignment, and 80% of them will be lawful neutral with 10% lawful evil and 10% lawful good. It is possible for low-level alchemists to observe other alignments, but they all will have changed to lawfulness by the time they reach 6th level (Identifier).

ALCHEMISTS TABLE									
Level	Title	4-sided dice for hit points and magic level	Experience points	Spells learnable by level					Special notes
				1	2	3	4	5	
1	Potter	1	0-1000	-	-	-	-	-	A
2	Glassblower	1+2	1001-3200	-	-	-	-	-	B
3	Apprentice	2+2	3201-6000	1	-	-	-	-	C
4	Brewer	2+4	6001-10000	2	-	-	-	-	D
5	Alember	2+6	10001-18500	3	-	-	-	-	E
6	Identifier	3+6	18501-30000	4	1	-	-	-	F
7	Scholar	4+6	30001-50000	4	2	1	-	-	G
8	Graduate	4+8	50001-75000	4	3	2	-	-	H
9	Alchemist	5+8	75001-110000	4	3	3	1	-	I
10	Master	6+8	110001-200000	4	4	3	2	1	
11	Grandmaster	7+8	200001+	4	4	4	2	2	

Explanation of Special notes

At the first through ninth levels of experience, an alchemist acquires certain special abilities and characteristics for rising to each new level. Abilities and characteristics acquired at lower levels always apply at higher levels as well, unless superseded by a higher-level ability. (For example, the description under Special note "A" says "A Potter has no knowledge of alchemy whatsoever." Obviously, this characteristic does not apply to a alchemist of sufficiently high level, although a high-level alchemist would certainly retain the knowledge and skill of Potter.)

A. A Potter can do little more than craft pottery used by the alchemist to heat, stir, grind and store items. He learns how to tend for the hearth. Each pot must be made from scratch. This process will take at least 48 hours. The percentage chance given in the abilities chart is for a successful crafting. Failure means the pot will be useless. A Potter has no knowledge of alchemy whatsoever. Pottery sells for from 1-100SP per unit, depending on the item.

B. A Glassblower makes beakers, flasks and other glass items used in the laboratory. His craft will take from 3-8 hours per piece. The chart measures his/her chance of success by level; note that Graduates (8th level) and higher always craft pottery and glassware successfully. Glass items sell for 6-600SP per item. The amount of pottery and glass needed for any experiment will be determined by the DM. Alchemists often have a number of novices working for them so that they do not have to make pots and glassware themselves. Both Potters and Glassblowers might go on in those trades and never take up further alchemist studies.

C. An Apprentice begins to learn magic of a minor sort. Each is taught *Read Magic* and can learn various other spells as outlined herein. Apprentices are taught trial-and-error potion identification, commonly called the "10% test." A list of potions so tested must be kept for each Apprentice as he/she progresses in rank. Only potions that are fully understood through prior testing can be examined and identified by this 10% imbibing. The Apprentice learns to study the reaction of the liquid and not to look for taste, smell, or color, since since potions with identical effects may be totally unlike in taste or color if made by different alchemists. Obviously, identical potions made by the same alchemist will have identical taste, smell, color, etc.

Potions never tested before will be unknown to the Apprentice but will add to his/her knowledge. A Grandmaster always knows a similar potion by the "10% test" if he/she has imbibed one before. Apprentices charge 40GP for this service, and 10GP may be added per level of the alchemist for this test due to the better accuracy achieved at higher levels.

Spells other than *Read Magic* must be learned just as a magic-user learns a spell. Remember that alchemist spells are written in Alchemese and must be in that form to be memorized/learned. The charge for casting a spell, if appropriate, is given in the spell list.

D. A Brewer learns ways of preparing various compounds by boiling and mixing ingredients. He/she must be told what to mix, or the results are 85% likely to fail. Potions of the first difficulty can be attempted in this way, but failure will result in a potion that has the opposite result. *Animal Control* will cause the animal to feel blind rage. *Climbing* will cause the figure to be pushed away from the surface being climbed. *Delusion* will cause the imbiber to become more alert and thoughtful, but then he/she will give in to almost any suggestion. *Levitation* will cause the figure to plunge as if he/she weighed twice as much, thus damage will be double and saving throws for items will be at -1. *Sweet Water* will pollute the sample even more and turn it into a mild poison (2d4 damage). *Skeleton/Zombie Control* will cause those monsters to attack the imbiber, foregoing all other victims. Any cleric within 20 feet of the imbiber will be unable to turn or destroy the monsters. *Water Breathing* will cause the figure to gag and cough and speed the rate of drowning by 100%. *Dust of Appearance* will fail so that invisible objects will not be revealed. However, all adverse results of making such a potion will initially not be evident, causing the Brewer or imbiber to believe the potion is correct. A defect in an improperly prepared potion is detectable by the 10% test or by regular analysis, but at -30% to the normal chance for proper identification.

Brewers can make various chemical compounds but never any item that requires crystallization or distillation (i.e., potions of materials of the second or higher level of difficulty). Brewers are 75% likely to know how to brew beer, ale and/or malt liquors. They often prepare these liquids for extra money if their master will allow such "nonsense."

E. An Asembler is a student of distillations of various types. He is allowed to perform various steps in potion manufacture but always under direct supervision. He is taught the first elements in the alchemist's written language, Alchemese. Unless *Comprehend Languages* is available, another figure cannot read an alchemist's prescription on how to make a potion. At 11th level, magic-users can learn this language so that they no longer need an alchemist to make a potion. Asemblers can attempt a potion of their own but such a potion, even if *Comprehend Languages* is available, might fail.

Those percentages are given in the alchemist abilities chart. However, failure will produce specific results. Roll percentile dice and consult the following table to determine success or possible after-effects of a potion that fails.

Result	Alchemists only	A non-alchemist or a magic-user under 11th level using <i>Comprehend Languages</i>
Success	1-25	1-15
Complete failure	26-45	16-50
Explosion (6d4 damage)	46-50	51-58
Half efficacy	51-60	59-64
Opposite effect	61-70	65-79
Mild poison (5d4 damage)	71-90	80-90
Toxic poison (5d6 damage)	91-96	91-96
Lethal poison (Death unless a save is made; 4d6 damage in any case)	97-00	97-00

Modifiers to percentile dice roll: For alchemists of 6th level (Identifier) or higher, subtract 23 for each level higher than 5th. For non-alchemists or magic-users under 11th level, subtract 2 for each level higher than 1st. Note that the subtraction for a 10th-level or 11th-level alchemist is always greater than 100; hence, all potions manufactured by them are successful. All modified results of less than 01 are treated as 01.

Examples: A Scholar (7th level) reads a potion prescription based on his knowledge of Alchemese. He is allowed to subtract two times 23 from any dice roll. If he rolls 86, he subtracts 46 for a result of 40 (complete failure). A fighter of 8th level with a *Helm of Comprehend Languages and Read Magic* would be allowed a subtraction of 7 (levels over 1st) x 2, or 14, from his/her dice roll in trying to make a potion. Such a fighter would still have to have an intelligence sufficient to make the potion (i.e. depending on the degree of difficulty of the potion), so that a fighter of intelligence 11 could not make a potion of the second difficulty even with the helm. Note that an 8th-level magic-user would have just as much chance as an 8th-level fighter. Only at 11th level do magic-users gain real alchemist abilities. The conversion table for magic-users to alchemists is given below:

Magic-user level	Equivalent alchemist level
11 - 12	8
13 - 14	9
15 - 16	10
17+	11+

Thus, in any attempt to perform any function of an alchemist, a 14th-level magic-user is equal to a 9th-level alchemist. It must be noted that a magic-user of 11th or higher level gains no extra spells by learning alchemy. If he/she wishes to learn and then memorize a spell written in Alchemese it is at the level in alchemist terms regardless of what level spell it might be for the magic-user.

Example: A Wizard (12th level) wishes to learn the spell *Magic Missile* written in Alchemese. It is a 5th-level alchemist spell and must be learned at the Wizard's 5th level even if he/she knows it at first level as a magic-user. Further, the Wizard will only obtain the results with it that an alchemist would obtain, i.e. four Magic Missiles. That would be true even if the Wizard were 20th level! Thus, magic-users use the equivalent alchemist level when learning such spells. An alchemist's highest effective level for the purpose of range, duration, etc. is 7th.

F. The Identifier begins to learn second-level alchemist spells. *Identify Potion* is always taught first and the student may consider his/her intelligence as being two full points higher for the learning percentage on this important spell. The Identifier learns no new skills.

G. The Scholar is given the knowledge of third-level alchemist spells as well as the knowledge to make poisons. He/she can make poisons in four stages: mild, toxic, lethal and destructive. His/her chance of success is measured in detail as follows:

Type of Poison	Damage Inflicted:			Manufacture result:		
	Failed Save	Successful Save	Saving throw modifier	Success	Failure	Half efficacy
Ingested types						
Mild ("A")	5d4	2d4	+2	1 - 65	66 - 88	89 - 00
Toxic ("B")	5d6	3d4	+1	1 - 48	49 - 84	85 - 00
Toxic ("C")	5d8	5d4	0	1 - 40	41 - 84	85 - 00
Lethal ("D")	Death	4d6	0	1 - 36	37 - 75	76 - 00
Destructive ("E")	Death	5d6	-1	1 - 27	28 - 68	69 - 00
Insinuated types						
"A"	4d4	0	+1	1 - 70	71 - 90	91 - 00
"B"	4d6	0	0	1 - 55	56 - 92	93 - 00
"C"	4d10	0	-1	1 - 37	38 - 84	85 - 00
"D"	Death	0	0	1 - 27	28 - 78	79 - 00

Half-efficacy poisons do the same damage as if there were a successful saving throw versus poison on a full-strength ingested poison. If the saving throw versus a half-efficacy poison is made, there is no damage whatsoever. Half-efficacy insinuated poisons do 2d4, 2d6, 2d10, and 2d12 respectively if the saving throw versus poison fails. If the saving throw is made there is no damage. These poison types conform, roughly, to the list given on page 20 of the DMG.

Modifiers to Manufacture result dice roll: Subtract 16 from the roll for each level of the alchemist above 7th level. Subtract only

8 from the die roll for each level of a magic-user above 11th level and limit the subtraction to 40. Magic-users just do not make poisons as well as alchemists do. In fact, you might wish to forbid magic-users from making poisons altogether. The cost of the various poisons is given in the DMG, page 20.

H. Graduates learn analysis techniques of potion identification so that imbibing is not necessary. 10% of the potion is consumed in the analysis. Without the text of the prescription in the Graduate's book, he/she is 40% likely to misidentify the potion. With the prescription, the chance for misidentification is only 15%. Any analysis has a 10% chance to produce an explosion. Check for this chance before determining if the analysis was a success or not. The chance is reduced by 2% per level above 8th so a Grandmaster is only 4% likely to have his lab explode. The explosion so produced will deal out 4d4 points of damage. The charge for such an analysis is 150GP.

I. Alchemists of 9th level learn what will occur if two potions are mixed. They can, by chemical analysis, predict with 70% accuracy the result of a potion mixture. This accuracy is 80% for a Master and 90% for a Grandmaster. Use the chart on page 119 of the DMG. If the accuracy percent is diced then tell the player the proper result. If it is not, re-roll and tell the player the new result. The cost of the miscibility analysis is 450GP. This analysis actually requires mixing about 5% of the two potions and thus the actual result does occur, but at a substantial reduction. Explosion will deal out 1d8 of damage. Explosion might also occur due to the analysis itself. This is 20% likely for an Alchemist, 15% for a Master and 10% for a Grandmaster. Explosion due to the analysis will yield 4d6 points of damage.

If two alchemists prepare identical potions, they will mix in the same way only if the prescriptions are identical. Thus, a Healing potion could be mixed with a potion of *Gaseous Form* and an explosion might result. However, if either of the two potions were made from a different prescription a new result would be obtained if they were mixed.

Giving formulas for each and every potion would be a waste of time. Some suggested key ingredients are given in the DMG (pages 116 & 117). Others can be substituted. A prescription for any particular potion will tell the key ingredient. Substitution of the key ingredient should reduce the chance of success by 10% for a first-difficulty potion, 16% for a second-difficulty potion, 23% for a third-difficulty potion and 40% for a fourth-difficulty potion.

Some items might be bought by alchemists when obtained by a party. The items can be traded for potions or for a reduced price in buying/making/testing a potion. Alchemists, since they at-e such poor fighters and since they have so few useful combat spells, will rarely 'go on an adventure, even if some important raw material might be obtained. Alchemist henchmen, of any level, will go on a trip only if there is ample protection and they do not have to go into danger themselves. Alchemist henchmen will give their bosses a slight discount on the cost of any potion they make. After all, he/she is providing room and board and perhaps even raw materials. Alchemists, Masters and Grandmasters like to hire from 3-10 helpers/novices to help in the lab. They would like their mentors to pay for these hirelings. Alchemists, Masters and Grandmasters who have set up shop in a town will have hirelings, including guards of various types. This overhead will mean that potion prices, as well as testing prices, will be as much as 40 to 100% more than the listed prices.

ALCHEMIST SPELLS

Each spell is identical to the appropriate magic-user, clerical or druidic spell — but remember to use the hit dice of the alchemist for equivalent level when figuring range, duration, area of effect, etc. Magic-users of 11th level and above use the equivalent dice of the alchemist to determine these variables and not their own level! Alterations in an existing spell are marked with an asterisk (*) and noted following the lists. A new spell unique to alchemists, but usable by magic-users, is

marked with a number sign (#). Given also in some cases is a cost (to the customer) to cast the spell.

First Level

Comprehend Languages (45GP)
 Detect Magic (150GP)
 Erase (80GP)
 Identify Minerals # (125GP)
 Mending * (40% of item value)
 Produce Flame
 Purify Water (100GP)
 Stir #
 Wizard Glue # (225GP per effective level)
 Write * (200GP/spell level)

Second Level

Affect Normal Fires (10GP)
 Create Water
 Enlarge
 Faerie Fire
 Identify Potion # (80GP)
 Identify Plants # (50GP)
 Preserve # (150GP)
 Shatter
 Shrink
 Unseen Servant

Third Level

Freeze Metal * (50GP)
 Heat Metal * (50GP)
 Identify Poison # (75GP)
 Leomund's Trap (125GP)
 Magic Mouth (145GP)
 Slow Poison (200GP/effective level)
 Tenser's Floating Disk
 Wizard Lock (200GP)

Fourth Level

Extension I
 Find Familiar *
 Fools Gold
 Find Plants # (125GP)
 Glyph of Warding (shock or explosion)
 Knock
 Levitate
 Neutralize Poison (1000GP)
 Pyrotechnics
 Stone Shape (400GP)

Fifth Level

Burning Hands
 Dispel Magic (700GP)
 Explosive Runes
 Glyph of Warding (paralyzation or blindness)
 Magic Missile (4)
 Locate Object (300GP)
 Polymorph Other
 Polymorph Self
 Telekinesis
 Transmute Rock to Ore # (150GP plus 10% of ore value)

Spell notes

First level

Identify Minerals: Via this spell the alchemist can determine if an outcropping contains a specific mineral he/she is seeking. The mineral must be named prior to spell casting. Minerals can be complex or simple. The spell will take 1 round to cast, it will last for 1 turn per effective level of the alchemist, and will cover an area of ten feet by ten feet to a depth of sixty feet. Man-made structures as well as any plant or plant byproducts will foil the

detection. Once a metal is smelted it cannot be detected, since the spell only locates minerals in their natural state.

Mending will only work on pottery and glass; otherwise it is identical to the magic-user spell. A piece broken into a number of pieces (not fragmented to shards or dust) can be put back together.

Stir is a simple spell that employs any natural stick or rod as a stirring device so that the alchemist can do something else. Stirring can be set to any pace and for any duration up to 1 hour per effective level of the alchemist. Casting time is one round as the alchemist physically duplicates the speed and tempo of the stirring stroke with the stick or rod. The stirring will then continue without him/her. He can command the stirring to stop and begin again as long as the duration permits.

Wizard Glue is the creation of a bond that will hold one relatively flat substance to another: a picture to a wall, a mirror to a door, a rug to the floor, a light fixture to a ceiling, etc. The glue is quite strong but it can only support 20 pounds per effective level of the alchemist. Brittle items, like a mirror, would break if they were forced from the wall when held by *Wizard Glue*. The material component is honey, which must be applied to both surfaces before they are joined. It takes only one segment to cast the spell. Body weight converts to support weight if a living thing is held in/by the glue. *Dispel Magic* will unglue the item. The area to be closed/held cannot exceed 20 square feet per level of the alchemist. Doors can be glued shut, as well as chests, etc. But once the bond is broken the glue no longer adheres. Strength in excess of 10 can break a 20-pound bond, 12 or better can break one of 40 pounds, 14 can break one of 60 pounds, 16 can break one of 80 pounds, 17 can break one of 100 pounds, 18 can break one of 120 pounds and 18 (51) or better is needed to break one of 140 pounds. Bonds stronger than 140 pounds cannot be created.

Write can be used to copy texts written in Alchemese. It can also be used to translate magic-user text to Alchemese if used in conjunction with *Read Magic*. It can not be used to write a spell in the magic-user language.

Second level

Identify Potion is a spell that uses 10% of the potion in question as the material component. The potion does not have to be imbibed but it must at least be touched (bare skin in the liquid sample). It increases the accuracy of the "10% test" by 15% per effective level of the alchemist. Unknown potions cannot be identified except by the analysis method also described herein. This spell adds 7% per effective level of the alchemist to that test. Finally, the spell adds 3% to the mixture test also described herein. The duration would be that of the appropriate test with casting time equalling duration.

Identify Plants gives the alchemist the powers of a 3rd-level druid. The casting time is 1 round, duration 1 turn per effective level, range up to 120 feet, area of effect a 60-foot diameter circle. The material component is the leaf of any tree.

Preserve is a spell cast upon a finished potion to insure that it will remain unchanged and to protect it from exposure to normal air. Potions have a 20% chance, or higher, to deteriorate when exposed to the air. Time sometimes will destroy a potion's efficacy. Spell duration is until the liquid is mixed or imbibed. Casting time is 1 round. One *Preserve* spell can effect only one potion. The spell is also used to preserve ingredients so that they will not deteriorate, like eye of basilisk, horn of ki-rin, troll blood, etc.

Third level

Freeze and *Heat Metal* are like the druidic spell but both are used in making potions and do not have a good application to combat situations. Range is touch. Duration is 1 hour per effective level with maximum freezing/heating occurring at the mid-point of the spell duration. The amount of metal affected is only 10 pounds (100 GP weight) per level of the alchemist. There is no

saving throw. Thus, it can be used in combat, but the target would have plenty of time to remove his/her armor. The spell can have some uses as a trap if time is on the side of the caster.

Identify Poison merely tells if a specific sample is poison or has been poisoned. It is infallible in that regard, but the strength of the poison is not determined. Range is 100 feet, area of effect is 20 cubic feet of material. Casting time is 8 segments.

Fourth level

Find Familiar produces a different set of possible familiars from the magic-user spell. Other variables of the spell are the same, however. Roll d20:

- 1-4 Black cat
- 5-8 Hoot owl
- 9-11 Crow
- 12-16 Garter snake
- 17 Special
- 18-20 None available this year

Special familiars depend on the alchemist's alignment: lawful good, a brownie or a blink dog; lawful neutral, pseudodragon; lawful evil, imp.

An alchemist's familiar does not add to his/her hit points or level. It can gain information the same way a magic-user's familiar can, and the alchemist has a telepathic link to it for the sake of communication. An alchemist with a familiar may add 5% to all of his/her chances to perform any task whatsoever. If the familiar is killed, the alchemist will be minus 5% on all tasks until a new familiar is gained.

Find Plants allows the alchemist to find a living plant anywhere within one mile per effective level if he/she has a sample of any part of that plant. Direction will be pointed out without error for a period of one hour per effective level.

Fifth level

Transmute Rock to Ore will turn any ore-bearing rock into the pure ore in any form the alchemist desires, "form" being powder, solid, etc. and not implying the final shape of the ore. The spell takes one hour to cast, and interrupting the casting will negate the spell completely. A magnitude of one ton of rock can be reduced to the ore within it via this spell. Worked rock will not be affected.



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Guidelines for getting & giving

by Gary Snyder

The *Wish* and *Limited Wish* spells are an important part of the ADVANCED DUNGEONS & DRAGONS™ game, and sooner or later every player and Dungeon Master will be confronted with the question of how to make a *Wish* or how to fulfill one.

The Players Handbook describes these spells in the vaguest of terms — a necessary condition, because any attempt to define the *Wish* concept naturally involves limiting the scope and power of the *Wish* to the characteristics described by the definition.

It is up to individual DMs and players to define and interpret the *Wish* and *Limited Wish* in such a way that the use of those spells in a campaign does not have an unfair or inappropriate effect on play. The ten General Principles of Wishes, presented and explained in the text which follows, represent one possible way of establishing "ground rules" for the use of *Wish* spells which can be used to the benefit of DM and players alike.

The General Principles below do not narrow the power and scope of a *Wish* to the point where a DM can quote a General Principle as a self-explanatory result of a *Wish*. The intent of the Principles is to encompass broad concepts which are relatively easy to apply in any specific case which might arise. The stricture set down by a certain Principle may help to determine whether a *Wish* has any effect at all in a certain situation, or, if it is effective, what degree of success is attained by the wisher in achieving the desired end by the desired means. Usually, a Principle will be no help at all in determining exactly how a *Wish* ought to be worded or exactly how it ought to be fulfilled.

The Principles are meant to apply to *Wish* and *Limited Wish* spells, wishes acquired from rings, scrolls, swords, relics and artifacts, and wishes obtained from efreet and noble djinn. They do not (necessarily) pertain to "wishes" granted by devils, demons or gods, which are actually forms of Divine (or demonic) Intervention.

Wishes vs. Divine Intervention

A *Wish* or *Limited Wish* is simply a magic spell of a specific level which can be used as a general-purpose method to achieve some desired result. Any *Wish* is

The General Principles of Wishes

I: Wishes are 9th-level magic spells and are limited in power accordingly; Limited Wishes are 7th-level spells which are even more limited.

II: Wishes cannot change what has already happened, but they can be used to alter or negate the result of some prior happening.

III: Wishes cannot directly affect that which will happen, except in the sense that everything that will happen is a direct result of what is and has been happening.

IV: Wishes are bound by the laws under which they themselves are brought about and used.

V: Wishes have no authority and no power over the abstract, the insubstantial, or the non-concrete.

VI: Wishes will always act in the simplest manner possible while abiding by the wording of the *Wish* itself.

VII: Wishes are general-purpose spells, and as such may be used voluntarily in a number of ways, with varying chances for success.

VIII: Wishes will rarely achieve more than one end, and never more than two.

IX: Wishes will fulfill, to the limits of their power, not only the desired end but the means by which that end is brought about.

X: Wishes are impartial, objective and consistent.

limited in power and bound by the laws of the universe in which it is employed.

By contrast, Divine Intervention is an action of a deity or god, just as diabolic and demonic interventions are actions of devils and demons respectively. While these three types of beings are also bound by laws which govern their environments, their power in their own realms and in those realms not specially designated as belonging to another similar being is nearly unlimited. An act of intervention can actually change that which has already occurred, or can directly and definitively alter the course of future events — things which a *Wish* cannot accomplish.

The General Principles of Wishes are not designed to apply to intervention by a deity, demon or devil. The granting of favors by such beings cannot be governed by any general rules, since each instance of intervention may produce drastically different results depending

upon the preference or the inclination of the deity at that certain time.

THE GENERAL PRINCIPLES OF WISHES

I

WISHES ARE 9TH-LEVEL MAGIC SPELLS AND ARE LIMITED IN POWER ACCORDINGLY; LIMITED WISHES ARE 7TH-LEVEL SPELLS WHICH ARE EVEN MORE LIMITED.

There is no such thing in the AD&D™ rules as a 10th-level spell, or any form of magical energy which is more potent than a 9th-level spell. If a *Wish* was unlimited in power, it would be theoretically possible for it to have the energy of a 10th-level spell — but then the *Wish* spell itself would have to be considered a 10th-level spell, and that is a contradiction. Using the same reasoning, a *Limited Wish* is limited in scope and power to what can be accomplished with the

energy of a 7th-level spell. In addition to these general limitations, there are specific instances cited in the AD&D rules where the use of a *Wish* is impossible or ineffective.

II

WISHES CANNOT CHANGE WHAT HAS ALREADY HAPPENED, BUT THEY CAN BE USED TO ALTER OR NEGATE THE RESULT OF SOME PRIOR HAPPENING.

If, for example, someone has been disintegrated, nothing short of divine intervention can change that fact: he *has* been disintegrated. The result of this occurrence, however, can be nullified by a *Wish* which causes the body of the victim to be reintegrated (see Principle VIII).

III

WISHES CANNOT DIRECTLY AFFECT THAT WHICH WILL HAPPEN, EXCEPT IN THE SENSE THAT EVERYTHING THAT WILL HAPPEN IS A DIRECT RESULT OF WHAT IS AND HAS BEEN HAPPENING.

A *Wish* has no real power to affect anything except at the precise moment it is uttered (see Principle II). Therefore, a *Wish* for a specific occurrence or situation to come about in the future — but not at the time the *Wish* is actually made — would have the effect of placing the wisher in circumstances at the present time that would most possibly bring about the desired end after the passage of the intervening time, but would not and could not constitute a guarantee that the desired event will happen.

IV

WISHES ARE BOUND BY THE LAWS UNDER WHICH THEY THEMSELVES ARE BROUGHT ABOUT AND USED.

In most AD&D universes, this will mean that a *Wish* cannot make something out of nothing or vice versa. For the creation of food, water, soft goods and other such items, raw materials (carbon, oxygen, hydrogen, nitrogen) are usually available in abundance. However, the creation of a certain amount of iron, copper, gold, platinum, or other valuable materials is much more difficult because of the relative scarcity of such items. In any event, the creation of a quantity of material which is greater in mass than the spell-caster or wisher will be considered much more complex and energy-draining than the alternative of teleporting the wisher to the desired substance or vice versa (see Principle VI). For purposes of this determination, all magical items and all living beings (with the exception of the character using the *Wish*) are considered to be of infinite mass; that is, the creation of such items by a *Wish* is essentially impossible, since the energy of a *Wish* is not also infinite.

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V

WISHES HAVE NO AUTHORITY AND NO POWER OVER THE ABSTRACT, THE INSUBSTANTIAL, OR THE NON-CONCRETE.

In particular, a *Wish* cannot grant ownership, titles, or other stations which require an authority to confer them upon someone else. Nor can they remove such titles and privileges, either from the wisher or others. If a *Wish* deals wholly or primarily with abstract, intangible considerations, there can be no certainty that the *Wish* will achieve the desired end; at best, the *Wish* will put the wisher into circumstances which have the greatest possibility of achieving that end (see Principle III).

VI

WISHES WILL ALWAYS ACT IN THE SIMPLEST MANNER POSSIBLE WHILE ABIDING BY THE WORDING OF THE WISH ITSELF.

If a desired end may be accomplished with a lower-level spell than the wisher had in mind, for instance, and the means to achieve that end was not fully specified in the *Wish*, then the lower-level spell will be used. In general, the more mass or energy involved in the fulfillment of a *Wish*, the more complex the undertaking will be. "Creation" (see Principle IV) of a substance or material is more difficult than molecular rearrangement which might accomplish the same purpose. Molecular rearrangement is more difficult than destruction, destruction is more difficult than the teleportation of something, and teleportation is more difficult than simple enlightenment or knowledge given to the wisher.

VII

WISHES ARE GENERAL-PURPOSE SPELLS, AND AS SUCH MAY BE USED VOLUNTARILY IN A NUMBER OF WAYS, WITH VARYING CHANCES FOR SUCCESS.

To employ this principle properly, it is necessary to determine at what level of power the magic operates to cause the fulfillment of a particular wish. If the method involves the magic of a known spell, the level of the magic is easily determined from the rules; new spells or other types of magic will have to be compared to existing spells and magic by the DM before determining the level of magic involved. Chances for success (complete fulfillment of the wish) depend upon the type of *Wish* (magic-user or clerical) and the level of magic involved, according to the following chart:

Spell Level	Full Wish		Limited Wish	
	M-U	Cleric	M-U	Cleric
1-4	100%	100%	100%	100%
5	100%	100%	100%	75%
6	100%	90%	80%	50%

7	100%	75%	50%	--
8	90%	--	--	--
9	75%	--	--	--

Often, but not always, when a spell level lower than the *Wish* itself is used to achieve the desired end, the manifestation of the magic will be similar to the spell in question but in an improved form (for instance, teleportation with no chance for error) because of the extra power of the *Wish* spell itself above and beyond the energy needed to make the wish come true. Spells which are "improved" in this manner are generally those of levels where the chance for success is 100%.

VIII

WISHES RARELY WILL ACHIEVE MORE THAN ONE END, AND NEVER MORE THAN TWO.

All spells are formulated to achieve a specific purpose, whether it be to neutralize poison in some creature, charm a hostile group of opponents, or restore life in an individual. It is not beyond the power of a *Wish* to reintegrate a character and even restore life to his body (constitution check applicable); even though those are two distinctly separate acts, they both contribute to the fulfillment of a specific purpose. In contrast, it would not be possible for a single *Wish* to teleport a group of characters out of the middle of a melee to a place of safety, accompanied by all the opponents' treasure (which, at the time of the *Wish*, is still in the possession of the opponents).

In any case except the most simply worded wishes, the DM will have to weigh the *Wish* in terms of how many ends it is designed to achieve. For example, how many dead characters can a *Wish* bring back to life all at once? The answer varies: If the deaths were all due to a single incident such as a cave-in, or if they all occurred within the same short period of time during melee, a *Wish* would probably be permitted to save all the victims, since only the effect of one short span of time is being altered, and in that respect only one end is being achieved. On the other hand, if half of a group of characters died in a cave-in and the other half in a run-in with an umber hulk, only one group of victims would be able, to be brought back to life with a single *Wish* — altering one occurrence, not two, and achieving only one end instead of two distinctly different purposes.

IX

WISHES WILL FULFILL, TO THE LIMITS OF THEIR POWER, NOT ONLY THE DESIRED END BUT THE MEANS BY WHICH THAT END IS BROUGHT ABOUT.

The wording of this Principle implies that a *Wish* spell has reasoning power of

its own which enables it to make a "choice" between various methods of achieving a desired end, and perhaps even distort or depart from the wording of the wish. This is NOT so!

A good example of the improper distortion of a *Wish* is the character who wishes for a demon to serve him as a slave — and gets sent to the Abyss to pick one out. Some DMs consider this a fair interpretation, claiming that it does not violate the wording of the wish. While this may be technically true (depending upon the actual wording), such action is in violation of the nature of a *Wish*.

It has been pointed out in earlier Principles that a *Wish* may be fulfilled in one of several different ways. In all cases, the *Wish* will be fulfilled in such a way that the end result is achieved as desired, and in the manner which it could reasonably be expected to be achieved. One of the biggest advantages of a *Wish* is its flexibility, but this is only an advantage as long as the DM and the players all use common sense and fairness in the wording and fulfillment of a desire.

X

WISHES ARE IMPARTIAL, OBJECTIVE AND CONSISTENT.

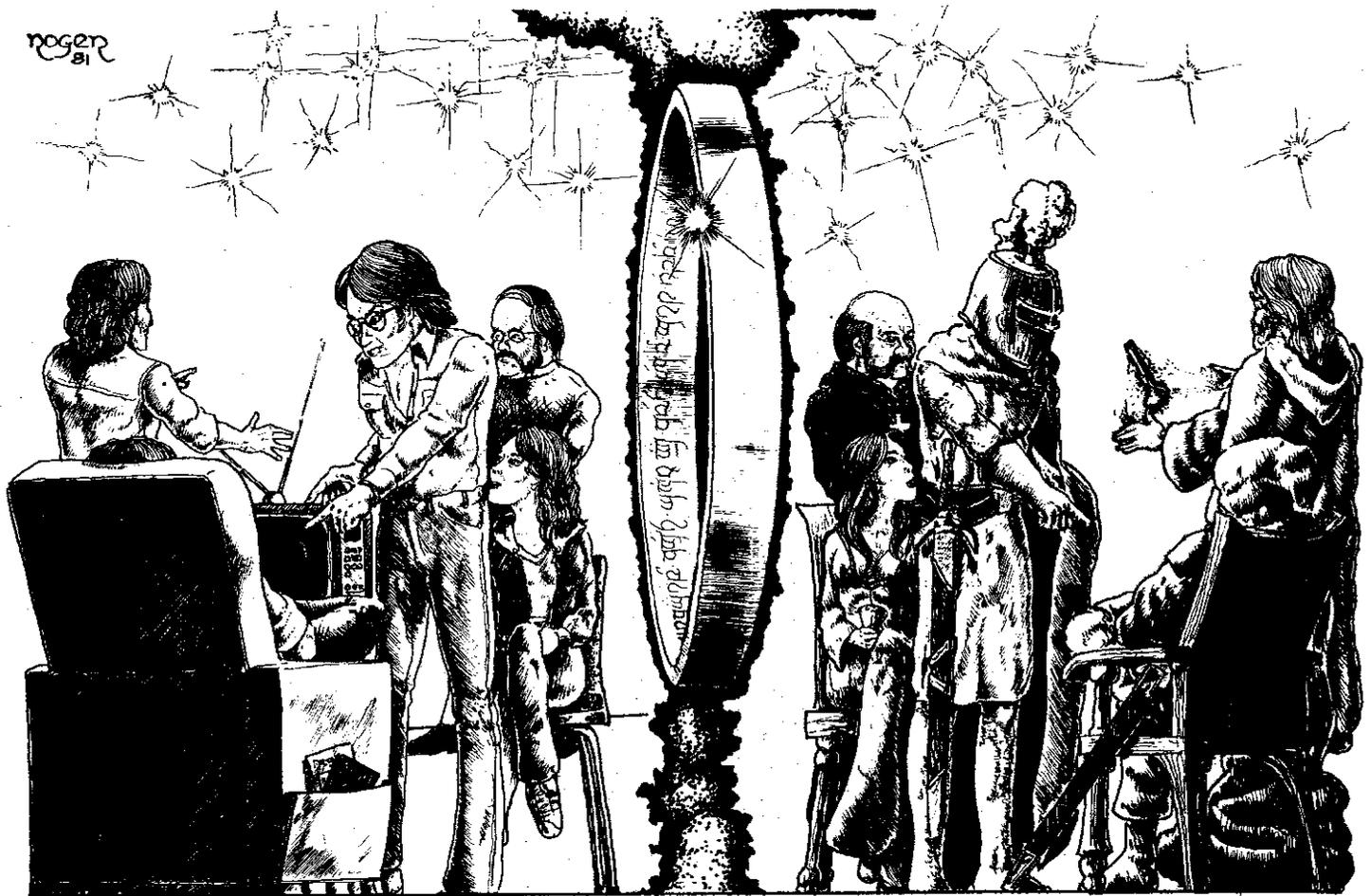
If a *Wish* works in a certain way in a certain situation, it should always work in the same manner in identical situations in the future — as long as the set of circumstances *directly* involved in the *Wish* is the same.

Sometimes it may be a matter of interpretation whether the conditions for a *Wish* are identical to the conditions that existed at a previous time when an earlier *Wish* was used. In any event, if the general conditions are the same and the *Wish* is worded identically to or generally the same as a previous *Wish*, the means of achieving an end and that end itself must be *generally* the same as they were for the first *Wish*.

If a DM is properly consistent in this fashion, it may become possible for players to "predict" the effects or the outcome of making a certain *Wish* at a certain time. Players should be permitted to have this knowledge and to be able to trust in it once they have figured out this "law of nature." Players should also be aware that the nature of a *Wish* makes it impossible to predict any outcome with certainty. The word "consistency" in the Principle stated above applies more to the approach and the motives of the DM (who grants the wish) than it does to the actual result of the *Wish*.

In no case should the DM's personal feelings for a player or a character have any influence on whether a *Wish* is granted or how it is put into effect. Petty emotions are neither impartial, objective nor consistent, and have no place in the implementation of a *Wish* or in any other aspect of an AD&D adventure.

WISHING



Makes It So

by Roger E. Moore

"I wish that our party was immediately and safely teleported home to Silver Mountain Castle, with all our equipment and treasure."

With these words, we found ourselves suddenly transported from the gray stone treasure vault of the dead demon prince to the high, friendly halls of our citadel, the stains of battle on our faces and weapons and a wealth of riches at our feet. We were all battered and exhaust-

ed, but as one we cried victory to the oaken rafters and the heavens above. We had conquered!

"And now for the experience points," said Mark, the game master for the night.

We hastily pulled sheets of scratch paper from our character folders and began jotting down the numbers Mark called out to us. After calculating our new experience totals, we found my High Priest, Fritz's Wizard, Cindy's Fighter and Al's Paladin had each gained a new level, and everyone else was close to doing the same. Another half hour was

spent in dividing up the loot, and we came away with new swords, axes, maces, wands, armor, and gold and gems. It was the best treasure we'd ever won, and we'd worked for it the entire evening. It had been close, but we'd played hard and well, without regard to time. I finished the last few notes on my High Priest character and glanced at my watch. I was stunned to see that it was nearly 11:45; it felt like such a short time since we'd started. Time really does fly when you're having fun, I remember thinking.

To cap off the evening, Carol and Bill

went into the kitchen and came back with some bottles of wine they said they'd been saving for "special events" like this one. They passed out glasses to all of us (even to Al, who never drank) and filled them up with the bright liquid.

"A toast!" commanded Mark, and he stood up from behind his paper-cluttered desk. Everyone put their notebooks and pencils and dice aside and stood, too. We arranged ourselves in an oval with Mark at one end and Al, the party leader, at the other.

"To the ones who dare and win," said Mark simply. The glasses rang together between us, and we drank. The wine kindled a warm feeling inside me, and it grew as I became aware of the bond that our fantasies had built between us.

In our everyday lives we were just ordinary people. I worked in a church library, Fritz was a physics student, Carol and Bill were into real estate, Rhonda taught botany at a high school, Mark was a scout troop leader, Cindy was doing political campaign work and Al was in law school. We had good lives, but we'd sometimes tell each other we wished we had something more. There was an element missing in the daily schedules we setup, and it was the sense that we were accomplishing something. I think we all found what we were missing when we rode our steeds out into the lands of role-playing and dreams. We were proud of being alive, and proud of what we did. It kept us going through the rest of the week.

When we finished the toast we sat down again and began to talk about the adventure that evening, the adventures we'd shared on weekends before, and anything else we could think of. There were laughter and smiles, the wine flowed more freely, and we had long and ridiculous discussions on whether there were any witches alive today, what the Loch Ness monster was, UFO's, faith healers, and magic in general. It was about then that Bill went into the bedroom and came out with his collection of magic rings.

His great-grandmother had owned the rings, he said, sitting down with a dark wooden box in his lap that had a thin layer of dust on top. She was reputed to have been a witch in the Appalachian Mountains in the late 1800's, and she claimed to have had the power to stop machinery with a glance and cause men to do her bidding. Most of us smiled at that, but Carol went back to the bedroom and found a photo album that had a picture of Bill's great-grandmother. It was an old brown-and-white shot, faded and brittle, that showed an old woman standing beside a backwoods cabin porch. She held a cane in her left hand but didn't appear to be leaning on it. I had a feeling that she must have been a

pretty spry old lady in her later years; her face was lined and worn but even the aged photo revealed lively, dark eyes and a half-smile on her lips.

The rings had been her pride and joy. Bill opened the box after cleaning off the outside, and the sight drew a chorus of "oohs" from us all. Light flashed from rings of gold and silver, adorned with elaborate carvings and set with diamonds, rubies, and topaz. Though they looked somewhat baroque and the stones were not particularly large, they were very impressive. Rhonda reached for a ring with two emeralds in it, looking questioningly at Bill. He invited us to pick them out and have closer looks, and soon we each had a ring and were trying them on. A game began, sparked by Fritz, in which we tried to guess what magical properties our rings had. The wine was taking effect, and we shrieked with laughter at the antics that went on.

I remember with fuzzy clarity standing by Mark's desk, looking at the ring I had chosen to wear. Unlike the other rings, mine was a plain gold band with some illegible script on the inside. I tried unsuccessfully to read the inscription in the faint light, and I decided the writing was in some language other than English. Otherwise, the band was a simple thing, but it fit my hand comfortably and I was happy with it. On impulse I held my hand aloft, fist clenched and ring high, and said, "I hereby summon forth from this device an elemental of water!"

Everyone turned to look at me, and Mark cracked, "We'd be better off with a beer elemental." The gang doubled over at that one. I didn't laugh, though, being interested in the way the ring seemed to shine when the light wasn't on it. Another thought occurred to me, and unseen by the group (who was watching Mark act like a beer elemental) I tried something else. I raised my fist again and said, quietly and mostly to myself, "I wish that our wineglasses were full again." It was the only other thing I could imagine the ring would do; if it was a wish ring, then we'd at least get something useful from it.

Behind me the conversation had turned back to the Loch Ness monster when I heard Carol's voice ring out, "I told you I didn't want any more wine." Her voice had a touch of peevishness to it and was sharper than usual. I turned around and saw her giving Bill a direct and somewhat angry look. She held a full wineglass. I checked around the room and saw that everyone else had a full wineglass, too; Al stared at his as if he wasn't sure it was really there.

It hit me about then, the coincidence did, and I laughed aloud with glee. There had been some tension in the air before then, as everyone was afraid Carol and Bill might be getting ready to have a

fight. The tension evaporated and now everyone watched me as if they thought I'd lost my marbles. I didn't care. Fate had just dealt me a perfect joke and it took a while to calm down and explain what had happened. There was more laughter then (with just a touch of relief). Al, however, wasn't laughing. He stared at his glass as if it held a live rattlesnake, and sat it down on the table in front of him. He didn't drink anything more the rest of the night.

"Ben," he said, eyeing the brimming wineglass. "I saw my glass fill up with wine out of nowhere. I know it was empty, too, because I'd just finished it off."

Everyone (including me) ridiculed him for a few minutes. Then Rhonda reached over for her glass, paused, and announced that she remembered it had only been half full when she'd last seen it. At that point we took an informal poll and found no one else but Carol had noticed anything unusual about their glasses. After some talk, we decided to give the ring a second try. I took it off while we debated on what kind of thing we could wish for. With our experience in fantasy gaming in using rings of wishes, and knowing how screwed up the wish could become if it was interpreted literally or the meaning was distorted somehow, we were highly reluctant at first to wish anything upon ourselves personally. We were still being affected by the drinks, though, and our imaginations were aflame with the possibility of actually discovering something new (even if we weren't sure what it was we were uncovering). After a half hour of debate, Rhonda pushed through a motion that we should make a wish about the weather.

Cindy pulled the curtains apart in the living room where we sat, and we looked out into the night. Everything appeared rather unreal and insubstantial in the darkness; even the porch light and the small streetlight at the end of the driveway seemed to be part of another world, stark and alien. The air was quiet and still, much as you might expect at 2:00 on a weekend morning. Carol opened the windows and we heard the bleat of a car horn down the block, a dog barking several houses away, a cricket chirping under the windowsill.

The ring was given to Mark because he had the most experience at being a game referee (when he wasn't a Ranger) and he knew the most about misinterpreting wishes. We crowded around the windows and whispered nervously to one another. Mark and Al (who was the least drunk of us all) wrote down the wish on a piece of notebook paper and passed it around for each of us to read and okay. There were clauses, simply stated, protecting us from any "backlash" or unintended results. Briefly, the wish was for

there to be rain in our neighborhood tonight. Several people went outside and reported that there were some scattered clouds overhead, but nothing to indicate the weather predictions of no rain were wrong. Mark announced that the wish was ready, and we watched as he read the wish for real. When he finished he put the paper down (removing the ring as well) and joined us at the windows.

Nothing seemed any different right away. After a couple of minutes we began to fidget, and Rhonda giggled nervously when she said she hoped her car windows were rolled up. Bill and Carol went back into the kitchen for more wine and the rest of us were chatting and moving back to our seats when Fritz jerked away from the windows and shouted, "Hey, quiet! Listen!"

There was dead silence except for some noises from the kitchen. "What's up?" asked Al.

Fritz held his head against the edge of the open window as if listening for something. "I heard thunder," he said quietly.

He raised his head to look out the window — and suddenly light flooded into the room — brilliant, electric light that was there and gone in a moment. I felt a terror in that moment that I'd never thought it possible to feel. Almost at once there was a boom as thunder crackled and roared around us. I dropped my drink, and so did Cindy and Mark. Carol shrieked briefly from the kitchen.

There came the sound of droplets striking the leaves of the tree outside, and we rushed to the windows as one person. Rain reflected in the lights of the porch and driveway lamp, and it grew in intensity until it was a deep, drumming roar on the roof and walls, a real summer cloudburst. Rain, sheets of blinding, driving rain.

We went mad. Mark screamed in a voice that rose above the sound of storm and group alike, "It's a real wish ring! A wish ring!" We screamed and shouted with him. Tears rolled down my face. My hands shook and my skin seemed to burn as if aflame. Everyone raved and hugged one another, in triumph and in fear. I felt like I was about to take off for a new world.

Outside, the lightning flashed again, and the thunder rolled.

* * *

We talked together for most of the rest of the night. The storm passed about 4:00, and it was about then that we made the final decision on disposition of the ring.

Tradition dictated that without exception rings of wishes had but three wishes in them. We had apparently used two of them, though we had no idea if any had been used before. We wanted to decide

what to do with the last wish, and pages and pages of notes were written to this end. All ideas were rejected but one.

It was Al, I think, who came up with the idea that we finally used. He got up and spoke passionately for several minutes about our fantasy game, how he felt about it, and how he felt about the real world. He wanted our game to become reality. We thought about our own lives, how we lived as real people and how we lived as our fantasy characters. I imagined a world of dragons and magic, knights and damsels, warlords, witches, kings and queens. We drank a little more wine, talked it over, wrote up the wish and made it. It took an hour to work it all out and I can't remember how it was phrased. It was a grand wish, though. We asked to become our player characters, our own personal fantasy images of ourselves. The real world had become less dear to us than that world of imagination we traveled, in which we did deeds that made reality pale in comparison. We were more alive in our dreams than now, and our dreams were what we wanted.

After it was done we sat up in the living room and waited. Seconds, minutes, and finally hours passed. By the time the sun was about to come up, we had drifted off to sleep, exhausted from the strain and stress.

We awoke sometime just before noon. Everything was just the same.

* * *

"A strange dream, if that was what it was," said Al. He leaned on the windowsill and looked out at the trees stirring in the wind. The sun was bright and high, and the warmth of summer was carried past him into the room to the rest of us.

"It might have been from the exhaustion. We strained ourselves last evening and we could have imagined the whole thing." I took another small sip from my wineglass, but only a small one. My head throbbled from our overindulgence of the night before and I didn't plan to court another hangover.

Fritz snorted at my statement. "All of us had the same dream, if a dream it was. Eight people rarely share the same twists of imagination." Carol, Bill, and Mark nodded in agreement. Cindy and Rhonda looked skeptical but didn't add anything to the talk.

"Dream or not, it's past time we were up," finished Al, turning away from the window. "We'd best be on our way downstairs." He reached down and picked up his sword and scabbard and fastened it to his belt. The women stood and arranged their gowns, and the sun flashed in the gems sewn along the hems and collars, sending rays of rainbow light across the room. Mark led the way out through the arched stone doorway, retrieving his

bow from behind the oaken door as he left. Everyone filed out in silence until only Al and I were left. I suspected his reasons for waiting back would concern me, and I wasn't wrong.

He was a bit slow in getting to the point, but it came. "I, uh, seem to have, uh, overindulged in drink, Father Ben, and I, uh, feel I may need to do penitence for it. Paladins aren't supposed to get, uh, drunk..." His voice trailed off as I waved my hand in dismissal.

"Yesterday you slew a Demon Prince. The pressure was tremendous on us all, and we were in sore need of release. I really don't recall that you drank all that much, anyway. I don't feel major penitence would be justified, but a prayer or two might stir your soul for the better." I clapped him on the back and smiled. He glanced up briefly and began to smile, too.

As we turned to go he grunted and held up his hand. The light from the window in the tower where we stood gleamed off a plain gold ring on his right hand, and he stared at it without recognition for a few moments. Then he removed the ring and offered it to me.

"Here you go, Father. My wish ring. We used the last one yesterday to teleport out of the demon's lair." The band dropped into my upturned palm, and Al walked out to follow the rest.

I rolled the ring around in my fingers as I walked over to the window ledge. It looked like the same one I'd seen in my dream last night, and I felt the *deja vu* rise and pass as I tried to read the lettering on the inside. I could not, of course. Magical runes cannot be read by any but wizards, like Fritz. I thought of Fritz and his musty gray robes, and imagined him stalking toward his laboratory in the dungeon below the castle. My mind wandered, and I imagined the rest of the group: Cindy would be on her way to her weapons room, Carol would check in at the Thieves' Guild and then join Bill to watch him practice casting new illusion spells, Mark would do some scouting in the forests for new game (Rangers always have the wanderlust), and Rhonda would return to the woods as well, as Druids are wont to do. Al and I would go down to the village and work at the Church for the rest of the day, preparing for the services of thanksgiving on the morrow. We would scatter, as we always did after every adventure, but every week we would join each other again and go out into the world on a new quest. It was our lifeblood, to dare the unknown, and we never refused it.

With one last glance at the ring, I flipped it out of the window, and saw it glimmer and fall toward the moat below. We would have no further use for an empty wish ring. Then I turned and went down to find Al.

Travel & threads for DragonQuest

by Paul Montgomery Crabaugh

It is very easy to work up enthusiasm for SPI's *DragonQuest*. Although by no means the most complete fantasy role-playing game available, it is probably the best in its \$10 price range. Combined with the usual SPI-quality rules, it is excellent, and promises to become more so as supplements become available.

However, until the supplements are actually written, players and referees will find a need to fill in some of the gaps — like overhand movement. The other aspects of an adventuring life are covered, including the chance of encounters, the effects of exhaustion, and the need for supplies. The speed the characters can travel at is left open, which, as you may have guessed, is the subject of this article.

First, the assumptions. Scale is assumed to be 10 miles to the hex. Movement is defined in terms of number of hours required to cross a hex. The players have the choice of moving at a given rate of exercise (See Case 82.9 in the rules), and are either on mounted on horses. If on horses, the players suffer fatigue loss at one level less than they are moving at a given horses suffer full effects); for example, if a party pushes forward at a Hard pace, the characters become fatigued at the Medium rate, while their mounts suffer the Hard rate. Sea movement is not covered —that's another subject.

Two types of terrain exist: features which fill a hex completely, and those which follow the hexsides. Hex-filling features are: Clear Terrain (including Field and Plain), Woods, Hazardous Terrain (Cavern, Crypt, Rough, Ruin and Waste), Mountain, Volcano, and Marsh.

Movement Table

Terrain	Light	Med.	Hard	Stren.	Lost**
Clear	4/2	3/1½	2/1	1/½	10
Woods	5/4	4/3	3/2	2/1	8
Hazardous	6/4	5/3	4/2	3/1	9
Mountain (1)	10+1/p	8+1/p	6+1/p	4+1/10+1	5
Volcano (2)	12+1/p	10+1/p	8+1/p	6+1/14+1	6
Marsh	5/5	4/4	3/3	2/2	7
Stream (3)	+½/+1	+½/+1	+½/+1	+½/+1	na
River (3)	+1/+2	+1/+2	+1/+2	+1/+2	na
Slope* (3)	+2/+2	+2/+2	+2/+2	+2/+2	na

Explanations

(1)— Visible in adjacent hex (normally, to map a hex, a party must actually move into it).

(2) — Visible 2 hexes away.

(3) — Hex-side feature; all others are hex-filling.

* — Cast is for movement up the slope only, and is in hours, not dice; an exception to the usual rule for hex-side features.

**— In each hex, roll this number or greater to become lost; subtract one for each level of Ranger skill for that terrain type (but an unmodified 10 is always lost). When a party is lost, throw a 6-sided die to determine which adjacent hex it will move into, paying double the usual entry cost.

p— Prohibited

na— Not applicable.

f/m— Hours to cross, foot/mounted

f+x/m+y — Foot crosses in f+(x dice) hours, mounted in m+(y dice) hours.

+x/+y— Additional penalty to cross hex-side: x dice hours for foot, y dice for mounted; however, see * above.

'Minimum clothing'

One of the reasons for my fascination with *DragonQuest* is that the combat system provides encouragement for swords and sorcery heroes in the classic style. In most systems,

armor is almost exclusively a benefit, so that characters walk (or trundle) into battle surrounded by their very own Sherman tank. This can be lethal in *DQ*, where armor cuts agility down twice: once for being armor and once for being encumbering. You may end up *almost* invulnerable — but with your action points reduced to where you can only get in one blow to your opponent's three or more.

Going without armor carries its own hazards, but at least it is plausible to follow the lead of underclothed heroes such as Conan, John Carter, Red Sonya and Rifkind.

However, some shopping for the latest styles quickly reveals that the *DQ* shopping list caters to fairly ordinary street clothes — not tuxedos and formal gowns, but moderately heavy clothing that can, under the proper circumstances, cost an action point or two that might be needed someday.

Therefore, herewith is provided a list of "minimum clothing": items of apparel sufficient to avoid violations of any indecent-exposure laws, but much lighter than regular clothing (and, incidentally, more in line with most of the 25mm miniature figures available).

Harness: made of leather, worn by either sex, weighs 2 pounds, costs 8 SP; equivalent to a weapon belt. Favored by John Carter and (in a metallic version) Red Sonya.

Ribbons: female option only; a collection of barely adequate silk ribbons and such; weighs 1 pound, costs 1 SP. Worn by Elinore of Montagar.

Body Stocking: either sex, one pound, 4 SP. Worn by Rifkind of the Asheera, Oscar Gordon and the Empress of Twenty Universes.

Loincloth: male option only, one pound 1 CF. Worn by Tarzan of the Apes, Conan of Cimmeria and others.

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SIMULATION CORNER

by John Prados

To be free-lance or not to be?

When veteran game designer Randy Reed left the Avalon Hill Game Company in late 1979 his last word was a press release in which Randy foresaw that the decade of the 1980's would be that of the free-lance game designer, much as the previous history of the hobby has been that of the designer employed full time by a publisher. The 1980's have still hardly begun, but there has yet been no discussion at all of this question of free-lance versus permanent employment raised by Randy. Given the aspirations of many hobbyists to design a game professionally and get it into print, it may be useful to lay out a perspective on some of the advantages of each type of work in the game field.

Randy is certainly correct in his impression of the past record of gaming — for a long time it has been the province of publishing houses employing permanent design staffs. Randy's own outfit, Avalon Will, was the only one to depend significantly upon contributions from free-lancers. For the other major publishing houses, such as Simulations Publications and Game Designers' Workshop, picking up free-lance designs was the exception rather than the rule. This was also true of some of the smaller publishers like Battleline (since taken over by Heritage and then Avalon Hill), but not of the minor publishers as a group. The typical pattern among minors, however, was that the first one or two titles would be executed as a labor of love by those who had started the company.

This pattern began to change in the later 1970's, which perhaps accounts for Randy Reed's expectations for the 80's. Companies like Simulations Publications began to find it more difficult, under constant pressure to produce more titles, to maintain the flow of innovative ideas through sole reliance upon in-house design staffs. At the same time there appeared smaller companies like Yaquinto and Chaosium, which attempted to emulate the SPI formula of very many new game titles annually. Under these conditions, and especially with the new formula of the "minigame" with small map and few counters designed for a cheap retail price, it became impossible to do without substantial input from free-

lancers. But marketing strategies are ephemeral, as are many of the small game publishers, and the "minigame" format may already be on the way out. It is not apparent, on this basis, that the 80's will be the era of the great free-lance designers.

None of this means that new and skilled free-lance designers can't become established just as others have already become established. As long as gaming continues there will always be a place for the innovative designer, or for the person in the right place at the right time with a completed game prototype.

A good example from the 70's is Connecticut designer Joe Angiolillo, who originally made his mark as a skilled game player in the Avalon Hill A.R.E.A. ratings and at convention tournaments. Joe parlayed this recognition into an agreement by SPI to evaluate a Civil War design he had thought up, and eventually ended up working part time for SPI, for whom he designed some of the "Blue and Gray" quads as well as the "monster" game *Objective Moscow*. Joe has since gone on to form his own company, Gameshop, to sell books and games and to produce some highly innovative designs of its own.

A more current example is that of California designer Perry Moore. For a long time Perry tried to get SPI to purchase a variety of designs that he thought up on the Russian Front and other topics, but with indifferent success. Things began to break for him in 1979 when he got British publisher Keith Poulter of Simulation Games interested in his design called *Assault on Leningrad*. Since then Perry says he has sold games to several publishers and has brought out some "game kits" on Viet Nam subjects on his own. Perry Moore's experience also illustrates some of the pitfalls of free-lance design, however. One of the publishers to whom he sold, Phoenix Games of Rockville, Maryland, folded after its first release, *Streets of Stalingrad*, and before any of Perry's designs for them could reach print.

As a cautionary note, it is useful to review some of the problems of free-lance designers. First, it is extremely difficult for a free-lance designer, especial-

ly a starting designer, to command the best royalty rates from publishers. The best chances are with the small publishers but then, as in Perry Moore's case, the designer is dependent on the continued financial health of the company with which he deals. Moreover, it is impossible to build royalties from free-lance designs into a real income unless the free-lancer can accumulate a range of his own designs in print. Building the base is difficult and inevitably consumes quite a lot of time, and it is complicated by the relatively short "shelf life" of games. Often one game can be out of print before the next design by that person is released. There is only one solution for this problem: the designer's work has to be so good that the game stays in print and hobbyists remain interested in it.

In addition, the free-lance designer is dependent upon the marketing whims of his publishers. Between 1978 and 1980, for example, Heritage Models decided to sell off its game component (Battleline), while TSR Hobbies, Inc., made moves toward creating a line of historical simulation games and then dropped the subject. A designer who had sold to either of these publishing houses during that period would have been left high and dry by the marketing change.

Although the free-lance designer faces these difficulties, the news is not all bad — the free-lancer has certain significant advantages as well. Most important is that he has a natural advantage in producing good game designs, since the free-lancer works on only the games that he wants to work on. Dedication to the topic of a game is a vital element in mustering the attention to detail necessary to make a good game design. Further, the free-lancer can work on his design as long as he needs to in order to get everything just right.

Another advantage in terms of the business of game design is that the free-lancer is not committed to any particular publishing house. He is free to take his product wherever he thinks he can get the best deal, or alternatively, to whom-ever he thinks can do the best production job with the game. In addition, by standing outside the companies the free-

lancer cannot be affected by management policies or internal politics within the publishing houses. He is free to speak out on the issues and at the times he may think it appropriate. This is a distinctive position within the game industry.

In comparison, the permanently employed staffer in the research and development (R&D) department of a game publisher has a different set of advantages than the free-lancer. The most notable is that the R&D staffer has a steady source of income, a job to occupy himself while he develops game skills or other interests that lie outside the hobby. The connection with a game publisher is an important source of recognition for the aspiring designer — it is much easier to achieve recognition as an R&D staffer for, say, TSR, or AH, or SPI, than as a free-lance designer. In addition, constant work on the R&D staff of a publisher, and exposure to the ideas of other R&D people, is an important source of training in game design. For many years, as a matter of fact, it was the practice at SPI to promote relatively inexperienced (in design) playtesters to the R&D staff and then train them there. Further, the R&D staffer has a constant outlet for his work, which is published by his own house, unlike the free-lancer who must face the question of where to try selling each new game design.

Like the free-lancer, however, the permanent R&D staffer faces his share of difficulties. Most important is that he cannot always work on the projects that

he wants to. Moreover, unlike the free-lancer, the R&D staffer often faces a deadline for the game design to go into production. Ready or not, the game must meet its release date.

Also, the R&D staffer typically cannot focus himself wholly on the design of new game systems; not only may the publisher want a game based upon a specific previous game system, but the staffer must often develop game designs by other authors rather than creating his own. Thus he is often less able to exercise his creativity than the free-lancer, who may start from scratch in each instance. Development work is not only the responsibility of publishers' R&D staffs — every game must be thoroughly tested before it is ever offered to a publisher — but the publisher's main business is to ensure that every new game is in fact well developed before it moves along to the stage of production.

Lesser problems also confront the permanent employee of a game publisher that are the result of his working for such a company. Such a staffer is subject to management policies of his company. A couple of years ago, for instance, there was an issue on the SPI R&D staff about whether staffers should be able to look at games produced by other companies. SPI's system of time allocation did not provide for this, and staffers were concerned that they were being isolated from ideas innovated elsewhere. Currently there is a similar issue at Avalon Hill over whether staffers should be allowed to review games that are pub-

lished by other publishers. What a staffer can and cannot do may bother him but is a condition of employment so long as he remains with the publisher.

There are advantages and disadvantages to both free-lancing and permanent employment in game design. Each aspiring designer must make up his own mind on the question. This writer has been and prefers being a free-lance designer, but this choice cannot work for everyone. A good method for getting into free-lance game design today would be to work for some time for an established publisher in order to develop and improve design skills and build up a track record of good game designs. This ensures that, when a designer does make the decision to go free-lance, publishers will seriously consider the game designs he submits for publication. This is already an advantage over the unknown free-lancer who walks in off the street with a game, no matter how good it may be. Randy Reed's career is a good example of how this can be done successfully.

Of course, the other major possibility for a new designer who does not want to put in time in a publishing house and is not accepted off the bat as a free-lancer is to form his own game company, but this entails a whole other set of problems on the publishing and distribution side of gaming. It is a significantly greater risk than going the route of either R&D or free-lance employment. It is hoped that these comments will be of some use to those persons considering trying to get their game designs into print. Good luck!

**Budapest
under
siege**



**Squad
Leader**

"SQUAD LEADER" IS AVALON HILL'S TRADEMARK NAME FOR ITS WORLD WAR II INFANTRY COMBAT GAME

January 1945: Will the German garrison leave?

by Bryan Beecher

BUDAPEST, January 17, 1945: On December 12, 1944, the Russian high command ordered that Budapest was to be encircled and crushed. The 2nd and 3rd Ukrainian Fronts were in excellent position to cut off the city. German counterattacks delayed the encirclement of the city until the 26th, with four German divisions and one Hungarian division trapped in the

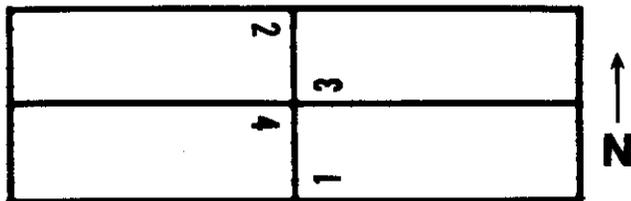
city. The forces trapped were named the IX SS Mountain Corps, and were ordered to hold the city at all costs. On January 17, the IV SS Panzer Corps opened a passage so the entrapped forces could have escaped, had Hitler not forbade it. This scenario assumes Hitler had wanted to withdraw the besieged forces.

VICTORY CONDITIONS

The Russians must eliminate the SS squads and crews that start on board 1 while maintaining 10 squads (AFV's with func-

tioning armament count as 2 squads each) on boards 3 and 4. The German wins by preventing the Russian victory conditions from occurring.

BOARD CONFIGURATION



SPECIAL RULES

1. Snow rules are in effect.
2. The Russian player receives random Sturmovik support.
3. Game length: 8 turns.
4. German sets up first; Russian moves first.

GERMAN FORCES

Budapest Garrison, besieged elements of the IX SS Mountain Corps, set up on any whole or half hex of board 1.

- | | | |
|----------------|-----------|-------------|
| 2 76L AT | 6 ATM | 12 6-5-8 |
| 1 88L LAT | 2 PSK | 6 2-4-8 |
| 1 37L AA (16) | 4 LGM | 1 10-2 (SS) |
| 2 37L AA (8) | 2 HGM | 2 9-1 (SS) |
| 1 Flamethrower | 2 Demo C. | 2 8-0 (SS) |
| | | 1 7-0 (SS) |

Armored relief force, elements of the IV SS Panzer Corps, enter on the-west edge of board 2 on turn 3.

- 4 Panthers (PzKw VG)
- 2 Jagdpanthers (Jagd Pz V)
- 2 King Tigers (PzKw VIB)
- 3 Hetzers (Jagd Pz 38 (t))
- 1 10-2 armor leader (SS)

RUSSIAN FORCES

Elements of the 2nd Ukrainian Front, enter on turn 1 on the east edge of board(s) 1 and/or 3.

- | | | |
|------------|------------------|----------|
| 6 T-34/76C | 2 MMG | 12 6-2-8 |
| 2 ATM | 2 HMG (.50 cal.) | 16 4-4-7 |
| | | 2 9-1 |

Elements of the 3rd Ukrainian Front, enter on turn 1 on the south edge of board 4.

- | | | |
|---------------------|----------|-------|
| 5 T-34/85 | 1 10-2 | 8 LMG |
| 2 SU-100 | 3 8-0 | 2 MMG |
| 1 10-3 armor leader | 6 6-2-8 | 2 ATM |
| | 30 4-4-7 | |

AFTERMATH

Because Hitler hadn't allowed the IX SS to evacuate Budapest, the city finally fell on February 14 with troops and citizens starving.

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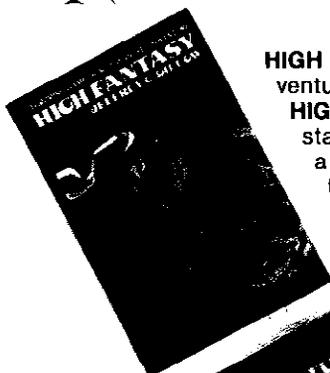
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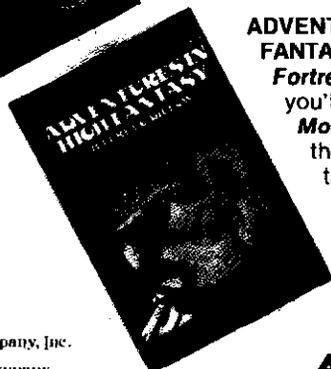
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The Eaters of Wisdom

by Glenn Rahman

During the late period of the Lloroi civilization, men regarded two temples as holy above all others — the Spires to the Sun and the Temple of Kings. The first was the seat of the national god of the Lloroi Empire; the second was considered older and held in equal reverence by all nations, free and subjugated. Many a Lloroi emperor visited the Temple of Kings' sacred precincts to beg wisdom of the oracle. The boldest even aspired to the magic gifts which had been gathered by heroes of the past and dedicated to the safekeeping of the gods of destiny.

The great Cataclysm eventually laid low the Lloroi cult of the sun god, but not so the Temple of Kings. It survived because the gods of destiny survived. From among the children of the priests, the local mountaineers and homeless wanderers, the sacred order of the Temple always found enough acolytes to perpetuate itself through the chaotic years of the early post-Cataclysm.

Of all the mystic orders of Minaria, none has a mystery more impenetrable to the outsider than does the Temple of Kings. Many myths regarding the Temple have entered popular folklore, but neither god nor priest has ever raised his voice to confirm or deny the speculations of others.

Through all the upheavals of man and nature, the gods stood as an aegis over the timeless pagoda. The priests are said to have maintained a marvelous library from pre-Cataclysmic times. Alas, it has little if any direct benefits for the world at large; its scrolls are intended for the edification of the Temple order alone. Not even the most royal foreign visitor is

and the Invisible School of Thaumaturgy



permitted to gaze upon the eldritch calligraphy.

Yet, despite their privileges, the priests are by no means believed to live a life of luxury. The holy men subsist on simple fare — honey, meal and goat's milk — provided by the tenants of the Temple property. These plain folk receive in return the blessings of the priests and enjoy the eternal peace of the mountain enclave, but do not share in the secrets of the sacred order. In fact, claims the Elven prince Cwenn in his travelog *High Pilgrimage*, the mountain folk are not materially improved in any way for their proximity to the Temple, although the royal traveler speaks glowingly of their pristine character and kind hospitality.

No army has ever ravaged the homes of the tenants nor the ancient Temple itself. This is a true miracle, for the frosty northlands are a breeding ground for wild marauders — both human and Goblin. Terrible legends are told of the super-

natural dooms that have befallen those who have borne arms of violence across the sacred grounds.

Isolated, the Temple passed centuries in remote meditation. Finally, according to Snagod, the Goblin mythographer, the gods of destiny revealed to the Hierophant Singing Dream that change was nigh in Minaria; it was the will of the gods that the priests of the Temple be appraised of these events.

From this revelation Singing Dream took inspiration to divide the priesthood into two orders. The first, the Order of the Contemplators, would tend to their meditations as the Temple priests had done since time immemorial. The other order, that of the Walkers, instructed its members to go forth into the world to learn the ways, thoughts and deeds of all the sentient races that populated Minaria.

Succeeding generations sent many Walkers from the Temple of Kings to the distant hills, coasts and valleys. Such priests and priestesses were bound by their order's laws not to interfere with the free working of destiny amid any of the foreign folk they visited. The cowled Walkers, passing like wraiths through barbarian camp and fledgling village, became the objects of awe and superstition. Many sagas of early times contain reference to the strange visitors. Many Walkers' insatiable appetite for knowledge of the migrations, the leaders, the arts, the crafts and magic practices of foreign peoples led them to be known among outsiders as 'the Eaters of Wisdom.'

Occasionally, the fear the Walkers raised caused them to be attacked. A few members of the order were killed this way, but

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it was usually the brigands who suffered. The rules of the order did not prevent a Walker from defending himself, and various martial powers were attributed to Walkers. One Walker, Shining Beacon, who appears as a character in the Khuzdite epic *The Sugiyameid*, is credited with 'the Shout that Maddens', 'the Punch that Disembowels' and 'the Finger that Petrifies.'

The Contemplators meditated upon all the information which the Walkers communicated to the Temple of Kings. In this way the two orders long cooperated in harmony. But gradually, over several generations, there developed certain disagreements between the Contemplators and the Walkers. The most conservative and introspective acolytes tended to become members of the Contemplator Order; the more restless and imaginative preferred to wander over the face of Minaria as Walkers. The leadership of the Temple remained within the order of the Contemplators, as its responsibility tended to tie a priest to the Temple grounds. Meanwhile, the Walkers, seeing the ills of an ignorant world, were increasingly tempted to intervene in secular affairs for good purpose and were frustrated by the laws which forbade it.

Occasionally at first, but more frequently later, Walkers were discovered to have violated their vows. For example, Silver Morn, a Watcher of the eighth century who dared to impart moral teaching to the rude tribesmen of Zehr-hu-Pon, was excommunicated. Worse infractions followed as when Noble Hope cursed the barbarian chief Ramaharto — a cruel harrier of both barbarous and civilized lands. Finding Ramaharto triumphant in a new atrocity, Noble Hope spat magically into the cruel one's face. Immediately the barbarian shrunk and disappeared into his massive clothing. Noble Hope parted the furs and removed a puling infant from them. This he handed over to Ramaharto's mother, charging her to rear the child to be wiser and more just than she did the first time.

These and similar infractions were duly dealt with via penance, excommunication and like measures. A far worse scandal wracked the Temple orders when Joyous Hand, a high-ranking Walker, removed a number of magical scrolls from the library and distributed them to certain high-minded outsiders. His hope was that the power of magic would help virtue triumph in the secular world, but his act was a violation of all his order's laws. Legend says that the gods themselves took a hand in Joyous Hand's punishment, sending demons to torment him until he threw himself into a vast lake to drown.

The Contemplators were unanimous in denunciation of Joyous Hand's deed, but he was spoken of with some respect

by elements of the Walkers. The attitude of these few made the administering conclave of high priests suspicious of the whole order. Some insisted that the order be abolished, but the gods gave no sign that this solution would please them. Instead, the conclave laid down harsher penalties for misdeeds, and ruled that henceforth a Contemplator would be Grand Master of the Order of Walkers. Furthermore, Walkers were no longer to be permitted into the Temple of Kings immediately after a tour of duty in the outer world. A fane was established on the shores of the lake where Joyous Hand had died — as a reminder of the gods' power. After walking among cor-

the rules of their order were in fact Leredargs. These heretics were dealt with by the sternest measures short of death and torture — these latter punishments being the province of the gods alone.

During the Grand Mastership of Crystal Soul, Walkers came hurrying to the Fane of Walkers with reports of strange, alien creatures thronging through the lands of Mivior. These 'abominations of the land and the horrors of the air' were working such unimaginable evil that many of the Walkers were compelled by conscience to do the unthinkable and beg their Grand Master to invoke strong magic against the deadly tide. Grand Master Crystal Soul responded indig-



An illustration from the book *High Pilgrimage* by Prince Cwenn. It depicts the legend of the heretic Joyous Hand, whom the Contemplators believe was driven to his death by demons.

rupting influence, a Walker was required to pass a year of meditation in the Fane of the Walkers before returning to the Temple of Kings. And lest the Grand Master himself suffer from corrupting influences, a new Contemplator was appointed to the office every year.

To the Contemplators these reforms were only vital precautions; to the Walkers as a whole it was a rebuke to their honor. Joyous Hand the Heretic became a symbol of free thinking among a secret group of Walkers called the Leredargs ('Lered' being the secular name of Joyous Hand). The Leredargs believed that the gods of destiny inspired select individuals to intervene directly in worldly affairs for the cause of virtue and civilization — in essence, believing that they were part of a divine plan. Many of the later Walkers discovered to have broken

nantly and sent the names of the protestors to the Temple of Kings. With their names went Crystal Soul's recommendation for their excommunication.

Before many weeks had passed, the refugees of Hothior descended upon the fane, vainly appealing for aid for their stricken country. Crystal Soul replied only: "Let the gods' will be done!" and extended only the meanest of hospitality to the refugees. He denied them all provisions and other assistance which might in any way be interpreted as interfering with the divine plan for the world.

Meanwhile, the Walkers studied the advance of the abominations anxiously. They had followed the River Flood Water north and were now perilously close to the Walkers' fane. Crystal Soul permitted no defensive action, not even when the first monsters entered the adjacent lake



A bookplate in the library of the Invisible School of Thaumaturgy, featuring a drawing of the Temple of Kings.

itself. According to the historian Wiyot in his *The Rise of the Kahuraru Awari*, Crystal Soul stubbornly maintained that the gods would never permit the destruction of their fane, even while scaled arms pulled down its towers and alien tentacles crushed the life out of the Grand Master himself.

The surviving Walkers fled into the wilderness, where they were joined by many excommunicated Leredargs. After the disaster, the Walkers were more than ready to convert to the heretical Leredarg views and elected one of them, Gowannuraw, as the new Grand Master. Gowannuraw's first official act was to renounce all affiliation with the Temple of Kings and reorganize the Walkers as an independent entity, which he called *Kahuraru Awari* (Sword of Fate).

Gowannuraw directed the repair of the Fane of the Walkers, now called the School of Thaumaturgy, protecting it with a spell of invisibility. The School became a haven for refugees, as the powerful spells of the wizards within kept the abominations in check.

The Kahuraru Awari (still called the Eaters of Wisdom by the common people) established a library in rivalry with the one in the Temple of Kings and sent out the call for students of the higher wisdoms. From its earliest days the School never lacked for pupils nor rich endowments. One of the first young men to be educated by the Eaters of Wisdom was Teredon, destined to found a new social order among the Vidarna tribesmen.

During the succeeding centuries, many of Minaria's most eminent statesmen, magicians, philosophers and generals would owe their education to the Eaters of Wisdom. Even students with little interest in the finer delicacies of education would seek the martial training that only the Eaters could provide.

Although thought of as wizards and lecturers, the Eaters of Wisdom retained some of their original priestly proclivities. Nonetheless, the Kahuraru Awari had discarded much of the old Temple theology. They no longer believed in a destiny guided by intelligent gods. Ra-

ther, they envisioned a type of neutral life-energy that could be set to either good or evil purpose. It was the life work of the Eaters of Wisdom to utilize these supernatural forces for good ends.

The most promising students of the School were offered the opportunity to alter their curriculum to include magical conjuration. The rigors that the initiates had to undergo to achieve entry into the Higher Mysteries are hinted at by the Elven general Droncain, who captured the Invisible School of Thaumaturgy during Boewenn's War. He writes: "Under the School we found strange mechanical contrivances constructed by the priests in the subterranean crypts and caverns where the nocturnal initiator rites were celebrated. These machines indicated the severe tests of moral and physical courage undergone by the candidates. After passing through these torturous ways, the neophytes who survived the ordeals were ushered into the chamber of the immortal life-energy, a noble and awe-inspiring vault illuminated by unearthly lights."

As the doctrine of the Kahuraru Awari evolved, the wizards were continually confronted by the specter of war. While war was considered the most grievous manifestation of negative life-energy, the Eaters of Wisdom dared not be indifferent to the conflicts that regularly disturbed the peace of Minaria. It appeared to the wizards that war invariably led to the triumph of the most negative and least civilized elements. To help redress the balance, the Kahuraru Awari initiated a tradition of magical research into military science.

During the eleventh century the Eaters developed the Reflector and the Enchanted Castle. The latter, an incredible fortress designed by the sorcerer-architect Pirakaw, was kept in a neighboring dimension when not in use. When needed, the spells of the military magicians could summon it as a place of refuge.

As a consequence of these astonishing discoveries, the environs of the Invisible School drew many spies. The Eaters of Wisdom have not been known to do worse than admonish and expel the trespassers, but in the year 1044 a series of disappearances in the nearby forest made the area a place to be shunned. The incidents gave rise to the legend of the Mist Monsters, grisly creatures that lay concealed in the white mists of the Well of Lered (as the Kahuraru Awari called the adjacent lake). The Muetarian historian Amlas theorized that the constant use of spells in the vicinity had let in the old abominations through the portals of time. Cynics guessed instead that the Eaters themselves were waylaying and murdering wayfarers.

Gradually the Eaters of Wisdom evolved into an effective fighting force. They

unveiled the Magic Bridge in 1101 when fleeing the Muetarian army across the Yando swamps; in 1209 they baffled the Conodras tribesmen during the siege of Agada by King Mesilim. But perhaps their most memorable military achievement was the Battle of Warlock's Hill, when a horde of Gakstetter Goblins laid siege to the Gap Castle in 1288, threatening to break out across all of southern Immer.

The Kahuraru Awari masters of military science and their advanced students arrived upon a hillock overlooking the siege. Breaking their mystic paraphernalia out of their wagon, the wizards summoned the Enchanted Castle from its misty dimension. Once safely ensconced, they evoked the destruction of the Whirling Vortex against the Goblins.

The magical attacks so infuriated the wild Goblins that their warchiefs could not control them. Instead of continuing their assaults upon the fatigued defenders of the Gap Castle, the Goblins turned their fury against the Enchanted Castle. The leader of the wizards, Carthon, especially distinguished himself in the fighting. School records read: "A Goblin, seeing the carnage that Carthon was making of his comrades, rushed at him — ready to die if only he could kill him — and decapitated the hero with an iron broadsword. At that same moment, another wizard burned the brute through with a bolt of energy, stretching him dead alongside his victim. ... Meanwhile, the Kahuraru Awari, both masters and students, manfully defended the ramparts, breaking bones and severing nerves with their lightning-like kicks and blows. When the Goblins could make no headway against men who fought with bare hands, they withdrew, demoralized."

Day by day the carnage was repeated, but the determined Goblins could not win the magic-wrought towers. At length, the royal army arrived from Castle Altarr, sending the Goblins scattering. Before they reached their own country, they had lost many more comrades to the wizards' Reflector.



"The Reflector," from the arsenal of the Eaters of Wisdom.

After exploits such as this, the Eaters of Wisdom became much-sought-after allies. Rich bribes and flattering tributes were paid to the succeeding Grand Masters, until critics could rightfully charge that sometimes the Eaters acted more from greed than from virtue.

One monarch who respected the Eat-

ers' power but could not win them into his faction was the fanatical Elven High Prince Boewenn. Accordingly, he made the Invisible School the target of his best general, Droncain, providing him with magics sufficient to undo the School's protective spell. The Eaters, who had grown proud and complacent, were taken utterly by surprise. Some escaped through underground ways, but many were captured and returned to Ider Bolis. Most of these perished under torture as Boewenn sought to wring their secrets out of them, but in dying they placed a terrible curse on Eifland. The curse seemed to be borne out as the war turned against Boewenn and foreign armies captured Ider Bolis.

In the aftermath of war, the Eaters of Wisdom repaired the damaged school and replaced their depleted numbers. Their defeat led to a critical analysis of the faults that had caused it and the next few Grand Masters worked tirelessly to purify the order's moral outlook. No longer would gold or secular concerns affect the judgment of the Eaters of Wisdom regarding when they would go to war or for whose cause they would fight.

Today, fair-minded observers have no reason to cast aspersions at the Kahuraru Awari; they are faithfully and courageously performing the role they have chosen for themselves — that of the swordwielders of Fate.

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THE ELECTRIC EYE

COMPUTER TECHNOLOGY AND TERMINOLOGY

IT'S TIME FOR TWO NEW PROGRAMS

by Mark Herro

Tick... tock... tick... tock. This month's topic is... time. Actually, this month's column comes about from the response from the "Time Keeper" program in *DRAGON* #41. With the help of Don Wells, Jim Holtz, and Dr. James Weisenbach, The Electric Eye presents "Sons of Time Keeper."

Time Keeper II

The second version of the Time Keeper computer program is listed below. The program is largely unchanged from its original version, with the exception of the time input section. Instead of the time incrementing only by the turn, this new version accepts turns, segments, and rounds.

Conversion from the original version to the new version of the program begins with the deletion of all statements through line 40. As you can see from the listing here, the new version just barely fits in, using line numbers sequenced by twos. If you have a line renumbering program, you may want to resequence the line numbers to accommodate further revisions.

Lines 1 through 7 introduce the program and ask for a starting time for the program's "clock." Remember to put a comma between the hours and minutes as you type this in. Lines 9 through 29 ask for the increment of time desired (by segment, round, or turn) and update the "clock." Note that an INKEY\$ or GET\$ (depending on computer) could be substituted for the INPUT in line 11. After printing the updated clock in line 33, the program checks to see if it's time to "roll" for a wandering monster (lines 35 to 43). From there the program merges into its original version. Thanks to Jim Holz, of Millington, Tenn., for this updated version.

Several other comments on "Time Keeper" were submitted by Don Welts of Southfield, Mich. Don said, in part, that line 160 doesn't produce the right kind of random number distribution. Sure enough, I made a boo-boo. Line 160 of "Time Keeper II" corrects the bug (it was originally R=RND(12)).

Don also wrote "I found it interesting that (you) do not use the uncertain reaction. (Your) monsters are quick judges of character!" I pondered this myself as I was writing the original version of "Time Keeper." The Basic D&D[®] manual says "Uncertain, *roll again*" (emphasis added). But the Dungeon Masters Guide just says "Uncertain." This new version of the program reflects the DMG view. It is, of course, up to the individual on which to use. For the record, my monsters *are* quick judges of character. The players I'm currently DMing for (all beginners) find it easier to play that way. As they become more experienced players, I may change things a bit.

```

1  CLS: PRINT "WANDERING MONSTER (LEV. 1-3) / TIME
   KEEPING PROGRAM"
3  PRINT: PRINT "ENTER TIME OF DAY FOR ADVENTURE
   BASED ON 24 HOUR CLOCK"
5  PRINT: INPUT "ENTER AS HOUR (1-24), MINUTES (1-59) - USE
   COMMA": HH, TM

```

```

7  IF HH > 24 OR TM > 59 THEN 1
9  PRINT: PRINT "PRESS ONE OF THE FOLLOWING FOR TIME
   KEEPING..."
11 INPUT "S = (1 SEGMENT), R = (1 ROUND), T = (1 TURN)": A1$
13 IF A1$ = "S" OR A1$ = "R" OR A1$ = "T" THEN 15 ELSE 13
15 T1 = 0: T2 = 0: T3 = 0
17 IF A1$ = "S" THEN T1 = 6 ELSE 21
19 SC = SC + T1: IF SC = 60 THEN SC = 0: TM = TM + 1
21 IF A1$ = "R" THEN T2 = 1 ELSE 25
23 MI = MI + T2
25 IF A1$ = "T" THEN T3 = 10: TM = TM + T3
27 IF (TM + MI) >= 60 THEN TM = TM - 60: HH = HH + 1
29 IF HH > 23 THEN HH = 0
33 PRINT: PRINT "TIME IN ADVENTURE ";HH;":";(TM + MI);"
   ";SC: PRINT
35 IF (TM + MI) > 29 AND (TM+MI) < 40 THEN Y = Y + 1
37 IF (TM + MI) > 0 AND (TM + MI) < 10 THEN Y = Y + 1
39 IF (TM + MI) > 10 AND (TM + MI) < 30 THEN Y = 0
41 IF (TM + MI) > 39 THEN Y = 0
43 IF Y = 1 THEN 50 ELSE 11
50 M = RND(6): IF M < 6 THEN 11
60 PRINT: INPUT "LEVEL BELOW SURFACE";L: RESTORE: P =
   RND(12)
70 PRINT: ON L GOTO 1000, 2000, 3000
80 Q = RND(12): FOR I = 1 TO Q: READ M$,N,T,H,A,C,D,S:
   NEXT I
90 B = RND(N)*T
100 PRINT M$: PRINT "NUMBER APPEARING:";B
110 PRINT "HIT POINTS:";: FOR I = 1 TO B: PRINT RND(H) + A;
   NEXT I: PRINT
120 PRINT "ARMOR CLASS:";C
130 PRINT "MAX. HIT DAMAGE:";D
140 IF S = 0 THEN 9
150 PRINT "INTELLIGENT MONSTER REACTION:";
160 R = RND(6)*2
170 IF R = 2 THEN PRINT "ATTACKS IMMEDIATELY!": GOTO 9
180 IF R < 6 THEN PRINT "HOSTILE REACTION": GOTO 9
190 IF R < 9 THEN PRINT "UNCERTAIN": GOTO 9
200 IF R < 12 THEN PRINT "FRIENDLY": GOTO 9
210 IF R = 12 THEN PRINT "VOLUNTEERS HELP": GOTO 9
220 END
1000 IF P < 9 THEN 80
1010 IF P = 12 THEN FOR I = 1 TO 192: READ A$: NEXT I:
   GOTO 80
1020 FOR I = 1 TO 96: READ A$: NEXT I: GOTO 80
2000 IF P < 4 THEN 80
2010 IF P < 10 THEN FOR I = 1 TO 96: READ A$: NEXT I:
   GOTO 80
2020 FOR I = 1 TO 192: READ A$: NEXT I: GOTO 80
3000 IF P = 1 THEN 86
3010 IF P < 5 THEN FOR I = 1 TO 96: READ A$: NEXT I: GOTO 80
3020 FOR I = 1 TO 192: READ A$: NEXT I: GOTO 80
4100 DATA KOBOLD,4,3,4,0,7,4,1,SEER,2,1,8,0,9,8,1
4110 DATA ORC,5,1,8,0,7,6,1,SKELETON,6,1,4,0,8,6,0
4120 DATA GIANT RAT,4,3,4,0,7,4,0,ZOMBIE,4,1,8,0,8,8,0

```

- 4130 DATA BANDIT,5,1,8,0,6,6,1,GIANT SPIDER,3,1,4,1,8,4,0
- 4140 DATA STIRGE,5,1,4,0,7,3,0,FOOTPAD,4,1,8,0,7,6,1
- 4150 DATA ELF,6,1,6,0,5,10,1,GELATINOUS CUBE,1,1,24,0,8,8,0
- 4160 DATA HOBGOBLIN,5,4,8,1,6,8,1,GNOLL,5,1,16,0,5,12,0
- 4170 DATA GIANT TOAD,6,1,12,1,7,6,0,GHOUL,4,1,12,0,6,3,0
- 4180 DATA WARRIOR,5,1,8,0,4,8,1,CONJURER,4,1,12,0,9,8,1
- 4190 DATA SHAMAN,5,1,14,0,5,8,1,ROBBER,4,1,12,0,4,8,1
- 4200 DATA LEPRECHAUN,4,2,4,0,8,4,1,RUST MONSTER,1,1,20,0,2,0,0
- 4210 DATA PIERCER,6,1,8,0,3,6,0,CARRION CRAWLER,1,1,18,1,7,0,0
- 4220 DATA BUGBEAR,4,2,18,1,5,8,0,OGRE,4,1,24,1,6,10,1
- 4230 DATA WIGHT,3,1,18,0,5,0,0,HARPY,3,1,18,0,7,4,0
- 4240 DATA TROLL,1,1,36,3,6,6,0,WERERAT,4,1,12,0,7,6,0
- 4250 DATA OCHRE JELLY,1,1,30,0,8,12,0,DWARF,6,3,8,0,4,8,1
- 4260 DATA WEREWOLF,2,1,24,0,5,8,0,GIANT TICK,5,1,18,0,4,4,0
- 4270 DATA GIANT SNAKE,2,1,32,0,5,10,0,SHRIEKER,4,2,24,0,7,8,0

Keeping time with TI

Dr. James Weisenbach of Shelton, Wash., approached the time-keeping problem from a different angle with a different type of computer. The program described below was written to run on a Texas Instruments TI-58 programmable calculator.

Using the "programmer-defined" keys at the top of the calculator keyboard, the DM has the option of incrementing the "clock" by 6 seconds, 1 minute, 10 minutes, or 1 day. The updated time is then displayed, and the program waits for a new entry.

The clock display is in the format DDHHMMSS (days, hours, minutes, seconds) so it will appear much the same as a typical digital clock. The program keys used are A=10 minutes; B=1 minute; C=6 seconds and D=1 day. Each time one of those keys is depressed, the clock will advance that amount of time.

The listing follows, in abbreviated key-stroke notation:

Lbl A	-	STO 2
10	RCL 10	Op 23
SUM 1	STO 0	Lbl B'
GTO E'	Op 21	RCL 3
Lbl B	Lbl D'	x
1	RCL 1	RCL 13
SUM 1	INV	+
GTO E'	x>=t	RCL 2
Lbl C	C'	=
6	-	x
SUM 0	RCL 10	RCL 13
GTO E'	STO 1	+
Lbl D	Op 22	RCL 1
1	Lbl C'	=
SUM 3	RCL 12	x
Lbl E'	x=t	RCL 13
RCL 10	RCL 2	+
x=t	INV	RCL 0
RCL 0	x>=t	=
INV	B'	R/S
x>=t	-	GTO E'
D'	RCL 12	

Registers used: R0 = seconds; R1 = minutes; R2 = hours; R3 = days; R10 = 60; R11 = 1; R12 = 24; R13 = 100.

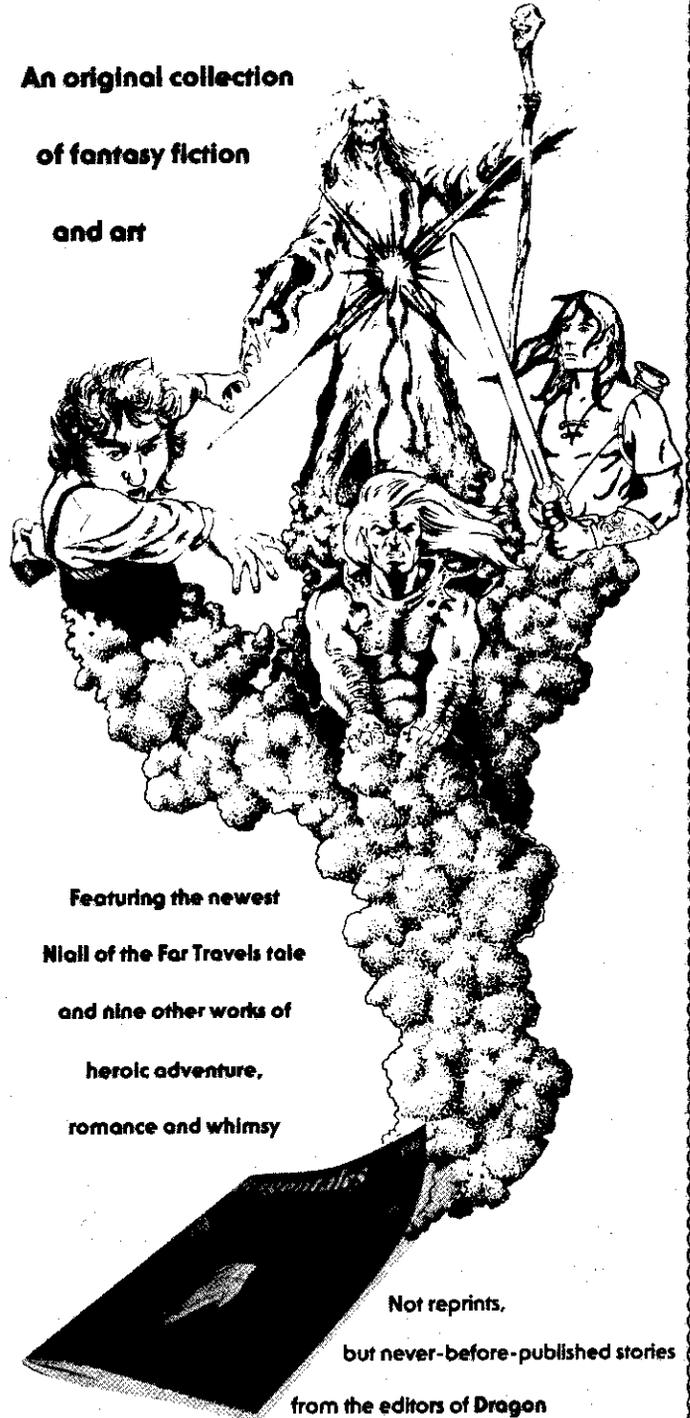
Basically, each of the units of time (registers 0-3) are "bumped" by the functions (A-D) with roll-over and reset when the respective limit registers (10-12) have been exceeded. When this occurs, the next higher level of time is incremented by the "Op" instruction. The time registers are then merged by addition and multiplication, and the final total is displayed when the routine is halted.

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UP ON A SOAPBOX



Players don't need to know all the rules

by Ed Greenwood

Anyone who has undertaken the task of introducing non-gamers to the AD&D™ or D&D® games (in a high school or community program, for example) has endured the "fun" of explaining totally foreign concepts (saving throw, alignment, armor class, levels — four kinds!, ongoing adventure vs. "the object of the game is to win by...") to completely mystified beginners. Conversely, almost everyone who now plays either game has fond memories of those earliest,

most exciting adventures where you didn't really understand what was going on, but it was fascinating...

So why not leave the players in the dark? (I'm assuming here that the reader is a thoughtful, prepared, infallible, impassionately fair DM — as, of course, all Dungeon Masters are.) Why clutter play with the game mechanics, when the play's the thing? This approach frees much more time for actual play, and avoids a lot of needless confusion. As a first-aid instructor of mine once said, "A kiss is the best greeting: KISS — Keep It Simple, Stupid."

The question arises: How can one play

a game without knowing the rules? The answer, as D&D players know, is role-play. As a player, state what you (the character) are trying to do, and the referee (who knows the rules) will tell you what is actually happening. This approach, used by a careful referee, works admirably. It is by no means a new idea.

In 1876, Colonel von Verdy du Vernois, a prominent German military instructor, advocated the simplification of existing wargames used in training German officers. This simplification consisted, in general terms, of removing dice and most of the rules from the game and replacing them with an umpire (a battle-

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The players must learn the truth themselves and think 'on their feet' while they fight, as true adventurers must to survive and achieve success.

experienced officer). As Stephen B. Patrick puts it in *The History of Wargaming (Wargame Design, New York, Simulations Publications Incorporated, 1977)*. p. 4: "In effect, then, the umpire would make up the rules and apply them as he went along, and the players would have the freedom to attempt things that might of might not be allowed by the umpire... the players were separated and given only the information they could legitimately possess." This game was termed "free" Kriegspiel (German for "war game"), in contrast to the traditional "hard rules" wargame ("rigid" Kriegspiel). Criticism of arbitrariness and problems of complexity resulted in an eventual combination of the two types of games, in which the referee used charts and tables as an aid in play. This was dubbed "semi-free" Kriegspiel.

"Free" Kriegspiel sounds something like the D&D game, and "semi-free" Kriegspiel sounds somewhat similar to the AD&D game, but the approach is different. If we apply this approach to those games, play is as follows:

Players know only that information which is possessed by their character as a result of upbringing, observation of surroundings, and adventuring. The DM provides this, initially in the form of a booklet or sheaf of written information — information carefully tailored to reflect each character's background and native intelligence and wisdom. Such information, as in "real life," is often incorrect, oversimplified, or biased. Experience then takes on a real meaning for the player character, as acquired knowledge (hopefully) leads to better performance.

Players know their characters' abilities only approximately ("Well," saith the DM, "you're fairly good-looking, if not sexy... you inspire confidence, people look to you..."), and this includes hit points ("You bleed easily") and damage taken in combat ("You're pretty badly hurt... it's painful — you feet weak and sick, and it'll hamper your fighting"). Players know nothing of charts and tables, and have (at first) only a vague idea of the effectiveness of one weapon over another in a given situation. Battling monsters truly becomes a dangerous business when their characteristics are unknown and it is a trial-and-error affair ("You can't seem to hit this thing with your blades ... it's turning towards you..."). This is not to say that every monster will be an unknown horror whose weakness the party must find immediately, or perish. Many monsters (e.g. the goblin races) will be familiar, and even

more reclusive races such as dwarves, gnomes, and sprites will be readily recognizable to human characters who have never seen such creatures before, through legends and "fairy tales."

Much of this latter sort of information is of course incorrect; there are often many wild and contradictory tales and beliefs concerning such legendary creatures (two "real life" examples: the vampire and the dragon). The players must learn the truth themselves, listening attentively as the DM graphically describes combat effects and think "on their feet" while they fight, as true adventurers must to survive and achieve success.

Since each player has only one character, he or she knows nothing of the background of other characters except from observation and as they trade (or volunteer) information, and knows initially nothing of the specialized abilities of other character classes. (This may lead to, for example, a quite proper fear and distrust of magic on the part of fighters!)

Inevitably players will learn something of the rules as play progresses (for instance, the number of times the DM tells a player his or her character must seek out a new tutor to further advance the character's skills will tell the player the level of the character), and this information should by no means be jealously guarded. Perhaps players could be individually introduced to the mechanics of the game one concept at a time, each time their characters achieve a higher experience level. This gradual process, by the way, should produce some good DMs — players who have been through it all "rising from the ranks" and know what to avoid as a referee.

There are drawbacks to this system. DMs must do a *lot* of preparation; all the individual character information must be written out in advance. Players are deprived of some of the fun of planning which a full knowledge of character abilities, weapon damage, and so on would allow them, and some of the fun of rolling dice to hit a monster ... but the advantages of such a system (for novices, at least) outweigh the disadvantages.

These advantages are as follows: Magic retains its mystery. None of this "A +1 sword? (yawn) Put it in the bag, Fredolf." Or worse, the lost uncertainty of: "A censer, eh? Well, it either controls air elementals or summons hostile ones,

and either way, it's worth 25,000 gp to us... let Hopeless the Henchman there have it. Either his experience'll go up 4,000, or he'll be killed, in which case that's one less way we have to split the treasure." This problem of players who know too much ruins the fun of play like nothing else can, and extends even to "ignorant barbarians" (as characters) who can quote chapter and verse from the *Monster Manual* (or worse, the *Dungeon Masters Guide!*). It is more than a "realism" problem; it is a problem of game balance. These "expert" players not only gain an unfair advantage over monsters as well as less experienced players, but also yawn their way through encounters that should be mysterious, and therefore both dangerous and exciting.

The DM's usual solution to the monster (and magic item) "blahs" is to invent new ones. Good new ideas, however, don't grow on trees, and the best sources (such as this magazine) are often perused by the players also.

Players with Magic-user characters can keep actual spell books, writing down whatever information the DM gives them (obtained as a result of their discoveries or research). Mages can actually trade information to get more. Fittingly, much of their time and effort will actually be spent in research, locating reliable sources of magical information, piecing together clues, and experimenting. They will know many spells only through legends or by seeing the effects, and can choose to follow up on those in which they are interested. The DM can give them a spell right out of the *Players Handbook*, twist it a bit for campaign purposes, or delete it altogether without anyone feeling cheated.

As a hidden advantage, the heavy preparatory workload for the DM will tend to lead to starting scenarios resembling this: "Characters are youngest sons of local smith, farmer, lord, priest, etc. in a small rural valley, who are setting forth to make their fortune." This keeps things at the outset on a scale that everyone can handle. It provides the characters with relevant secondary skills, and allows the DM to let them get their feet wet with relatively weak opponents — local bandits and the like. TSR Hobbies, Inc., has prepared an excellent "rural village" module, T1, *The Village of Hommlet*. This is an admirable model for the DM.

This approach is advanced for DMs starting new campaigns, and for argument's sake. Doubtless it will be of use in the latter manner; hopefully it will be as useful in the former.

Battling monsters truly becomes a dangerous business when their characteristics are unknown and it is a trial-and-error affair.

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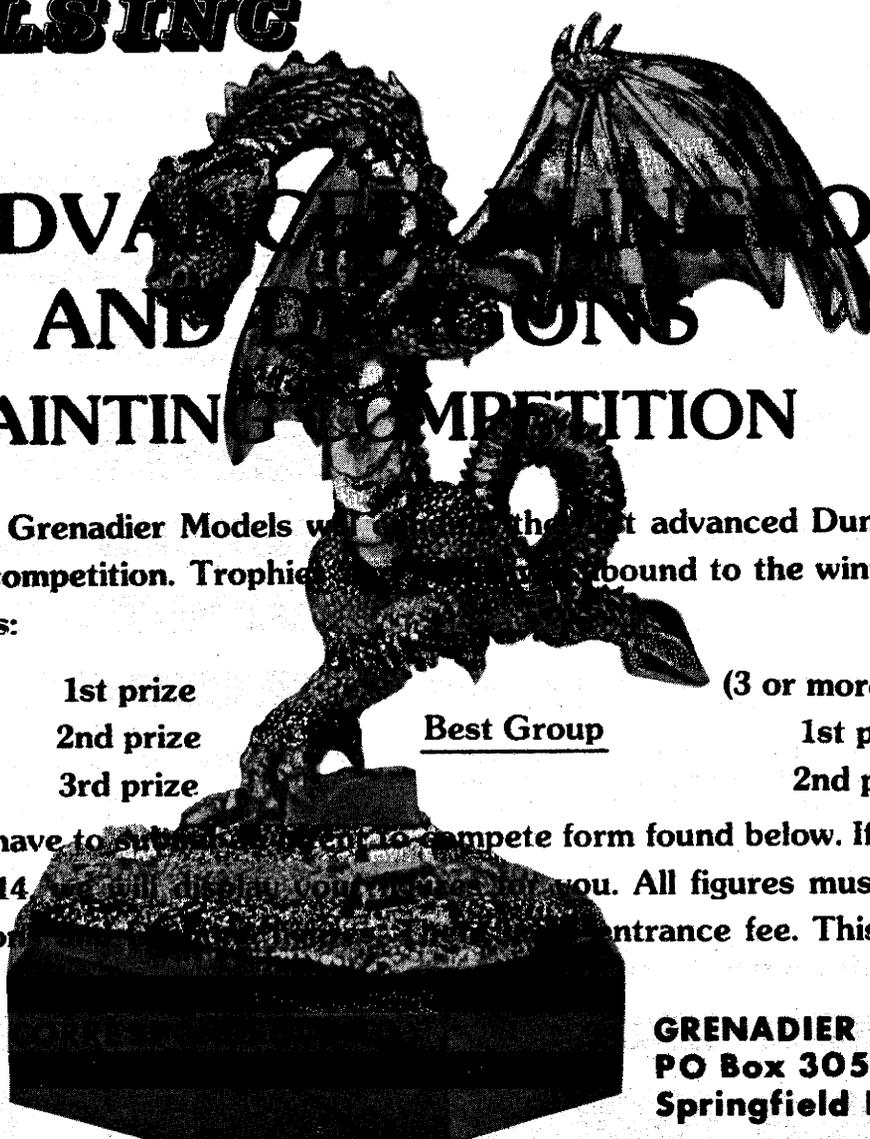
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Figuratively Speaking

Figuratively Speaking is a regular feature of DRAGON magazine designed to illustrate and review miniature figures, particularly new releases. In most cases, each photograph of a figure or group of figures is accompanied by numerical ratings in four categories, as well as a short passage including more information or opinions. The evaluations are those of the reviewer, Bill Fawcett, and do not necessarily reflect the opinion of DRAGON magazine.

The rating system

The rating scale ranges from 1, defined as totally unacceptable, to 10, which is reserved for truly exceptional products. Ratings are given in each of four categories, which are defined as follows:

Proportion (Prop) is a judgement of how well the body parts, weaponry, and other features of a figure conform with scale and in terms of relative size to the other features of the figure.

Detail (Det) defines the degree to which detailing was attempted (in the judgement of the reviewer) and the success or lack thereof in achieving crisp, clear detailing in the sculpting and casting of the piece. In general, the greater the amount of well sculpted detail, the higher the rating.

Animation (Anim) is a relatively subjective (compared to Proportion and Detail) evaluation of how strongly a figure conveys movement, emotion, or any other appropriate qualities which make it more lifelike in appearance, both before and after it has been properly painted.

Technical quality (Tech) concerns the actual production of the figure in question, especially with regard to the fit of the molds, the presence or absence of flash, and the other physical aspects related to the casting of the figure that can contribute to or detract from its appearance. Although this is relatively the easiest rating to make on a quantitative basis, it can also be the most misleading to a prospective purchaser of the particular figure. Technical quality can vary greatly from one casting to another of the same figure, and the reviewer's rating is necessarily based on only one sample of the figure. Ultimately, this evaluation is best made by the prospective buyer, who would have an opportunity to examine the specific figure before making the purchase.

MARTIAN METALS Dragonslayers Magic-users (two different) \$1.50

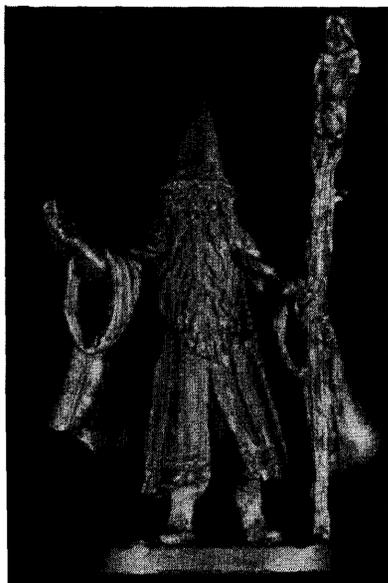


Elven Magic User and Brazier

Prop: 6 Det: 7
Anim: 6 Tech: 7

A great degree of deeply etched detail is an aid in painting this figure. The swirls of smoke and flame emanating from the brazier are sculpted in minute detail.

SUPERIOR MODELS Wizards and Lizards Magicians (four different) #WL06 \$4.00



Gandalf

Prop: 6 Det: 9
Anim: 6 Tech: 7

His staff, though a bit thick for the size and scale of the figure, is expertly inscribed with the likeness of a face.



Evil Wizard

Prop: 6 Det: 8
Anim: 8 Tech: 7

Over the wizard's shoulder and curled down his back is a small dragon. Careful painting will bring out a very angry facial expression.



Good Wizard

Prop: 7 Det: 7
Anim: 6 Tech: 7

(The other figure in the pack is Merlin, pictured in this column in DRAGON #47.)



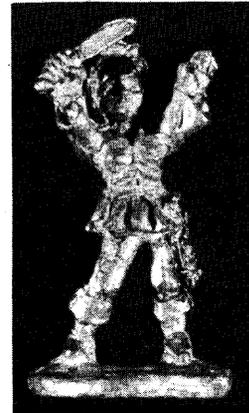
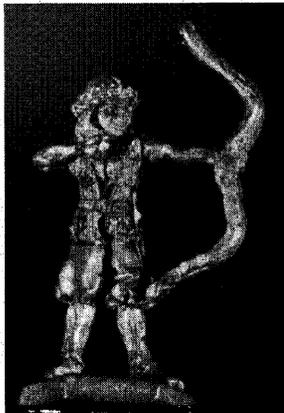
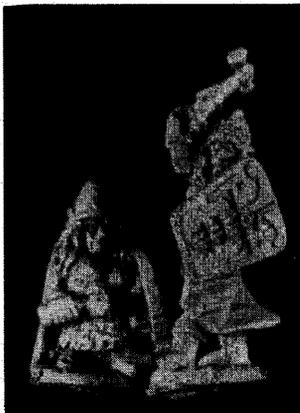
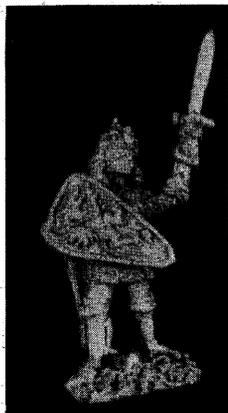
Lizard Mage

Prop: 7 Det: 5
Anim: 7 Tech: 7

This figure does a good job of portraying the lizard magic-user and his problems. The hands are short and stubby, and the features lend an air of intense concentration.

Reviews by Bill Fawcett
Photography by
Kathy O'Donnell

GRENADIER MODELS
25mm Official ADVANCED DUNGEONS & DRAGONS™ figure line



Female fighters (four pictured)

Female thief

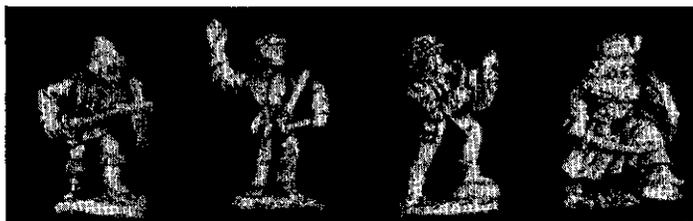
The designers, sculptors and craftsmen at Grenadier Models were given the high honor — and the great responsibility — of producing an extensive line of figures designed for use especially with the ADVANCED DUNGEONS & DRAGONS game system. Judging by the first figures received by the reviewer, Grenadier has lived up to the high expectations placed on that company by the folks from TSR Hobbies, Inc.

The figure line was authorized by TSR Hobbies, and executives and other consultants from the game company had a direct hand in the conception and design of each of the individual pieces. The result is a group of miniatures which conform as closely as possible to the official AD&D rules, making it possible for AD&D™ players and DMs to achieve a level of authenticity

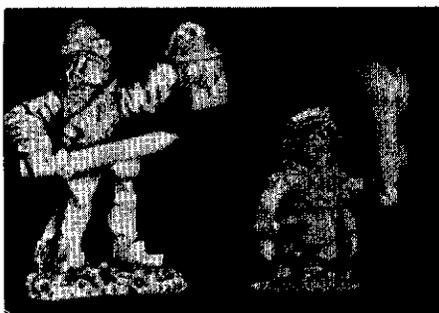
and realism through the use of figures which has not been attainable previously.

Ten different figures are packaged in each boxed set. Roughly a dozen different sets are currently available, with more in preparation. Because of the number of different figures involved in the line as a whole, ratings of each individual figure will not be given, either with this initial photo presentation or with any pieces from the line which are reviewed in subsequent columns. Suffice it to say that the figures are of universally high quality; otherwise, they wouldn't have their "official AD&D" status. That designation speaks as well for their quality as any set of ratings.

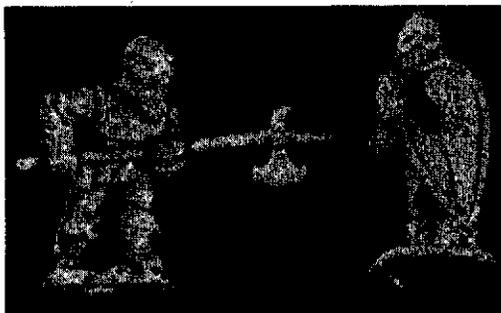
The character figures, some of which are pictured here, are all portrayed in the sort of costuming and weaponry which is permitted to them according to the AD&D rules. The large variety of character-class types and weaponry will make it possible for virtually any player to use a figure that "fits" the character it is supposed to portray. Another benefit of the close cooperation between TSR Hobbies and Grenadier is brought out in the monster figures, which conform strictly to the illustrations and size descriptions given in the Monster Manual. This will enable players to calculate with great precision such things as movement and the number of characters and/or monsters who can attack at one time during an encounter.



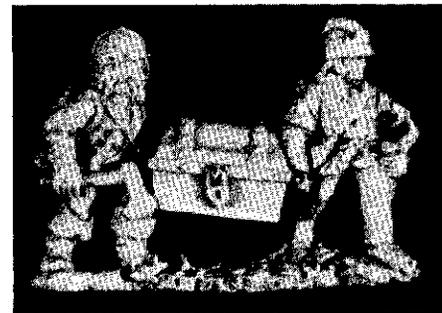
Specialists (half-orc, monk, bard, druid)



Hirelings



Male fighters



Hirelings

You can be a winner!

Heritage Models and participating game/hobby stores across the nation are sponsoring two contests, a painting competition and a tournament pitting armies of figures competing under the *Knights & Magick* rules. Gift certificates will be awarded to the winners, and each entrant will receive a limited-edition figure from the *Knights & Magick* series.

Another contest is being staged by Grenadier Models, although it more closely resembles a lottery. Starting with set #2009, *The Wizard's Room*, a small number of gold-plated wizard figures are being placed at random in Grenadier's boxed sets. The prize packages also contain a gift certificate good for free figure sets or discounts on any sets in the official AD&D line.

Notice to manufacturers

All manufacturers of miniature figures and accessories designed for use in game-playing are encouraged to contribute material for *Figuratively Speaking*. Essentially, all a contributing manufacturer needs to supply are samples of the figures themselves, plus any information which might be of interest to readers concerning those figures. Any manufacturer who is interested in submitting review material can receive complete information and specifications by contacting *Figuratively Speaking*, c/o DRAGON PUBLISHING, P.O. Box 110, Lake Geneva, Wis., 53147.

Hammer of Thor: Almost too heavy

by Bill Fawcett

THE HAMMER OF THOR ought to be a good, if not a great, game. It is based upon one of the most complex and colorful mythologies ever developed. Further, there is no question that the developers of *The Hammer of Thor* knew the background well. The game also offers an unusual and appealing basic structure, in which players gather their forces by movements on the game board in preparation for Ragnarok, the final battle which decides the outcome.

But the game isn't half as much fun to play as it should be. Part of the problem ties with the quality and quantity of the components. The most awesome aspect of the game is the multitude of cards which identify the possible characters which can be recruited. The game is described on the first page of the rule book as "for any number of players from 1 to 362." Aside from the character cards (of which, presumably, there are 362), there are Fate cards, Forged Item cards, Magic Item cards, Prediction cards, Shapechange cards, Rune cards ... a total of more than 600 cards!

Having all the mythological figures named on cards would be fantastic, if the average player knew who even half of the cards actually represented. As it stands, all the character-type cards have names and nearly 20 values for use in the game, but most contain no background information on the characters they represent.

The board, printed on coated stock which is thinner than that used for the cards, opens out to 17" x 22". Even at this size, the playing surface is terribly crowded. It depicts dozens of places where a player might go to recruit, and a limited number of half-inch-square, die-cut counters are provided to govern movement and mark locations on the board. Sometimes the distance between one location and the adjacent one is smaller than the width of the counter. Because of this and other problems, the board quickly becomes cramped and verges on being unplayable when four or more players are involved.

The printing quality of the board and the cards leaves something to be desired. Different colored inks are used for different types of cards, but sometimes the variation in color between two types is so slight that the cards can easily find their way into the wrong stack during sorting and shuffling. The text is



screened on the cards, and the printing on some cards is muddled to the extent that sections of small-size type are hard to decipher.

Most of the locations depicted on the board are identified by name, with the information printed in a rectangle; other rectangles of type contain specific instructions to be followed upon reaching a certain location. The overall effect is to clutter and obscure the actual movement paths, leaving the impression that the board is used more as a means for identifying the locations rather than simply as a means to portray them in their respective positions. A more satisfactory solution would have been to number each important location, keeping the board relatively free of excess wording, and provide a number-name key in the rule book for players who need to know where they are at a given time.

The rules are fairly complete, quite complex, and generally readable. There's a lot happening on every turn, which will require players to pay close attention and refer often to the rule book for the first few playings. The level of complexity is fairly high, but not overwhelming. It's not a game for people who are just getting into gaming, but most experienced players will pick up the procedures fairly rapidly. The rule book could use an index to make it easier to locate a specific subject.

From a design standpoint, the game has a lot of promise. There are a dozen good ideas packed into the rules: For instance, players who are killed can be rescued from Helheim and returned to play. This helps to provide a balance against a combat system which is very deadly. Players can meet each other and

interact in one of several different ways while moving around the board using an original and well thought-out negotiation system. Some fascinating magic items, based of course on Norse mythology, are available to be had. The characteristics of these items are very well explained, and some of them may be adaptable for use in a D&D® or AD&D™ adventure.

The game itself, however, is almost overwhelmed by all of the "chrome" built into the rules. The individual parts and concepts are good, but the framework of the game doesn't always lend itself to the easy application of all the details. In many ways, the game is more interesting to read than to play — and considering the number of cards, there is a lot of reading material to be had here.

The Hammer of Thor deals with a mythology that is extremely interesting and (so far) little used in gaming. The research that went into the development is obvious from the sheer quantity and range of ideas covered. If you are deeply interested, or even casually interested, in Norse mythology, you'll appreciate and enjoy the game, despite its technical drawbacks. If you're looking for a fast-moving, multi-player game, this might not be a good choice; it takes quite a bit of effort on the players' parts to get the game "off the ground" and rolling smoothly.

The game was released by Gameshop under that company's label before it changed its name recently to Nova Game Designs. It carries a retail price of about \$18 and is available from hobby shops and game stores, or from the manufacturer, 46 Dougherty St., Manchester CT 06040.

Assault on Leningrad: Once more into the breach

by John Prados

Design/Development: Perry Moore/Andy Bagley

Components: 130 back-printed counters, one 22" x 28" four color map; 16-page rules folder.

Publisher: Simulation Games (U.K.) — available in issue #14 of *The Wargamer*.

Of all Russian Front topics that have been modeled in wargaming, the struggle for Leningrad in the Army Group North sector has seemed to be hardest to capture with any degree of flavor or excitement. Years ago the Jagdpanther effort called *Siege of Leningrad* offered a good range of Army Group North scenarios but lacked any feeling for the city fight that would have occurred. In 1980, SPI produced a minigame view of Leningrad which unfortunately was hopelessly unbalanced. Now, Britain's Simulation Games brings us a new view of Leningrad. Consistent with the rapidly increasing quality level of this publisher's magazine, *The Wargamer*, which may soon rival *S&T* (SPI's magazine), *Assault on Leningrad* features high-quality production and is very playable. Here too, however, the design fails to realize its full potential.

Assault on Leningrad features a *Panzergruppe Guderian* system (pioneered by SPI) with some interesting twists. In this game, during combat, the attacker is the first to take casualties or retreat in each battle, thus providing an advantage to a defender in fortified positions or in the city of Leningrad. Leningrad itself is one of the most interesting features of the game, being represented by a separate inset map to which the players transfer their pieces when the time comes to fight for the city. The inset map is printed from what appears to be an actual aerial photo.

Both sides have armor, motorized troops and airpower available. Units are divided into quality classes (A, B, C) which affect the Zones of Control they can exert, as well as provide die-roll shifts during combat. The rules are straightforward, although perhaps a little over-detailed in places for a game at this level of complexity. In any case, action is fast and furious, and the authors state that the game was designed to "go to the wire" with no early decisions.

Assault on Leningrad is subject to its share of problems, however. One is the Supply rule, under which German supply is provided by Corps headquarters. Although at first glance this appears to be a nice feature of the game, experience shows the opposite to be true. The HQs are not motorized unless their corps is, but only one corps is considered motorized (41st), despite the fact that two others (39th and 56th) also consist primarily of mobile units. This critically restricts German mobility during the second "mechanized" movement phase of the player-turn, since units that outrun their HQs by more than six hexes take attrition losses. Moreover, there is no provision for organizing Supply to units whose HQ has been eliminated in battle: Under the rules, such units would automatically wear down until destroyed. Further, late-entering rein-

forcements belonging to a corps which had been successful in a long advance could very well be destroyed by supply attrition before ever arriving at the front within range of their HQ.

Equally perplexing in this World War II game, during which period armor was a significant "force multiplier," is the lack of any rules for armor superiority or given regiment-level representation of the mobile units, for division integrity a la *PGG*. Armor offers no special advantages. Among other things, this means that it is actually *preferable* to take armor losses in combat rather than infantry losses, because losses from the motorized regiments leave more combat factors on the mapboard and equal Victory Point losses. Rather than explaining this curious procedure, the designer's notes tell us only what projects the authors are up to next. This reviewer would rather have had an explanation. Indeed, in a game which was under design and development for two years, the oversight is a glaring one.

None of these constitute irremediable errors. Players of *Assault on Leningrad* can adopt their own solutions to the problems. Fortunately, the game is playable enough and interesting enough that players may not mind having to do this work themselves or having to get their opponents to agree to such provisions. But the work should not be necessary, since these features should have been caught at the design level, and not at that of the consumer. In short, *Assault on Leningrad* exhibits considerable potential that is not realized in the design. It seems quite strange that all these Leningrad games, not just the latest one by any means, fall short of "real" simulations of Army Group North. Is Leningrad perhaps cast in lead?

World Campaigns

A play-by-mail game
Produced by: World Campaigns, P.O., Box 338, Dover NH 03820

by Bill Fawcett

World Campaigns is a strategic-level simulation of possible future competition between the remaining nations of the world after a bio-nuclear holocaust. Unlike many games set in this situation, this one avoids the trap of placing too much emphasis on the side effects of the war. Actually, all this does is to take out the major nations as factors and leave the globe open to the imperial ambitions of 35 of today's less powerful nations. The nations vary from tiny Ecuador to populous India. Each nation is run by a different player who acts as the absolute leader of the country.

Each nation is given a potential value and a current production value in Oil, Minerals, and Uranium. The Oil and Minerals are needed to

produce Light and Heavy Industrial Points, which also vary in number between the nations. These manufacturing points are needed to build and maintain an army and air force, expand food production, and supply at least a minimum of consumer goods. Failing to give enough necessities to your people can knock you out as fast as being conquered.

A large variety of WW II period equipment can be purchased for your armed forces immediately, and the investment of manufacturing points in production and development will buy a country the right to produce more sophisticated and powerful equipment. Eventually, a player is able to improve the level of his Electronics technology and buy even more deadly weapons (including nuclear) and other goodies. By this time the original 35 players have often been pared down to perhaps a dozen, and the competition becomes even more intense.

Diplomacy plays a great part in these games. In most cases, two nations allied together are able to conquer a third — that is, unless the third player has two other allies and the three of them are planning the reverse. A list of addresses for the players in your game is included with your first turn. Most players are soon swamped with letters, deals, and even threats. One player even tried, unsuccessfully, to blackmail another who was double-crossing an ally. A side effect of this is that a player gets an opportunity to write to and interact with gamers from all over the nation and perhaps foreign countries.

The 80-page rule book is clearly written with many examples. There is an extensive list of the types and values (offense and defense) of a large variety of units, ships, aircraft, and missiles. A small atlas is even included for easy reference. A sample turn, which a new player will find invaluable, is given at the end of the booklet along with a blank set of sheets for submitting your turns on. These are amazingly simple to complete, and permission is given by the publisher to copy them.

The initial cost to enter a game is \$8, and each turn costs an additional \$5. Over a year of six-week turns this will add up to \$48, if you survive that long. Response time on turns is normally less than two weeks and often quicker. The addition of a new computer system promises to reduce this even more. A new game opens up every six to eight weeks, and as an indication of the high interest level this game has, many of the original game's players are now in two or even three current games simultaneously.

It will take you a few hours to do the paperwork for your country on each turn. Actually, the writing and computation takes less time than that, but you will find yourself sitting and pondering over the dozens of important decisions each turn requires. The judge actually handles the tactical level of combat. The armies are sent into battle with strategic orders, and then a day-by-day combat is conducted by the judges to determine the victor and the losses to each side. Each combatant involved receives a detailed daily listing of what occurred, how any losses were taken, and what caused them.

The combat resolution system seems to be rather complicated and is definitely sophisticated, but it's fair. In speaking with nearly a dozen players from several different games of *World Campaigns*, I heard not one complaint of unfair judging. Another nice note is that the judge, Tim, who does this job full time, is

accessible to the players. He has shown himself to be very good about answering letters quickly and handling questions of all sorts. Tim is even willing, if prodded, to explain the rationale for some of the relative strengths of units, although he is very careful to maintain the secrecy of his actual computations so that players have to play each other and not manipulate the quirks in the system.

If there is a serious drawback to the game, it is that Tim is a perfectionist and will sometimes tinker with the types of units or relative costs of gaining technology. So far this has seemed to add balance, but it could be disruptive if any more major changes are made. Some of the minor changes he has made are the result of the feedback Tim has gotten from players in earlier games.

This game will interest players who like to deal with a multitude of details and experiment with an element of risk. It will give out what you put into it, and is open-ended enough to allow for a great deal of latitude in your actions. The cost is significant, but you do receive a good deal of material and entertainment (if you like worrying about being invaded) for your money.

Wohrom:

*Fun for a
kingly sum*

Produced by: International
Team Games
Retail price: \$49.95

by Kevin Thompson

Wohrom, the great king of Rajatai, has been dead for many a dark century. The time is now ripe for a new king to be crowned. This two-player game simulates the struggle between two clans, each intent on having one of its own knights crowned king. Such a knight must possess Wohrom's ancient crown and scepter and have the love of a princess before he may be coronated atop Wohrom's Tomb.

The game uses many Arthurian situations. There are damsels in distress, Black Knights, honorable duels, capture and flight, magical talismans and a "Holy Grail" quest for Wohrom's lost treasures. Each player begins the game with eight knights and eight retinue (army) units. The knights have varying combat and diplomatic values and are thus equipped for various functions. They must defeat the Beings (dragons, ghosts, witches, spirits, sorrels, wizards and werewolves) that guard the precious treasures and talismans and must duel with Black Knights for the release of princesses.

If necessary, the knights can get extra army units by enlisting the aid of Villagers (at the risk of stumbling into a killer "Dead Town") or the many different "Wild Peoples" (often getting captured in the process). These armies may just make the difference in the inevitable final battle at Wohrom's Tomb.

All types of combat are covered. Army-vs.-Army and Knight-vs.-Being combats are handled on separate combat tables on the Combat Results Card, each allowing for mid-battle reversals and counterattacks. Knight-vs.-Knight and Knight-vs.-Black Knight duels are completely different. Each player has four

Dueling Cards, illustrated with axe, lance (halberd), shield and sword. He plays them one at a time, trying to outguess his opponent. Success is determined by a dueling chart on the character sheets and is reminiscent of the childhood game "Paper Wraps Stone." It is abstract, but the pictures avoid any language problems, and that is a blessing. In all forms of combat there are modifications for knight value, talismans, treasures, princesses in love, subjugated (subdued) Beings and terrain.

Physically, the game is beautiful. The 27" x 38" multicolored mapboard is mounted and puzzle-cut into five pieces (an *IT* hallmark). It is so large that movement seems sluggish in comparison, particularly off-road. The packaging is likewise impressive; the artwork and texture are outstanding! The game sets up in fifteen minutes and can be played in 2-4 hours.

WOHROM'S one severe drawback is its rulebook. It is translated from the original Ital-

ian into French, German and English. These translations are better than those of earlier International Team games, but still tend to be muddy, ambiguous and fragmentary. Knowledge of the Italian language might be very helpful, but for the non-speaker it is often necessary to compare the texts of the various languages to arrive at a fair interpretation. This is especially true of the Combat Results Tables, which are labeled with the initials of Italian words. It takes a little detective work to find that the Army Combat Table is the TCE (Tabella Combattimenti Eserciti). I can sympathize with the problems caused by the language barrier, but for a price tag of \$49.95 I think we deserve better.

I enjoy *WOHROM*, and I highly recommend it as a group purchase by a gaming club (where there is a good turnover of players), but as a privately owned game I do not think it is worth the fifty dollars we must pay in the U.S.A. except as, possibly, an investment.



(From page 4)

in miniature hobbies within the general public and among other model hobbyists who have not yet ventured into this area.

This book would not be complete without incorporating the vast knowledge of those who are the recognized masters, and those who deserve recognition but do not exhibit their works. Even a neophyte may have some fresh, innovative ideas to offer which will benefit everyone.

I am asking all miniature artists, regardless of status, to help create what I hope will become the basic work in this area, a book for the novice who aspires to excellence, and a technical reference for those who have achieved it.

I know many readers of *DRAGON* magazine will want to participate in this exciting project. The book will provide a forum for those at every level to exchange ideas, improve their work and the work of others, add to the excitement of adventure and fantasy games, and, perhaps of greater significance, encourage new interest in this fascinating endeavor.

I have developed a questionnaire for miniature artists who wish to participate. It provides some guidance in covering all of the various aspects of painting miniatures. Readers may obtain a copy directly from me. Clubs can get a supply of questionnaires from me or may publish the questionnaire in their journal or newsletter.

Submissions on painting miniatures are welcome in any other form as well (articles, photos, original monographs, etc.). Every contributor will receive full credit in the book; all organizations who participate will be listed in an appendix along with information on their activities and membership data.

I sincerely hope you will support this ven-

ture, and I welcome participation from all of your readers.

Alan L. Abramsky
No. 5 Muirfield Court
Roanoke, TX 76262

'Rut of excellence'

Dear Editor:

Do, Do, DO continue the trend that started in #42, and before. If *DRAGON* magazine is falling in a rut, it is a rut full of excellence.

In #45, Mr. Amory (*Out on a Limb*) states the worst is happening, with TD becoming "childish and ad-oriented." It would seem that Mr. Amory has not read any of the older issues of TD. I pulled #29 off the shelf, and compared. The latest *DRAGON* magazines come out ahead.

The "trend" that #42 is the "start" of actually began a while back. The issues in the area of #8-#11 are (to me) aimed at the hard-core gamer. The later issues were (to me, again) aimed at the casual gamer, the kind most predominant among AD&D players. This means that the language of articles became English again, and did not rely upon vast knowledge of gaming on the reader's part. If this is "gearing to 9-year-olds," then I am glad of it, for it made me a loyal reader. Still, I'm only 14, therefore a victim of all the "hype."

Messrs. Jaquet and Mohan have said it before (and maybe someone will believe it, now that a customer says it): Dragon Publishing is a business. As a business, it is necessary that it bring in money. Thus, some advertising must be permitted. Attracting new customers is a must, and highlighting the



WHAT'S NEW?

© Foglio - 80

HOWDY FOLKS! DIXIE NULL AND PHIL FOGLIO HERE, AND TODAY WE'RE GOING TO RUN DOWN SOME OF THE LATEST IN ROLE PLAYING GAMES AVAILABLE TODAY!

WHAT'S FIRST, PHIL?



WELL, HERE'S SOMETHING INTERESTING, DIXIE, IT'S A TWO PLAYER GAME, YOU CONTROL ROYALTY, CLERGY, AND PEASANTS, AND EACH PIECE HAS A STRICT MATHEMATICAL PATTERN TO IT'S MOVEMENTS.

I THINK THIS ONE WILL BECOME REAL POPULAR!

IT ALREADY HAS, PHIL, THIS IS CHESS.



SCIENCE FICTIONAL GAMES ARE BECOMING VERY BIG THESE DAYS. THE THEORY BEHIND THIS PARTICULAR GAME IS THAT SINCE THE UNIVERSE IS INFINITE, ANYTHING CAN HAPPEN FOR ANY REASON, SOMEWHERE. GOT THAT?

LOOK! I'VE ROLLED A THREE! SOMEWHERE THAT MEANS I'VE WON! GAME'S OVER!

AS YOU CAN SEE, THERE'RE STILL A FEW BUGS IN THIS ONE.



HERE'S ONE CALLED MINDGAMES...

I DON'T WANT TO THINK ABOUT THAT ONE...

YOU WIN!

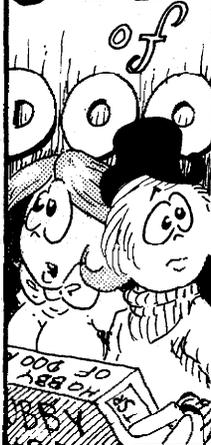


ANOTHER POPULAR TREND IS GAMES SET IN EVERYDAY SETTINGS: OLD HOUSES, CAFETERIAS, LAUNDROMATS...

THAT'S RIGHT, DIXIE, HERE'S ONE WHERE YOU'RE DOOMED TO WANDER THRU A HOBBY SHOP UNTIL YOU FIND THE ONE GAME THAT LETS YOU GO FREE!

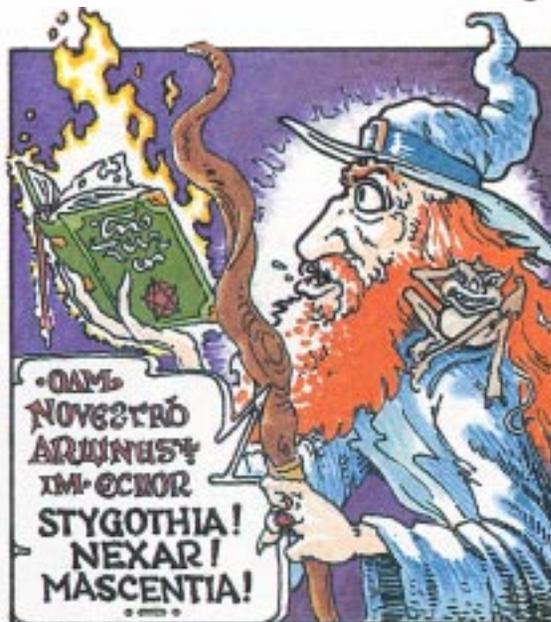
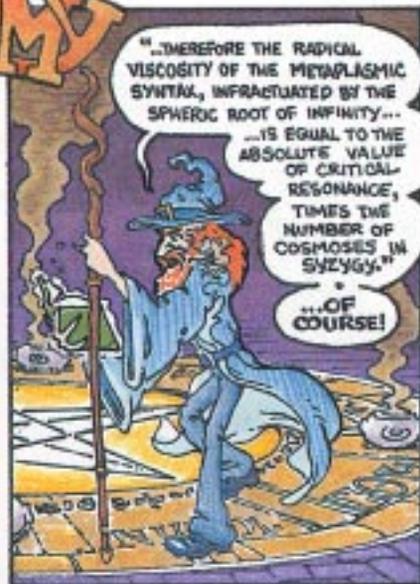


HOBBY SHOP



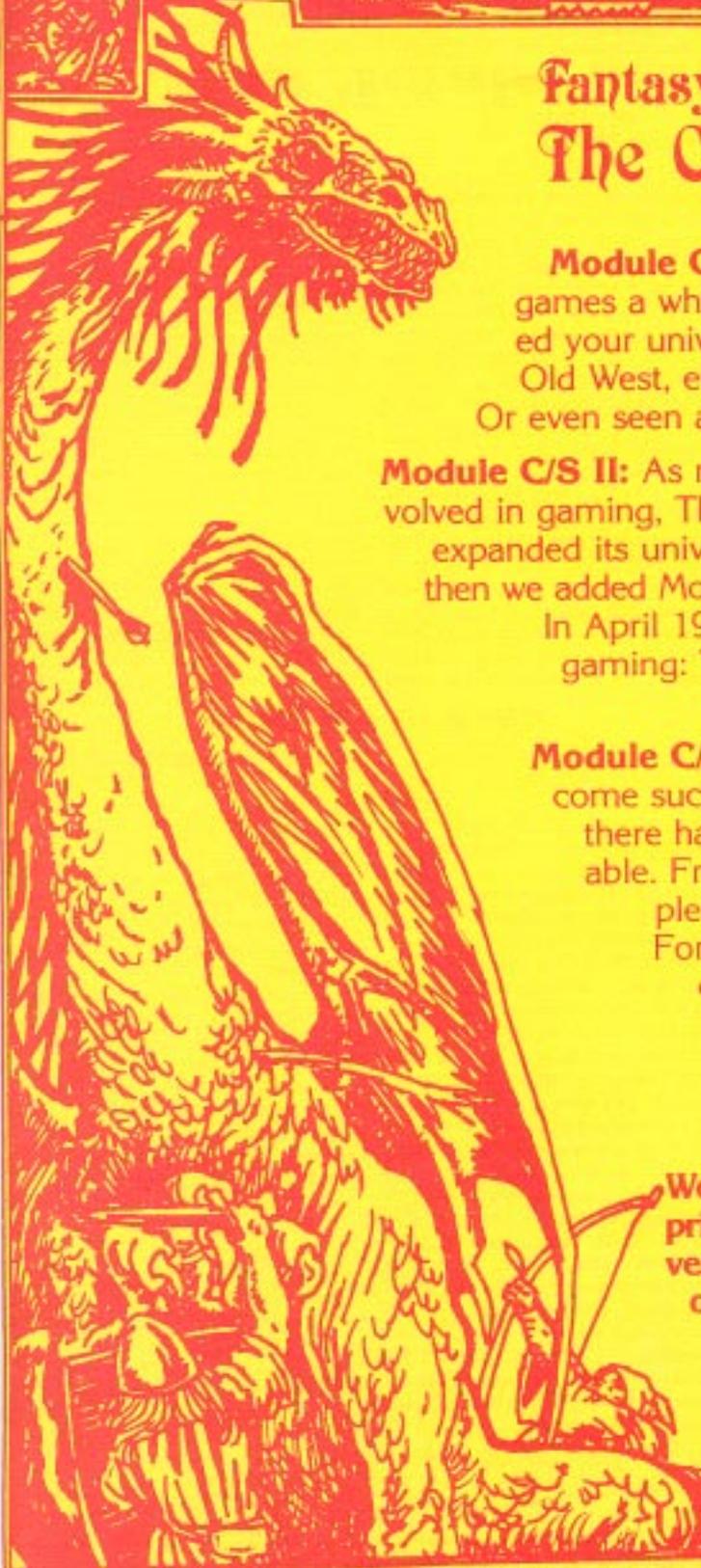
WELL... IT WASN'T THAT ONE.





Finieous Fingers & friends in: There's good news, Governor, and there's...





Fantasy Supplement: The Compleat Universe

Module C/S I: You started playing Fantasy games a while ago; since then you've expanded your universe. You're trying science-fiction, Old West, etc. But have you really tried it all? Or even seen all the products that are available?

Module C/S II: As more and more people become involved in gaming, THE COMPLEAT STRATEGIST has expanded its universe. We started in Manhattan and then we added Montclair, New Jersey to our universe. In April 1980, we added our newest world of gaming: THE COMPLEAT STRATEGIST in Davie, Florida.

Module C/S III: Role-playing games have become such an important part of gaming that there has been an explosion of items available. From games to game-aids, from supplements to pre-generated adventures. For most gamers the real problem becomes: Where can I see all of these new items so that I can decide which I really want and need? (The answer: see Module II)

We at the Compleat Strategist
pride ourselves on our
very complete selection
of all major role-playing
systems and related
game aids.

THE
COMPLEAT
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