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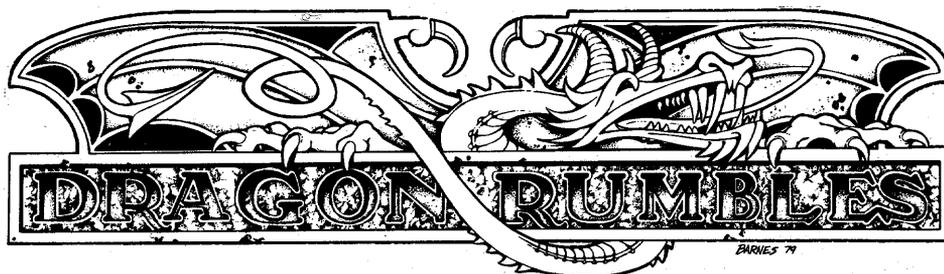
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It's not every magazine that gets the chance to celebrate its fifth birthday and its 50th issue of publication at the same time, but that's the way it worked out for DRAGON magazine — typical of the way things have "worked out well" throughout the magazine's lifetime. Today, each DRAGON issue enjoys a readership far greater than anyone could have realistically imagined when the first few thousand copies of issue #1 rolled off the press five years ago.

The first issue was dated June 1976. The magazine was 32 pages long (including the covers) and sold for \$1.50. It was started as a bimonthly magazine, and on its first birthday (#7, June 1977) DRAGON magazine went to 10-times-a-year publication. Since issue #13 (April 1978), there has been one magazine a month, except for a one-month lapse between #21 (December 1978) and #22 (February 1979).

That, in condensed form, is how issue #50 and the fifth birthday of DRAGON magazine came to fall in the same month. We didn't try to make it turn out that way, but we're certainly not complaining that it did. Hmmm.... According to my quick calculations, we're going to have to take 10 months off over the next five years in order to get issue #100 and our 10th birthday to coincide. See you next April, Jake...

Like it said at the start of last month's Rumbles, "Those of you who do not normally read that tall skinny box to the right of this column should do so at this time." In an effort to keep improving our service of our customers and to keep slightly ahead of the great inflation monster, we've made (or are about to make) some changes and added some more specifics in some of our procedures and costs. Many of those changes and additions are outlined in the text of the publisher's statement. Because we'd rather devote the magazine pages to "real" articles, we're not inclined to trumpet this sort of information across a half-page of space to be sure you see it. The information in the statement to the right is important and useful, even if it is printed in little bitty type.

One change not included in the publisher's statement is a new procedure regarding how to address personal correspondence and what to include when

you write to us. First and foremost, any writer who requires or expects a reply to his or her letter should include a self-addressed, stamped envelope for the reply to be sent in. Rising postage costs and an ever-growing stack of unanswered mail prompt us to take this step, and we hope it will help those who want a reply to hear from us more promptly. People who send in questions for the *Sage Advice* column should not send return postage. It has long been our policy to not reply to *Sage Advice* questions personally, because of the great amount of mail received for that column.

Be as specific in the addressing of the letter as you can, and perhaps write a word or two in a lower corner of the envelope to describe the purpose of your letter. Measures like this will insure that what you have to say will be read promptly by the person best equipped to handle your request. Never address something to "Dragon Publishing" when you can address it "Dragon Publishing, subscription dept." or "back issue order" or "Sage Advice" or any other specific phrase which tells us what you want.

Don't send two types of communication in the same envelope when it is obvious that both subjects require treatment by different departments or different people. For instance, sending a manuscript submission and a payment for a back issue in the same parcel is sure to cause at least one of them to be delayed in handling when it arrives at our office, regardless of how it's addressed.

Enough people took us seriously about the "Lirpa Loof" contest in #48½ that we decided to take it seriously, too. We conducted a random drawing from the large stack of sdractsop we received (the contest was just a joke, guys...), and hereby hesitantly proclaim Mason M. Aldrich of Bradenton, Fla., as the random winner. That's not much of a prize, Mason, but then again it wasn't supposed to be much of a contest...

Dragon^{T.M.}

Vol. V, No. 12 June 1981

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DRAGON magazine is published monthly by Dragon Publishing, a division of TSR Hobbies, Inc. The mailing address of Dragon Publishing is P.O. Box 110, Lake Geneva WI 53147; telephone (414) 248-8044.

DRAGON magazine is available at hundreds of hobby stores and bookstores throughout the United States and Canada, and through a limited number of overseas outlets. The magazine can be purchased directly from Dragon Publishing by subscription. Rates are as follows, with all payments to be made in advance: \$24 for 12 issues sent to a U.S. or Canadian address; \$50 U.S. for 12 issues sent via surface mail or \$95 for 12 issues sent via air mail to any other country.

A limited quantity of certain back issues of DRAGON magazine can be purchased directly from the publisher by sending the cover price plus \$1 postage and handling for each issue ordered. Note: Postage and handling fees will be increased to \$1.50 per single issue after July 1, 1981. Payment in advance by check or money order must accompany all orders. Payments cannot be made through a credit card, and orders cannot be taken nor merchandise "reserved" by telephone. Neither an individual customer nor an institution can be billed for a subscription order or back-issue purchase unless prior arrangements are made.

The issue of expiration for each subscription is printed on the mailing label for each subscriber's copy of the magazine. Changes of address for the delivery of subscriptions must be received at least 30 days prior to the effective date of the change in order to insure uninterrupted delivery.

All material published in DRAGON magazine becomes the exclusive property of the publisher upon publication, unless special arrangements to the contrary are made prior to publication.

DRAGON magazine welcomes unsolicited submissions of written material and artwork; however, no responsibility for such submissions can be assumed by the publisher in any event. Any submission which is accompanied by a self-addressed, stamped envelope of sufficient size will be returned to the contributor if it cannot be published.

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Yep, it's our fifth birthday. But you don't have to worry about sending a present right away. However, a small remembrance would be appreciated the next time your subscription is about to expire (What? You don't have a subscription?), so we can be sure that DRAGON will be around for birthday number six.

In the meantime, we have a present for you — Issue #50. At the head of the parade is the striking piece of dragon-art which adorns the cover. The painting was commissioned especially as a frontpiece for DRAGON magazine from Carl Lundgren. A nationally famous fantasy artist, Carl has provided cover pieces for many paperback books. Name a few? Okay, you might find *The Silver Sun* by Nancy Springer, *The Blessing Papers* by William Barnswell or a reprint edition of *One Million Centuries* by Richard A. Lupoff on the shelves of your nearby bookstore right now. We are pleased and proud to have this painting as the cover for our milestone 50th issue.

Speaking of milestones, the day of judgement has come and gone for the entries in the Basic D&D® Division of our International Dungeon Design Contest II. The winning entry, an interesting escapade in *The Chapel of Silence*, was designed by Mollie Plants of Morgantown, W. Va. It appears in the center eight-page section of this magazine, followed by a list of all the prizewinners and what they won.

In honor of our namesake, the feature section of #50 leads off with page after page of nothing but dragon stuff. Dragons aren't always as good-natured and cooperative as the subject of Corinna Taylor's "birthday portrait" painting on page 6 — but they're not all *supposed* to be, are they? Following Corinna's painting you'll find Gregory Rihn's suggestions for making the dragon a more formidable physical fighter; Lewis Pulsipher's vision of "True Dragons" which are generated right from the first dice roll up; and Colleen Bishop's recommendations on how to tend to a baby dragon if you're left holding the egg.

If you've ever read about one of the small-press "fanzines" that cover fantasy role-playing but haven't been able to find a copy, check out the article beginning on page 23. Afterward, you'll be able to say you've read a little more, and you'll have all the information you need to pursue the matter. David Nalle

provided the information and opinions for "The 'Zines" — including what we think is a fair assessment of his own magazine. Robert Plamondon's adaptation of Kzinti, the cat-like race which originated in author Larry Niven's series of *Ringworld* novels, is the longest Bestiary-type article we've ever published. And there's a regular Bestiary besides — Alan Fomorin's description of Giant Vampire Frogs, which are AD&D adaptations of the flying toad, a creature that exists in nature. The author's inspiration came from an article by SF writer Norman Spinrad in an issue of *OMNI* magazine.

One of the "little" ways to make a campaign distinctive is described and demonstrated by Larry DiTillio in "The Glyphs of Cerilon." *Bazaar of the Bizarre*, which is usually composed of several short items, is devoted this time entirely to a new artifact created by Mark Corrington called "Barlithian's Mirror." The prolific Mr. Pulsipher makes another appearance with a short but complete suggestion for how to determine whether or not a character can successfully avoid looking at a monster or into its eyes. The "Ups and Downs" of having and keeping a flying mount are listed and examined by contributing editor Roger Moore in the last of this issue's articles presented especially for use with D&D® and AD&D™ games.

The regular columns we could find room to publish this month include an essay in *Up on a Soapbox* by Thomas Griffith on how a DM can handle unwanted behavior by players; a pair of reviews in *The Dragon's Augury* of games dealing with historical fact and future fiction, plus a page of *Figuratively Speaking* evaluations; and the latest installment of *Minarian Legends* by Glenn Rahman, designer of the DIVINE RIGHT™ game. John Prados outlines the struggles a young game company must endure and offers suggestions on how to keep small gaming "empires" alive in *Simulation Corner*, while in this month's edition of *The Electric Eye*, Mark Herro gives advice to potential buyers on how to get the computer best suited for their needs and their pocketbooks.

If the story line of *Finieous Fingers* seems to be moving along more rapidly than usual lately, that's not because the story has gotten any more exciting — gosh, how could it get more exciting? It's because J. D. has finally found the time to get back on a monthly schedule now that the long ordeal of Navy flight training is over. This issue makes three in a row, something we haven't been able to accomplish for a long time. *Wormy* is back, too (for the fourth issue in a row, if anybody's counting), as well as the second offering of *What's New?* from Phil Foglio and another two-page spread of cartoons at the head of the *Dragon Mirth* section.

Now you're ready to start celebrating with us. Just turn the page; the party doesn't start till you arrive. — KM.

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'For the worse'

To the editor:

You stated in *Cover to Cover* of issue #46 that, "...you'll find that the high quality of the articles...hasn't changed a bit." Well, I think it has, and for the worse. One of the reasons is there wasn't one useful D&D article! I hope you live up to your policies! The article on the new monster, Gaund, and the Sage *Advice* column were the only exceptions. *Mightier Than the Pen* was okay except it wasn't concrete enough.

One might ask, "What about *The Temple of Poseidon*?" Two things ruined it. First, it probably won't be used in a campaign. Reading through the letters in *Out on a Limb*, I see that the majority of characters play at the 4th and 5th levels, except for a few that play super high (14th through 16th). And let's say a DM uses Greek mythology.

Second, it is a dungeon! I'm sick of dungeons (as are my players). I'd like to see a good wilderness adventure or a town adventure instead.

The argument to the above is "What about the ideas from it?" Ideas for 10th level characters, hah! I can think of billions of monsters and dungeons for that level. Compare the number of creative monsters in the *Monster Manual* of the first to third levels and the eighth and tenth levels. There are about three of four times the amount of higher level monsters as compared to the lower level monsters.

The other long article was the story, *The Sorcerer's Jewel*. That was a good idea for a story and Holmes is a good author, but one thing ruined the story — it was a copy of a D&D adventure. The only time a story about a D&D adventure is good is when it's humorous, such as, for example, the *The Day of the Dwarf*, which appeared in issue #42. An original idea of what a swords and sorcery world should be like is better than a copy of a game's idea.

Aside from the bad stuff, *Crane is What You Make of It* was pretty good, as well as good advertising. It convinced me that play by mail games aren't so bad after all. In addition, *Tyrannosaurus Tex* was excellent.

Chris Meyer
Marigot, Dominica
West Indies

Reprint old issues

Dear editor:

I have no complaints about the *Dragon*; on the contrary, I think it's great, which is my

problem. I am a relatively new subscriber and I see all these great articles in the *Dragon's* Life Story (index, Issue #40). But there is no way of getting the sold out issues unless you deal with a high-priced back issue collector.

This is why many of my friends and I would like to see these sold out issues reprinted and sold at reasonable prices. They could be marked in some way to distinguish them from the originals, thus protecting the collectors because everyone else is just interested in the contents. Please consider this because I know it would make many new subscribers very happy.

David Perry
Nowell, New Jersey

Unfortunately, there is no feasible way we can reprint out-of-stock issues, even though the physical materials might be at hand in our files — at least, we can't and won't reprint articles and artwork from old issues in the precise, issue-by-issue, form it first appeared.

Why not? The reasons are partly ethical and partly businesslike. We are happy that the readership of DRAGON magazine has grown so large. It feels good, and hurts a little at the same time, when new readers clamor for copies of older issues and we don't have any left to satisfy the renewed demand. We wish we had them to sell, and nothing legal would prevent us from making more money just by cranking up the presses again. The reason we don't is to preserve the value of the old issues that exist — not just their monetary value, but more than that their (for lack of a better word) curiosity value. ('Look, I just bought a first printing edition of number 3!' 'Big deal. The reprint I ordered just came in the mail. I've already seen it...')

Even if that issue was not a consideration, reprinting old issues would be hard to justify from a financial standpoint. We know there's a general demand for back issues, but we don't know enough to even approach the problem in a business sense. Do we reprint every sold-out issue? Just some of them? Which ones? How many? We can't afford to guess, and being wrong by a substantial amount in either direction on all those "numbers" decisions would turn the project into a disaster: If we reprint too many, we'll end up with a lot of expensive, dead merchandise on our hands, and if we reprint too few, we probably wouldn't be able to make back our expenses without charging ridiculous prices for each reprint (if you're going to pay first-edition prices, you may as well be buying a first edition) — and if we printed that few, maybe we'd be sold out again in less time than it takes to clean the press. We just don't know — and chaotic decision-making is no way to run a business.

*Best of The DRAGON was designed to fill some of the demand for articles from early issues. Best of DRAGON Vol. II will go an equally long way toward the same goal. If neither of them contains the particular article you're looking for, maybe Vol. III will. We will continue to reprint material in volumes such as these (and *The Finieous Treasury*) so that new readers can obtain "sold out" material at reasonable prices. If you're after the issue itself more than the articles in the issue, find an authentic old one for sale and be prepared to pay the price. — KM*

'Developing process'

Dear editor:

I am a Dungeon Master and I have discovered a problem that may be plaguing many other young Dungeon Masters. When I became a DM, I was not exposed to the many modules and playing aids that are available to the public. Many of my best experiences were involved with making my first dungeons and campaigns. Although they were crude and basic, they were giant steps for me in gaining the knowledge and understanding to be a DM.

The problem I am concerned with is one that I have been exposed to recently. A young acquaintance of mine became a DM before he had ever experienced D&D from the players point of view. He uses modules for all of his campaigning and when he does try to create an original campaign, it is littered with Platinum Dragons and Demi-gods. I cannot emphasize how important basic campaigns are to the developing process of being a DM. Also, very important to any D&D player is the low-level character. Many of my greatest adventures were carried out by first level characters. I have seen the aforementioned DM bring a newly developed character to ninth level in one hour of playing time.

Do not mistake my intentions. I believe that modules and certain playing aids are quite beneficial to the DM, but they are a great deterrent if they are overused or misused.

Chris A. Huey
Maysville, Okla.

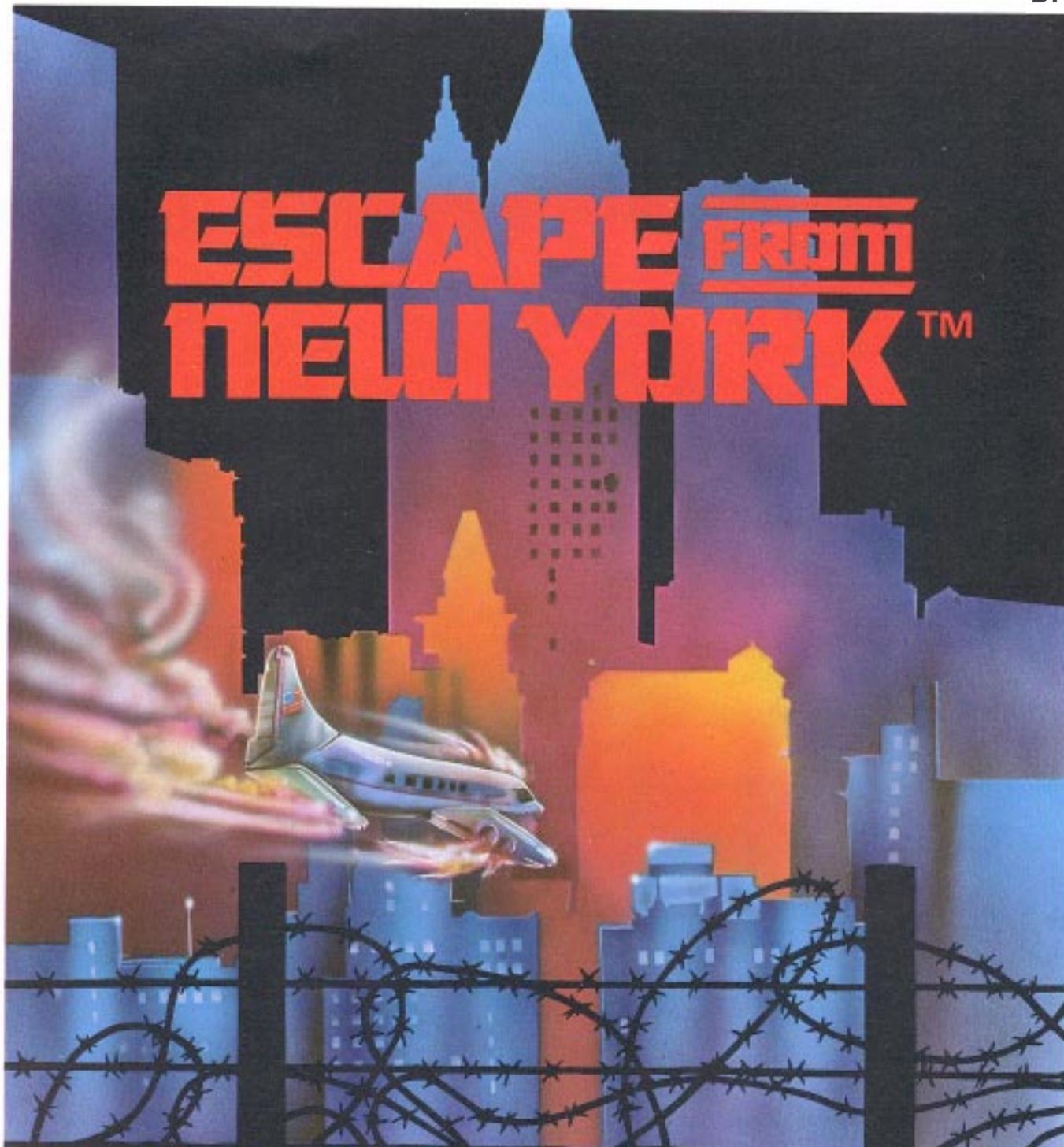
'Off center'

Dear editor:

You edit a terrific magazine. There's only one little problem. Every so often the center special attractions are off center.

I like to take these center things out if I like
(Turn to page 59)

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Join the party, if you can find room!

When artist Corinna Taylor sent us a slide of a color painting depicting a dragon sitting for a portrait inside a castle, the painter hard at work, we saw an opportunity to turn it into a scene which would pertain specifically to DRAGON magazine's upcoming fifth birthday. We conveyed those feelings to Corinna, and she took it from there.

The result is a painting which looks just like the sort of party we'd have if we could invite all our friends — with the painter

replaced by a photographer, which Corinna considered more appropriate for such an important occasion.

How big a party would it be if we could have all our friends there? Bigger than this page, that's for sure. But how many party-goers did Corinna actually manage to get into this painting? The first reader who sends us an accurate count of all the creatures in this picture, with each creature specifically listed, will receive a special invitation to the next party we have.

Self defense for dragons



Everyone's favorite foe gets a fighting chance

by Gregory Rihn

The dragon is nearly everyone's favorite monster. There is something numinous in the name and the image: sagacious, fierce, terrible in its jaws and claws, soaring aloft on great pinions, breathing great gouts of flame and smoke. If such a creature existed in nature, even without fiery breath, its size, strength, mobility, and intelligence would make it a formidable foe of and competitor with mankind — our advantage lying only in numbers and a comparatively rapid rate of reproduction.

But the dragon is an endangered species. How can this be? Just as the dragon is the favorite pet of the Dungeon Master, it is the favored prey of the adventurers. Is the castle on the crag haunted by a vampire? The characters shudder and dare the crag only with trepidation. Do the depths of the caves hold demons? Let's wait until we're a bit more skilled... But let word get out that a dragon lurks or fairs in the vicinity, and every character within earshot drops everything else and begins sharpening sword with dragon in mind. Hirelings of every stamp are readily bought with the promise of sharing in the dragon's enormous hoard. When the party has equipped itself with control potions, all the magic that can be begged, borrowed, or stolen, and a train of pack mules to ferry back the loot, it's hi-ho and off they go dragon hunting.

No other monster holds the potential of such great gain at such comparatively low risk.

Yes, I said low risk. What other monster is liable to be found sleeping obliviously in his den? What other creature can be so easily subdued and then sold on the open market? And even dead, the dragon alone is worth a sizable ransom; its hide can be sold for armor, its teeth for ornament, its other parts for potions. All other creatures with spell-using or magic-like capabilities have them pretty uniformly throughout the type. A dragon with no spell ability has only one other major weapon: its breath, which works only three times per day. The claws of even the largest gold dragon are no more formidable than swords, and many other creatures can approach the damage of a dragon's bite, or possess abilities like paralyzation or life draining that are continually reusable.

The result is that few dragons are able to stand up to the invariably large and well equipped parties that are thrown against them. A carefully dispersed party can avoid the blasts of breath weapon with a fair chance of survival by surrounding the dragon and inflicting unacceptable damage on the beast's flanks and tail. Even if the dragon were guaranteed of killing an adventurer with each bite, a large party would still overwhelm it — especially if the dragon was awakened from sleep by one or more heavy-damage spells hitting home.

The dragon really ought to be more formidable in melee, a veritable whirlwind of destruction, the likes of which should rightly frighten anyone in possession of all his wits.

The damage done by dragon claws is far too slight for anything except small representatives of the species. An average-sized dragon ought to do twice as much, and a huge dragon perhaps three times as much. This would reflect the enormous strength these creatures possess. The smallest dragon type, the white, averages 24 feet in length. Even if we assume that half of the dragon's length is made up of neck and tail, the dragon should still have as much mass as a large elephant. Yet these

creatures have the muscular strength to fly! Even if it is assumed that the dragon's power of flight is due to an inborn magical power, akin to the breath weapon, a creature of that size must be exceptionally strong to be able to move with any speed. Therefore, a dragon ought to have at least the muscular strength of a comparably sized giant, if not more. Remember, a giant cannot fly by muscular strength alone, and if giants had strength in human terms in proportion to their size, they would not even be able to *stand*, and support their huge frames.

Further, dragons have other assets that are not considered in combat. Unlike reptiles or saurians, dragons are hexapedal, or six-limbed, with the "extra" pair of limbs being wings. Other flying creatures, birds, bats, and the extinct pterosaurs, have wings made out of modified forelimbs.

Let us assume that, considering neck and tail, a dragon might have a wingspread approximately equal to its overall length. A 24-foot-long dragon would therefore have a 12-foot wing on either side. These wings are often thought of as bat-like, a membranous structure supported on a frame of modified wing and hand bones. (See the AD&D™ Monster Manual illustrations of the white, silver, and green dragons, and the dragonne.) There is often a "thumb" claw at the "hand" joint. The dragon Smaug, as pictured in the television version of *The Hobbit*, had a well developed thumb and fingers at the wing-hand, similar to bats and flying dinosaurs. I personally prefer this idea.

The point of this discourse on wings is this: If you have ever tried to corral a winged creature, a chicken, or, worse yet, a large goose, you know that it strikes out with its wings. Roger Caras, in his book *Dangerous To Man*, reports several instances of fatal injuries being inflicted by the blows of a swan's wings. Therefore, those characters standing to the sides of the dragon must dare the sweep of the dragon's wings. Those in front and near the center of the wing would be in danger of being struck by the wing-claws. A wing buffet should do some damage, mainly of a bruising, battering type, tending to throw adventurers away from the dragon, and this should amount to about one-third of the dragon's normal claw damage. If the target is within range of the wing-claw, add an extra "to hit" roll for the dragon, and if the result is a hit, add the appropriate extra damage, ranging from 1-2 points for a smash dragon to perhaps 1-10 for a big one.

An intelligent dragon might use its wings in more than one manner. A dragon with a gaseous breath weapon could use the sweep of its wings to fan the gas into every corner of its lair. A dragon that has started a fire with its breath could fan the flames into a roaring conflagration. A prudent dragon might cover the floor of its den with ice crystals, sand, ash, or other loose material which could be whipped into a blinding, stinging storm at the onset of an attack.

On the subject of limbs, what about a dragon's hind feet? Surely any dragon is intelligent enough to kick out at something attacking its flank, especially if the front end is otherwise engaged. Allow one *foot stamp* by one of a dragon's hind feet in every other set of attacks. (The dragon, if not actually airborne, has to stand on at least one foot at all times, although it might be supported by its wings to some degree. This should do the same damage as the foreclaws, but at -2 to hit. If the dragon were for some reason to engage in close combat with some creature nearly its own size, such as a giant, then the dragon might well employ both rear claws at once, in the manner of some great

cats, especially jaguars and leopards. In such attacks, the animal attempts to get the throat of its adversary in its own jaws, hooks its claws into the shoulders of the opponent, and then (in a dragon's case with the aid of wings for lift and balance) brings the rear claws up to thrust into the midsection of the victim and rake downward to disembowel the enemy. This is the only situation in which a dragon might reasonably be expected to employ both rear claws at the same time.

Finally, there is the tail. Many dinosaurs and present-day crocodiles and alligators use their powerful tails as weapons. I have assigned different types of tails, reflecting the different dragon types, in much the same way that breath weapons might be differentiated. White and silver dragons I have given a relatively short, thick tail, with a ridge of horny plates, that might give the creature better traction in climbing on ice. It would strike against armor as would a mace. To the traditional fire-breathing dragons, the red and the gold, I assign a traditional dragon's tail, long and tipped with a spadelike blade. It would strike against armor as does a sword. Green and brass dragons have a tail of medium length, tipped with spikes similar to those of a stegosaur. It strikes as a flail. Black and copper dragons are given a very long, whiplash-like tail. It strikes as a dagger. To the blue and bronze I have given a snakelike, prehensile tail, which does damage through constriction. It is relatively long.

The dragon could lash with its tail once per set of attacks, striking either to the left or to the right, but not to both sides at once. A short tail, representing about one-quarter of a dragon's overall length, might strike only through an arc of 60 degrees; a medium tail, about one-third of the dragon's length, through 90 degrees; a long tail, representing one-third plus an additional one-eighth of length, through an arc of 120 degrees, and a very long tail, going up to one-third plus an additional one-quarter of the dragon's average length, might strike through an arc of 180 degrees, centering at the root of the tail between the hind legs. The difference is due to the fact that the shorter tails are thicker and less flexible.

Having given the dragon an assist in self-defense, let's look at revised figures for a white dragon:

Attack type and #	Small	Average	Huge
2 claws	1-4	2-8	3-12
1 bite*	2-16	2-16	2-16
2 wing buffets (2 wing claws)	1-2	1-3	2-4
Foot stamp (one every other time)	1-4	2-8	3-12
Tail lash	1-8	2-16	3-24

Recommended damage by tail type:

Type of tail	Small	Average	Huge
Plated	1-8	2-16	3-24
Spiked	2-12	4-24	6-36
Spade	1-10	2-20	3-30
Whiplash	1-8	2-16	3-24
Constrictor	2-12	4-24	6-36

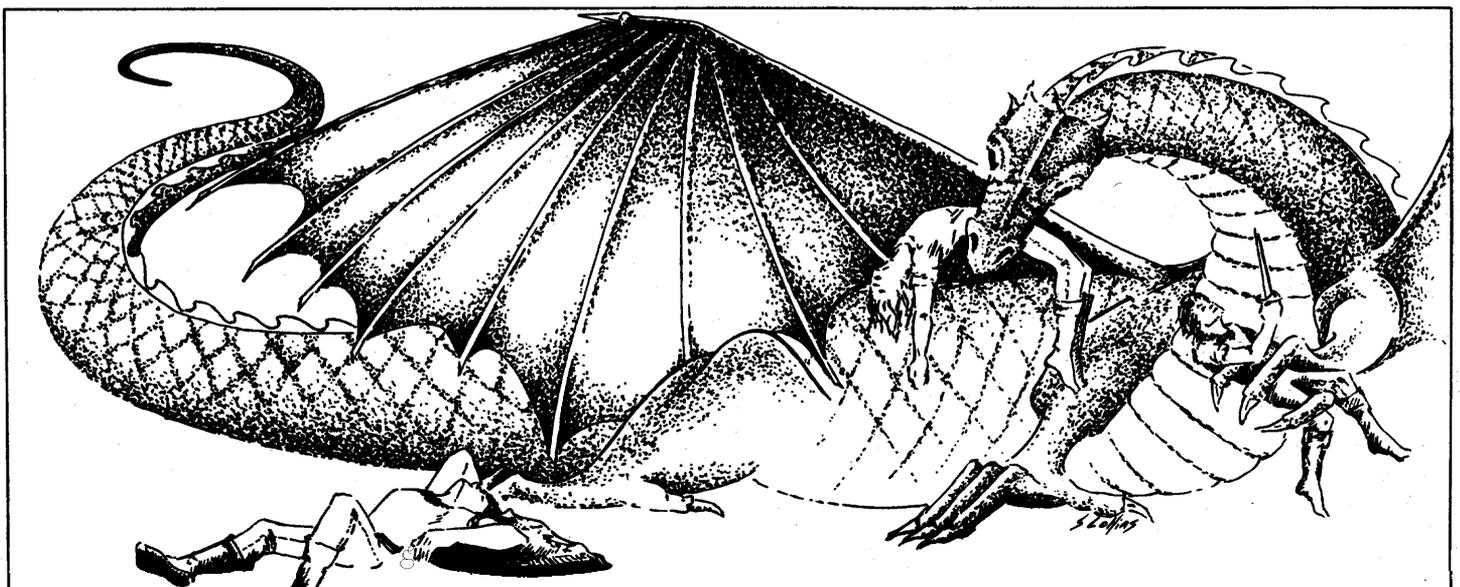
These modifications and additions are suggested to accurately reflect the fearsome fighters that dragons should be, without unreasonable additions of powers or hit dice. Instead, most of what is proposed here can be logically extrapolated from the common assumptions about dragonkind. Recall the famous painting of St. George and the Dragon, by, I believe, Titian. It shows the pitifully small dragon fighting off St. George with both fore and hind claws, wings outspread, and with the end of its tail wrapped around the saint's lance, which is piercing the creature's chest. Further, these "extra" tactics would likely be used only when the dragon is trapped and fighting in its lair. It only makes sense that a creature able to fly, in open terrain, would prefer to attack from the air, thus not exposing itself to close assaults.

"Dirty tricks" for dragons

It is debatable whether or not dragons' forepaws are prehensile — that is, are they sufficiently flexible and dextrous to permit the dragon to grasp things and handle small objects with some ease? If so, this opens up whole new possibilities. Certainly, the dragon culture has never been one of tool users, but of robbers and predators, preferring to take or steal rather than forge or build. However, that does not mean that a dragon could not or would not learn to use human-type implements when they could be beneficial. Monsters should make use of the magic they guard whenever this is feasible. A magic ring might fit on a giant's finger, so why not on a dragon's claw? Is a spell-using dragon enough of a magic-user to employ a wand or stave? Such answers are left up to the determination of individual game masters.

As a final word, I strongly urge that, where one is dealing with a more intelligent dragon, the 50% bite-or-breath rule be dropped. Instead, a canny dragon ought to know when to husband the breath weapon, and when to expend it. Again, I am a believer in giving the monsters a fair chance, based upon their intelligence and ability. Dragons are characters, too!

Slaying a dragon should be an accomplishment that even hardened adventurers would boast of and would be proud to tell their grandchildren about. So make it tough, and a memorable experience, not just another notch in one's sword.



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Library Data

Traveller Supplement 8

Michicon X — Oakland University—Rochester, MI — June 12,13,14

Pacific Origins— Dunfey Hotel—San Mateo, CA—July 2,3,4,5

CWA-CON '81 —Northlake Hotel—Northlake, IL—July 16,17,18,19

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by Lewis Pulsipher

If we believe our fantasy traditions, dragons and demons are the most dangerous creatures alive, except for men. Unfortunately, this is only half true in the DUNGEONS & DRAGONS® and ADVANCED DUNGEONS & DRAGONS™ games. A large dragon is fearsome, no doubt about it, but a high-level magic-user or two can usually defeat one — not only defeat it, but gain control of it. This rarely happens to demons, and as much as I enjoy riding a charmed or magic-jarred dragon, I don't think such a thing should happen to them, either.

A simple solution would be to give dragons magic resistance, say 10% per age category up to 80% for Ancient. Unfortunately, this makes dragons too formidable, for their large numbers of hit points and especially their fearsome breath weapons make them almost unbeatable physically unless one is found asleep. We could reduce the damage caused by dragon's breath, but that's still far from perfect. Not only do dragons seem too tough physically and not tough enough magically, the D&D® and AD&D™ dragons lack character. The dragon of fantasy is almost

always rare, each one unique, each with a distinctive personality. Too often, D&D and AD&D dragons are faceless monsters from the assembly line, sometimes found in amazingly large numbers.

There's nothing for it but to keep the old dragon as is, for it is a useful monster, and make up a new type of monster which is the equal of demons and devils, as dragons ought to be. One such version of "true dragons" follows.

Age and related characteristics

Each dragon has several unique characteristics — no two dragons are ever the same. However, there are common physiological characteristics which depend on the dragon's age. Roll percentile dice and consult the following table to determine them. A dragon grows throughout its natural life. Hit points and magic resistance increase, armor class improves, size and the damage inflicted by teeth and claws also increase. Other characteristics change as shown on the table. (Note: When hit points are rolled for a dragon any die result of 1 is disregarded and that die is rolled again.)

Dice roll	Age	Hit dice	AC	Magic to hit	Move	Bite/Claws	% Sleep chance
01-09	1-10	1	7	-	6/12	1-6/1/1	25
10-16	11-20	2	6	-	6/15	1-8/1/1	20
17-23	21-30	3	5	-	9/18	1-10/1/1	15
24-30	31-40	4	4	-	9/21	2-12/1-3/1-3	10
31-37	41-50	5	3	-	12/24	2-12/1-3/1-3	10
38-44	51-60	6	2	+1	12/27	2-12/1-3/1-3	10
45-51	61-70	7	1	+1	12/30	3-18/1-4/1-4	10
52-58	71-80	8	0	+1	12/30	3-18/1-4/1-4	10
59-65	81-90	9	-1	+1	12/33	3-18/1-4/1-4	10
66-72	91-100	10	-2	+2	12/33	4-24/1 -6/1 -6	5
73-90	101-200	11	-3	+2	12/36	4-24/1 -6/1 -6	5
91-97	201-300	12	-4	+3	12/36	5-30/1 -6/1 -6	10
98-99	301-400	13	-5	+3	12/30	6-36/1 -8/1 -8	15
00	401+	14	-6	+4	12/30	7-42/1 -8/1 -8	20

Size. Although a dragon's number of hit dice is a direct consequence of its age, its physical size varies somewhat within each age group. Its wingspan and total length (head to tail) are roughly equal to each other. Its length is roughly 5-10 centimeters (d6+4) per year of age; but even a newborn dragon is at least a meter (100 cm) long, so very young ones are larger than this calculation indicates. The length of the tail is about one fifth of the total length, giving dragons long, sinuous bodies. The legs are short, so the height isn't much greater than the diameter of the body cavity. The head may be carried up to three times body height. Any dragon more than two meters long is treated as larger than man-size.

For example, a percentile dice roll of 54 indicates a dragon 71-80 years old. A d10 roll yields a 6, so the dragon is 76. A d6 roll yields a 2, so the dragon is 6 cm long per year, or roughly 4½ meters (c. 15 feet). The wingspan is the same. The tail is 90 cm (c.3 feet) long. The maximum body diameter is 90 cm, the height about 110-120 cm, and the maximum height of the head when raised is about 3-3½ meters.

Movement. Dragons, like large birds, soar during most of their flights, consequently preferring country where thermals and other updrafts are common — in mountains, near large lakes, and so on. Their ungainly bodies usually make them slow afoot, even when (as often happens) they have more than two pairs of legs.

Attacks. A dragon's physical attack capability improves as it grows, of course. Values are indicated on the table above.

In addition, one dragon in 10 can attack with its tail. This attack is equal in effect to a claw attack. The tail's attack comes from directly over the dragon's head; the tail cannot be used for

this purpose while the dragon flies. One dragon in 100 can also launch spines from its tail. Treat the creature as a mantichore for this purpose.

Magic Resistance. Every dragon has some magic resistance, as defined in the Monster Manual — that is, resistance varies with the spell caster's level. Magic resistance increases with age, equaling 10% per hit die up to 90% for dragons of nine or more hit dice. Even a one-hit-die dragon (10% MR) is unlikely to be susceptible to a spell cast by a first-level magic-user, since the magic-resistance calculations yield an effective resistance of 60% to spells cast by a character of that level.

Dragons are not affected by the *Sleep* spell, nor in any way by the *Magic Jar* spell. They cannot be *Charmed* or *Held* unless the spell-caster speaks the dragon's True Name as he casts the spell. The same applies to any other control device except dragon-control potions. If the user of a dragon-control potion knows the dragon's True Name, the beast gets no saving throw. Don't forget the dragon's magic resistance, however.

Saving throws. Dragons make saving throws as fighters or magic-users, whichever is most favorable, with hit dice equating to level. They are allowed two saving throws against poison, and a massive dose of any poison must be administered to have any chance of affecting the dragon.

Perceptions. An older dragon's sense perceptions are much stronger than a human's. It is difficult to express this quantitatively. Roughly, senses are as follows:

Age 1-20: Sight, smell, taste, hearing roughly human equivalent.

Age 21-50: Sight and hearing roughly equivalent, smell two

TRUE DRAGONS



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**Revamping the monster
from head to claw**

times human sensitivity, taste acute; detects foreign addition to food (such as poison) 10% better than a human could.

Age 51-100: Sight two times human sensitivity (for both distance and detail), hearing two times human, smell three times human, taste 20% better than human at detecting foreign material. Can detect hidden or invisible enemies 25% of the time.

Age 101 or above: Sight and hearing three times human, smell five times human, taste 50% better than human, detects hidden or invisible enemies 50% of the time. (At age 201 this increases to 75%.)

Dragons see equally well in darkness and in light, but shadows can confuse them — consequently, thieves may hide in shadows.

Shapechanging. Few dragons can actually change shape, but many can seem to do so. The “shapechanging” power increases with age.

At age 1-20 the dragon may create an immobile phantasmal force around itself, appearing as some other creature. If the dragon moves the phantasm will be broken, of course, and the creature so portrayed must be approximately as large, or larger than, the dragon itself.

At age 22-50 the dragon can move the force along with itself, but if it attacks the illusion is broken.

At age 51-100 the dragon can create an illusion (similar to that projected by a wand) to cover its true form. The illusionary creature may be as small as half the dragon’s size.

At age 101-250 the dragon can create a similar illusion but with components of smell, touch, and sound—to normal tests it will seem real. At the same time, the dragon’s own scent will be undetectable. Of course, the dragon must still keep its own bulk out of the way, yet still contiguous with the illusion — not an easy task. If the dragon attacks, the illusion is dispelled.

At age 251-400 the dragon can also polymorph, itself into human or near-human form. Old men and beautiful women are most favored.

Finally, at age 401 or more the dragon can shapechange, as the ninth-level magic-user spell.

These powers may be used once per day each. The older dragons have all the powers of the younger ones, of course. The dragon must devote much of its attention to the phantasmal or illusionary powers, so it cannot attack or use other special powers while masking its true shape. These innate powers are not magic spells, but *Dispel Magic* may affect or dispel them.

Terror. A dragon is a fearsome creature of legend, not a familiar commonplace. People react to the proximity of a dragon with fear and awe. Reaction depends on whether the dragon is ignoring or unaware of the character, regarding him with hostility, or acting hostilely (charging, for example). A dragon flying overhead, even if it is unaware of the character reacting, is treated as hostile or, if flying very high, as regarding with hostility. Record the saving throw result for each character, since a number sufficient to save in one case may be insufficient in a more serious case, and the same number is used throughout.

The number needed to save is derived from the dragon’s hit dice (HD).

Terror Save Table (D20)
Dragon’s Attitude

Character Level	Dragon’s Attitude		
	Ignoring/Unaware	Regarding	Hostile
0 level/normal	HD+2	HD+4	20
1-2	HD-2	HD	HD+4
3-5	HD-7	HD-3	HD+2
6-9	HD-10	HD-5	HD

Characters of 10th level and above are unaffected. A 20 is always a save, but in some cases even a 1 is enough to save—for

example, an “unaware” dragon of 7 hit dice yields a “need to save” number of zero for third- to fifth-level characters, so even a 1 would be a save.

When more than one dragon is present, use the largest dragon’s number of hit dice as a base for calculation, and subtract one from the saving throw for each additional dragon present (or, add one to the number needed to save).

If a character fails to save he will (75% of the time) flee in terror or (25%) stand paralyzed with fear for 1-4 rounds, then flee. Fleeing continues until two rounds after the dragon is out of sight. If the dragon is flying above the frightened character, he may flee to a place of hiding.

In addition to being terrified; characters may be so awestruck that they will not attack the dragon unless attacked first, and even then the dragon will have the initiative. A character is awestruck if a roll of d20 is greater than half the sum of his intelligence, wisdom, and experience level.

Special powers. The genes for most of a dragon’s unusual powers are present in every dragon. Chromosomes may fit together in several ways, and few traits of this type are definitely dominant or recessive, so almost any power may show up in a newborn dragon, regardless of its parents’ powers.

Each dragon possesses a distinctive special power which, however, it rarely uses. Roll on the Miscellaneous Magic Item tables in the *Dungeon Masters Guide* and derive the dragon’s power from the magic item which results. For example, if you roll *Stone Controlling Earth Elementals*, then the dragon is able automatically to take control of any earth elemental in its presence.

Some dragons also have more common special powers. Roll percentile dice for each dragon and consult the following table:

Dragon Special Power

01-55	None
56-65	Awareness
66-68	Immortality
69-73	Magic resistance
74-83	Mesmerize
84-88	The Pearl
89-93	Speed
94-98	Water
99-00	Two heads

A description of each power follows.

Awareness. The dragon is never surprised. Its perceptions are two categories higher than normal for its age. At age 101 it always detects hidden or invisible enemies.

Immortality. The dragon will never die by natural means. (Of course, few dragons live long enough to die naturally anyway.)

Magic resistance. The dragon’s magic resistance is twice standard for its age.

Mesmerize. By modulations of its speaking voice the dragon can lull a listener — even (or especially) one who thinks he is hidden — until the dragon can make *Suggestions* (as the third-level magic-user spell). A save vs. magic is permitted. Any number of victims may be affected at the same time.

The Pearl. The dragon’s “life essence,” or soul, is housed in a large pearl. If the dragon is killed it reappears, at age 1, beside its pearl two weeks after its death, with its memories intact. On the other hand, if the pearl is crushed the dragon dies. Consequently, someone who holds a dragon’s pearl can force it into servitude, though it is wiser to require a single task of the dragon in return for the pearl.

Speed. The dragon moves on the ground twice as fast as normal for its age.

Water. The dragon likes water and swims in it at half its flying speed; breathing is similar to a whale’s. (Normal dragons *hate* to submerge themselves.)

(Turn to page 64)

Hatching is only the beginning...



Raising a baby dragon? Watch out for tantrums!

by Colleen A. Bishop

All right, so your party has obtained a dragon egg. What are they going to do with it? (*Chorus: Sell it in the city!*)

Disposing of an egg in such a fashion is a fine choice, especially if the city is only a day or two away. But if travel time will be a week or more, that egg just might hatch enroute . . .

I. Chance of Hatching: The chance of a dragon egg hatching depends first on the age of the egg. This is fairly easy to determine:

Table 1

Die roll	Age of egg	Condition of eggshell	Base chance to hatch
1	Newly laid (1-2 wks)	Soft, rubbery	0%
2	Young egg (3-5 wks)	Somewhat soft	20%
3	Developing (6-8 wks)	Medium hard	50%
4	Mature egg (9-10 wks)	Hard, leathery	80%

Of course, jostling an egg (such as during travel) may affect its date of hatching. To reflect this, add a 5% chance per week (cumulative) to the base chance of hatching given in the above table. Also add to the base chance a 10% chance of hatching per week (cumulative) due to aging which has taken place since the egg was encountered. For example, a developing egg (6-8 weeks old, 50% base chance of hatching) will have a 65% chance of hatching after being transported for one week (50% plus 10% for additional aging plus 5% for being transported), an 80% chance of hatching after two weeks on the road, and a 95% chance after three weeks.

Hatching of the egg, once it is determined that it is time for the blessed event to occur, takes approximately one hour. The egg will begin to quiver, and as the emergence of the dragon becomes more imminent, the egg will violently rock back and forth and from side to side. At the end of the hour, the shell will suddenly part, and out will tumble a baby dragon. Note: any dragon egg subjected to cold temperatures (exception: White Dragon eggs) for longer than a few minutes, or kept in vacuum or stasis (such as inside a *Bag of Holding*) for any length of time at all, will be destroyed, becoming hard and shriveled up, and the creature inside will die (with no possibility of revival or resurrection).

II. Size and appearance of the newborn dragon: Dragons hatching from relatively immature eggs will tend to be smaller than those hatching from more mature eggs. Immature newborns also have a higher mortality rate:

Age of egg at hatching	Chance of survival	Size of baby dragon
1-2 wks	30%	Small
3-5 wks	70%	Small
6-8 wks	85%	Average
9-10 wks	99%	Huge

Hit dice of the baby dragon are calculated as in the Monster Manual, starting as a very young (1-5 years old) dragon. It will "graduate" to a young dragon on its 6th birthday, to a sub-adult on its 16th birthday, and so on.

Dragons will, of course, be of the same type (color) as their parents.



III. Imprinting: Newborn dragons, like most relatively intelligent creatures, go through a period of "imprinting" shortly after birth. The newborn dragon will become very attached to the first creature it sees after hatching. It will, not knowing any better, consider this creature to be "mother," and will follow its "mother" around to the best of its ability for its entire first year of life. The baby dragon will also attempt to copy the actions of its "mother" as closely as possible. Note: It is just as likely for a male character to be "mother" as it is for a female character. It all depends on whom the dragon saw first.

IV. Abilities of Baby Dragons: During their first year, baby dragons must learn to use the various special abilities which they may possess, such as speaking, magic use, flight, and breath weapon. The normal attack mode of claw/claw/bite is instinctive and does not need to be learned.

Speech: There is a bonus of 35% to the chance of speaking listed for the dragon type in the Monster Manual if "mother" is capable of speech. If a baby dragon is capable of speech, it will begin speaking after three weeks of life. If the dragon does begin to speak, there is a 20% chance of learning a second language (generally the racial tongue of "mother"). Baby dragons will not speak or understand any dragon language unless it is taught to them by "mother" (and they are of sufficient intelligence to learn it).

Magic use: This obviously applies to speaking dragons only, since dragons' spells have no somatic or material components. There are certain bonuses (see Table 3) to the chance of spell use, depending on the character class of "mother."

Table 3

Character class of mother*	Bonus to chance of spell use
Magic-User	35%
Illusionist	35%
Druid	25%
Cleric	20%
Spell-using Paladin	15%
* Spell-using Ranger	15%

— If "mother" is a multi-classed character falling into more than one category, only one bonus (the highest of those which apply) is gained.

If a dragon is capable of spell use, it will be able to begin attempting such action at 6 weeks of age. The chance of successfully attempting a spell improves with practice:

Table 4

Age of dragon	Chance of successfully attempting spell
6-10 wks	10%
11-20 wks	20%
21-30 wks	40%
31-40 wks	60%
41-52 wks	80%
Over 1 year	100%

Even if a spell is successfully cast, applicable saving throws may still prevent it from taking effect. Note: A dragon's possible spells are rolled randomly, unless "mother" is a Magic-User and is attempting to teach certain spells to the dragon. Spell use remains as described in the Monster Manual.

Flight: All dragons possess the capability of flight, but the *skill* must be learned before the end of the 10th week of life. The dragon must first be given the right idea. One of the most effective ways to do this is to jump up and down, flapping one's arms. There is a 30% chance of the baby dragon catching on to the idea of flight (this chance should be checked after each attempt by "mother" to give the idea, until the dragon is determined to have caught on).

Once the baby dragon learns that it can fly, it must be encouraged to practice. Baby dragons will be reluctant to practice (75% chance of refusing to practice when encouraged to do so; each practice-session attempt must take place no less than 6 hours after the previous one, and only two such attempts can be made per day).

If a dragon does not practice flying 25 times before the end of its 10th week of life, it will always remain a "clumsy flyer." Such animals will fly only to remove themselves from danger. They may fly into walls (15% chance whenever such an act is possible), cannot usually brake in mid-flight (25% chance of doing so), and cannot turn in flight (25% chance of doing so). They must rest for 4 hours after an hour of flight, and are unable to engage in normal activities (certainly not fighting) during this rest period.

In contrast, normal flyers (non-clumsy) are only required to rest for 1 hour after 20 hours of flight (cumulative) and may



engage in all normal activities (but still not including combat) during the rest period. All dragons brought up by other dragons will be normal flyers.

Breath weapon: A dragon gains the capability of using its breath weapon at the age of 3 months. Again, the dragon must be given the idea. The method of achieving this is up to the DM's discretion, and may prove to be the funniest part of an adventure. The dragon has a 30% chance of getting the idea, and successfully using its breath weapon, on each attempt made by the teacher ("mother"). Such attempts may be made once a week by the teacher until a successful discharge of the breath weapon is accomplished.

Once a dragon has used its breath weapon, it must remember how to do the same thing on each subsequent occasion (Table 5). Some dragons of more intelligent types will have a better chance of remembering (Table 6). There is also a bonus of 1% to the chance of remembering for each time the dragon has previously been successful, as well as a 5% bonus on any such attempt if "mother" is trying to help the dragon remember (by coughing, sneezing, or another such method).

Table 5

Age of dragon	Base chance of remembering breath weapon technique	Effect of weapon if successful
3 months	15%	1/8 effect
4-6 months	40%	1/4 effect
7-9 months	60%	1/2 effect
10-12 months	80%	full effect
Over 1 year	100%	full effect



Table 6

Race	Bonus	Race	Bonus
Black	--	Gold	+10%
Blue	+05%	Green	--
Brass	+05%	Red	+10%
Bronze	+10%	Silver	+10%
Copper	+05%	White	-05%

Any dragon under 1 year of age will attempt to use its breath weapon in any situation which seems threatening to them. Such occasions would include loud noises, people tripping, monsters appearing (but not necessarily attacking), and so forth. "Mother" is the only one who can curb this tendency in a baby dragon. After reaching 1 year of age, a dragon will have discovered that the use of its breath weapon should usually be limited to really dangerous situations, and needs no further reminders of this fact.

V. Care: Baby dragons must be kept scrupulously clean or a distinctive musky odor will linger in the air around the dragon and in its wake. This odor will not vanish for 2 days, and enables almost any creature with a nose to track the dragon and those who might be accompanying it. This odor will also spook most horses and mules (90% chance of such an occurrence the first time a particular scent is encountered).

VI. Feeding: A baby dragon will eat voraciously for the first 6 months of its life. If "mother" does not provide food, the baby dragon will instinctively go hunting. If restrained from hunting, it will cry piteously with hunger and otherwise attempt to lure food to itself.

Food is not difficult to obtain since dragons are omnivores

and can and will eat almost anything. Dead monsters make fine dragon food. In a wilderness area, dragons will eat leaves and branches from trees, uproot grass and shrubs, and dig for truffles. (DM's take note: This foraging may leave a trail for others to follow.)

VII. Behavior of Baby Dragons: A dragon, if well treated during its first year, will remain loyal to "mother" for the rest of its life. If "mother" dies, the dragon will continue to follow the member of the party most like the dragon in alignment until it reaches adulthood. If more than one character fits this description, the one most similar to "mother" in abilities and characteristics will be followed.

Upon reaching adulthood, a "domesticated" dragon will go to the wilds if "mother" is no longer alive. There it will establish a lair and otherwise act like a dragon of its type.

If a dragon was not well treated during its infancy, it will attempt to slay "mother" during its second year of life, and if possible afterwards (whether or not the attempt succeeds) it will escape to the wilds. In any future encounters with humanoids, it will have an automatic -33% modifier on its reaction roll. If more than half of the humanoids in any given encounter are of the same race or abilities as "mother," was, the reaction roll will be at a modifier of -50%.

When not under "mother's" influence (which means acting in the same alignment behavior as "mother"), a dragon will revert to its instinctive alignment. This includes looking for (and attempting to collect) treasure, as well as reactions to any wandering passers-by. A chaotic evil dragon will attempt to slay all beings within reach, lawful evil dragons will loudly criticize all beings nearby, neutral and chaotic good dragons will play harmless and sometimes seemingly purposeless practical jokes, and lawful good dragons will converse or play with all beings who seem friendly and of a similar alignment.

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KZINTI



by Robert Plamondon

FREQUENCY: *Rare*
 NO. APPEARING: 1-1000
 ARMOR CLASS: *Variable*
 (9 if unarmored)
 MOVE: 18"
 HIT DICE: 4+4
 % IN LAIR: 20%
 TREASURE TYPE: C
 NO. OF ATTACKS: 2
 DAMAGE/ATTACK: 1-6/1-6
 or by weapon
 SPECIAL ATTACKS: *None*
 SPECIAL DEFENSES: *None*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *Very*
 ALIGNMENT: *Lawful Evil*
 SIZE: L (8' tall)
 PSIONIC ABILITY: *See below*
 Attack/Defense Modes: *See below*

Kzinti were discovered by science-fiction author Larry Niven, and revealed to the rest of the universe in short stories and his novels, *RINGWORLD*, and *THE RINGWORLD ENGINEERS*.

DESCRIPTION

Kzinti look something like great cat: standing on their hind legs. They are heavier than cats, however, weighing about five hundred pounds. They stand eight feet tall on straight legs, and have hands instead of paws, orange fur, hairless pink tails, and retractable claws.

Kzinti are carnivores, preferring fresh-killed meat; when possible they eat their prey before it has had time to cool below body temperature.

Kzinti males are very strong, very fast, and have incredible stamina. This means that they make impressive opponents; they can carry heavy armor and still move faster than human infantry, and they can do it for longer periods of time.

Kzinti tend to go berserk when threatened; their instinctive reaction to hostile creatures is to instantly attack them, whether they can win or not. This tendency becomes less pronounced after the kzinti lose a few wars, as the most enthusiastic warriors rush to the front

and die, while the cautious survive to perpetuate the race.

In spite of this kamikaze attitude, the kzinti are capable of putting together well organized and well trained armies. Kzinti like warfare, and they're very good at it. Their eagerness works against them in one respect; they always seem to attack before they're ready.

Kzinti females are at best semi-intelligent; females from the primitive culture discovered on Ringworld can speak a few words; those in the modern world of Kzin described in *RINGWORLD* and *THE RING WORLD ENGINEERS* are so unintelligent that they do not speak at all.

Kzinti females apparently are rather helpless physically, also. Thus, they need constant protection and attention from the males.

There are about three females for every male in cultures where warriors die a lot (as they would in a D&D setting). In more placid situations the ratio will ap-

proach one-to-one. The females will have from three to six young each.

A little arithmetic will reveal that of the kzinti population, only four to eight percent are adult males. The males will have their work cut for them; they have a lot of mouths to feed and bodies to protect.

ARRIVAL IN D&D WORLDS

Several hundred years ago there lived a magician of such extraordinary powers that he had partial control of several gods. As is typical of magicians of extraordinary powers, he wanted to rule the world. He commanded the gods to deliver to him intelligent monsters that could help him conquer the world. The gods wanted to deliver them in such a way as to kill the magician. They were tired of being ordered around.

The specs he listed fit kzinti pretty well. The gods bargained with other gods, who in turn dickered with other, more outlandish gods, who then dealt with truly bizarre, alien gods, who, in return for godly favors delivered a hundred square miles of Kzin, complete with flora, fauna, two hundred feet of dirt and rock, and five thousand puzzled kzinti.

The wizard survived the sky falling on him, but lost most of his troops and magic items. The kzinti were looking for and found the wizard. Three thousand kzinti died before the wizard, who after all had extraordinary powers, was rent into bite-sized morsels. Score one for kzinti recklessness.

The kzinti were confused by their strange surroundings, but they could take that. They were also puzzled by the failure of their old gods to respond to their prayers, and they were very concerned.

They found magic. They'd never had magic before, and it fascinated and frightened them. Regardless, the kzinti resolved to extend their dominion all over the world and subjugate all of the intelligent races.

Centuries passed, and the kzinti now control a large portion of the major continent, and have enslaved many tribes of Orcs, Goblins, Hobgoblins, Kobolds, Lizard Men, Ogres, Gnolls, Trolls, and Men. Elves and Dwarves they cannot enslave, though entire clans have been exterminated.

SOCIAL ORGANIZATION

As kzinti females are unintelligent, all kzinti social structures and pantheons are patriarchal in nature.

All adult male kzinti are warriors. They are by nature hunters, and enjoy hunting and fishing immensely — duels among themselves are common, although the formality of human dueling is unknown; the combatants leap to engage with each other without bothering to choose seconds.

The modern kzinti society has an extremely rigid structure; kzinti of low status have no names, and are called by their profession. As a kzin gains status, he may be given a partial name — one kzinti warship commander was called Chuft-Captain —or, if he does very well, he may be awarded a full name, which contains no reference to profession.

Social status also corresponds with superior fighting ability. A kzin with a partial name will have 6+4 hit dice, and one with a full name will have 8+4 dice.

Since names mean status, a kzin with a name is a big cheese, perhaps corresponding to a Count or Earl in human feudal society. A kzin with a partial name would correspond to a Baron. Kzinti without names would have status equal to that of a Knight if they are from a civilized region, yeoman if they are from a more primitive area.

Kzinti culture does NOT correspond closely to human feudalism, but the humans who encounter kzinti will try to define kzinti social status in human terms, and vice versa, and will convert each other's relative ranks accordingly.

About the only way for a kzin from a non-aristocratic family to get a name is to do something spectacular. "Winning a name for yourself" has great significance to kzinti. Young kzinti warriors are continually searching for a suitable quest to attempt in order to win a name.

Many kzinti quests center around gaining magic items. Kzinti are impressed by magic, but can't seem to learn how to cast spells, so their magic is limited to using enchanted items.

To get these enchanted items, kzinti go singly or in small groups to (you

guessed it) dungeons, abandoned castles, and other crumbling structures. This is where adventurers most often meet kzinti.

Magic-seeking kzinti are not always hostile to adventurers. They respect Fighters and Clerics of reasonably high level, and fear and respect Magic-Users. They despise Thieves and Assassins, and think Monks are crazy.

Kzinti tend to think of adventurers encountered in dungeons as good cannon fodder. They especially like to send party members ahead to find traps the hard way. They can sometimes be persuaded to treat everyone more or less as equals if there's someone in the party they respect.

Kzinti treasure hunters can be in any kind of armor, including none, and carry any kind of weapon, from claws to ballistae. Their equipment will generally correspond to the military gear common with the nearest kzinti settlement.

RELIGION

Kzinti religion underwent considerable revision after the kzinti were dumped into the D&D multiverse, as the kzinti gods had sold them out.

Searching for suitable gods, many kzinti found the Lawful Evil group (Asmodeus, Baal, et al) the most suitable. They do not particularly trust these alien gods, however, since they suspect that the gods don't really care about them. The kzinti tend to suspect they're being used, and they don't like it.

Since these gods are primarily interested in humanoid creatures, the kzinti clergy decided to misrepresent themselves as humans to their new gods, by



wearing masks of human skin during church ceremonies. This is similar to the Kdapist heresy described in *RING-WORLD*. These masks are used by the kzinti priests as holy symbols in spelt casting; masks made from the facial skin of a Good Cleric are considered the most potent.

MAGIC USE

Kzinti are unable to cast spells of any kind; their magic use is limited to using enchanted items, and occasional special dispensation from the gods. This dispensation will be very limited in scope; for example, one kzinti priest was given the ability to cast lightning bolts once per day, but he had no other spells.

PSIONICS

Kzinti are known to have psionic ability similar to that of humans. One kzin in five hundred has some psionic talent. Strength, attack and defense modes, etc. are determined as in humans. A kzin with psionics rarely has to go adventuring to gain status, so they're rarely encountered on dungeon expeditions.

FOOD

Kzinti eat a lot. An adult male kzin weighs in at around five hundred pounds, and leads a very active life. Moving a kzin's body around all day takes a lot of energy. Feeding three females and nine to eighteen young also takes a lot of energy. Rough calculations indicate that an adult male kzin needs fourteen pounds of fresh meat a day; and his family needs another 125 pounds per day. That's about ten times the consumption of a comparable human family — and humans can eat lots of things besides raw meat.

Another problem is that the kzinti prefer their meat VERY fresh. It is difficult for kzin to eat cold meat, and probably impossible for him to eat cooked or dried meat. Kzinti need to be close to a supply of live animals.

Kzinti population density is thus kept low by the necessity of being near food animals; Kzinti who live by raising cattle on prime pastureland could achieve a population density of two families per square mile — but only if there were no bad years and no cattle died of disease. A realistic density would be one kzinti family per square mile for PRIME pastureland; worse land would have fewer kzinti per square mile.

As one final complication, kzinti aren't temperamentally suited to caring for animals. A kzin would kill any domestic animal that bothered him, and soon there would be no animals left. A kzin has to have slaves to tend his animals, which screws up their population density even more.

In contrast, humans could realistically expect prime pastureland to support ten

to twelve families per square mile, assuming everyone was on an all-meat diet. Subsistence farming could support 50 or more families per square mile. The kzinti will always be outnumbered.

Even so, there is much that the kzinti can do to boost their population density. A major strategem will be to take slaves to raise grain for animal feed, which will allow more cattle in a fixed area. Tribute in cattle and grain will be exacted from neighboring countries whenever possible.

The kzinti also have the charming habit of eating members of the slave races (although Kobolds and Lizard Men will escape the honor, being cold-blooded and thus inedible as far as kzinti are concerned). Slaves can thus form a good backup food supply in the event that disease or drought reduces the animal population.

"WILD" KZINTI

Most kzinti will live in a semi-feudal society that concerns itself mostly with ranching and conquest. Some kzinti, however, are living the "natural life" in primitive hunting societies.

These kzinti will usually live in small groups in forests. They will be semi-nomadic of necessity, as kzinti will soon hunt out any area in a relatively short time.

Because a kzin who lives a claw-to-mouth existence in the forest is in a much more vulnerable position than a kzinti rancher under the protection of the Patriarch, the wild kzinti are much less arrogant and xenophobic than their more civilized relatives.

A wild kzin must hunt every day, and while he is hunting, his family is left unprotected. Considering the creatures that inhabit a typical D&D forest, this is a highly undesirable state of affairs. Carting the whole family along on the hunt is small improvement. Wild kzinti therefore lead a precarious existence unless they find strongholds, allies, or both.

One solution favored by many wild kzinti is to ally themselves with the Wood Elves. This odd alliance has advantages for both sides. The kzinti can leave their families under the protection of the elves, which leaves them free to hunt. The elves gain valuable allies; they can lounge around and drink wine all day while the kzinti take care of all the nasty forest critters. The kzinti don't understand the elves attitude, but respect them for their fighting ability and for their magic.

Wild kzinti tend to a more neutral alignment, partly because of the elves' influence, and partly because the wild kzinti are in a rotten position to do much evil. They have enough problems.

Even so, adventurers often find that wild kzinti like to accost travelers. They

rob and eat small parties, take tolls from medium-sized groups, and leave large ones alone. Merchants going through areas inhabited by wild kzinti usually pay an annual tribute, in return for which the kzinti guard their caravans. Kzinti like protection rackets. Payment is in coin or trade goods; wild kzinti are too proud to accept livestock as payment; they think it reflects unfavorably on their hunting ability.

Wild kzinti normally wear no armor, and use no weapons other than their claws. Because of the extremely low population density of wild kzinti, they are rarely organized into formal military units. Civilized kzinti, on the other hand, have a highly developed military organization.

KZINTI MILITARY

The kzinti military organization resembles that of the humanoid races. Differences in outlook and size make the kzinti auxiliaries rather unusual, but the regular troops are organized in a fairly conventional manner.

Infantry: Kzinti infantry is very powerful. Kzinti are almost as tall as Ogres, but are faster and smarter. Most kzinti armies are composed of light, medium, and heavy infantry.

The light infantry is composed of kzinti who wear either leather armor (armor class 7) or no armor at all. Weaponry varies considerably; swords, axes, and claws are among the preferred weapons. Most kzinti light infantrymen carry javelins or longbows. Kzinti light infantry moves 18" per turn, which means that they are as fast as heavy cavalry.

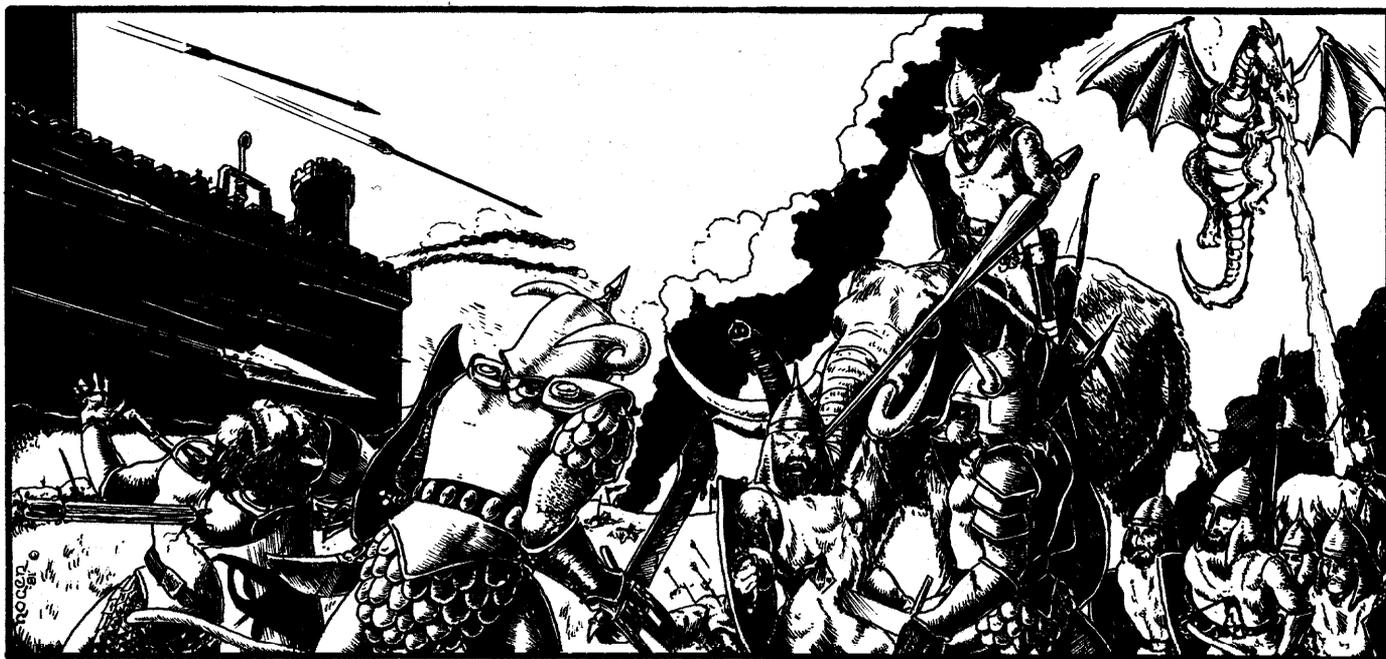
Kzinti medium infantry is the backbone of most kzinti armies. Preferred weapons are swords, axes, maces, and halberds. Kzinti with one-hand weapons will carry large shields, and all will wear armor—banded, chain, or plate—which is thicker than human armor. Armor classes, without shields, are AC 3, 2, 1 respectively. The shield drops armor class by one, as usual.

Medium infantry moves 12" per turn, the same rate as human fight infantry.

Kzinti heavy infantry is truly awesome. Armored in unbelievably heavy field plate, the heavy infantry lumbers along at 6" per turn, with an armor class of -2. They will use weapons suited to killing armored opponents; halberds, lucerne hammers, maces, and two-handed swords.

These are typical kzinti regular troops. The deficiency in archers in all but the light infantry can be attributed to kzinti eagerness to get into the fray; archers are considered to be useful mainly in ambush and siege, and are thus classed as auxiliary troops.

Cavalry: Kzinti can't ride horses; they're too heavy. They understand the value of cavalry, however, and looked for



a good substitute for horses. They chose mastodons.

Mastodons are mean, nasty, vicious, and hard to tame, but so are kzinti. The kzinti eventually tamed large numbers of mastodons for use in war. A large mastodon can carry two kzinti into battle. Some mastodons are armored in studded leather barding; these can carry a single kzin. Unarmored mastodons are armor class 6, and move at 15" per turn, armored mastodons are armor class 3, and move 12" per turn.

Kzinti lancers on mastodons probably make the world's best shock cavalry, but don't make up a large portion of the army, because of the huge cost in upkeep (pachyderms have the world's most inefficient digestive system, and eat enormous amounts of food). Figure about one mastodon for every ten to one hundred warriors.

SUPPLY

Kzinti armies are plagued with supply problems. Although they can often stretch supplies by eating dead and wounded humans on the battlefield, they still must either drive great herds of cattle wherever they go, or spend most of their time foraging. In many battles with kzinti, the main objective of the opposing army was to separate the kzinti from their cattle.

In addition to herd animals, kzinti supply trains will have many horse-drawn wagons for supplies and plunder. Kzinti like horses for their versatility; if there's no work for the horse, it can always be eaten.

Supply problems also make the kzinti lousy at conducting sieges that are any distance from home. They also have little patience, so they tend to storm fortifications instead. Suckering kzinti into at-

tacking a fort that they can't take is a favorite trick in the border countries.

DRAGONS

Kzinti LIKE dragons, especially talking dragons. Dragons are everything a kzin wants to be: big, fierce, arrogant, and magical. Kzinti and dragons get along fine. Kzinti like to have dragons as air cover in battles. Dragons like to have the kzinti deliver succulent human maidens to them every day and twice on Sundays. It works out.

This kzinti-dragon alliance results in dragons showing up for kzinti battles, typically one dragon for every two hundred fifty to one thousand kzinti. It can also work the other way; many dragon lairs have kzinti guards, either regular troops or wild kzinti who use the lair as a safe (for them) base. Dragons will also take a couple of kzinti with them when they decide to destroy a hamlet, since the kzinti are more effective at looting

SLAVE TROOPS

Slave races can usually provide the kzinti with cannon fodder for their campaigns. Humans and Orc auxiliaries are the most common, but the kzinti will use whatever they can get, including Trolls and Ogres.

These troops are organized into regular military units with kzinti officers. Morale is ten to twenty percent higher than normal for slave troops because they fear their officers more than the enemy. Their weapons and armor will be those normally used by soldiers of the slaves' races.

In extreme situations the kzinti have been known to eat slave soldiers. The Trolls are victimized first, since a Troll's regeneration ability allows you to butcher him several times a day.

HUMANOID AUXILIARIES

If a country is strong enough to successfully resist kzinti invasion, the kzinti will sometimes put forward an offer of alliance. These countries will gain the advantage of having a secure border with the kzinti and the promise of kzinti aid if their lands are threatened. In return, they must send their troops if the kzinti are threatened.

Thus, in many battles with kzinti, human and humanoid auxiliaries make up a large part of the kzinti forces. These troops are under the command of their own leaders, and can sometimes be persuaded to desert the kzinti before or during the battle.

Auxiliary units are less controllable than kzinti or slave units, since they are not directly under kzinti command. They sometimes ignore orders and battle plans in order to gain some advantage for themselves. They often stop to plunder a baggage train when they're needed elsewhere, for example.

CONCLUSIONS

Kzinti have been used for several months in the author's campaigns, and all of the encounters with them have been interesting (the party has always won, but maybe next time...). In my campaign, kzinti have filled a gap in the AD&D monster lineup by being nasty but very intelligent, vicious but organized.

I'd also like to express my thanks to Larry Niven for his patience in answering my questions, and for bringing us kzinti in the first place.

Finally, remember that kzinti have hair-trigger tempers. Calling a kzin nasty names is dangerous; insulting his ancestors is fatal. Under no circumstances should you call out to a kzin, "Here, kitty, kitty, kitty..."



Barlithian's mystical mirror

by Mark Corrington

There have been but few who could excel in each of the seven deadly sins as well as the "great" Illusionist Barlithian. Although he was an excellent craftsman, no Illusionist alone could create such a magical mirror, no matter what his level. Upon completion of the so-far unmagical mirror, pride typically swelled within Barlithian's head. He bragged that not even the gods themselves could meet his mirror's perfection. At first the deities ignored the obnoxious Barlithian, but when he was still spouting his glories for a year after the mirror's creation, two gods joined forces to teach him a lesson. One evening the beautiful Egyptian goddess Isis and the handsome Greek god Hermes came before Barlithian and told him that they would turn his wondrous mirror into a great magical item. Barlithian was overjoyed and the mirror was rendered magical. Later, Barlithian realized the problems and frustrations of owning such an artifact. (In roughly translated Greek, the mischievous Hermes' final words were, "He wanted it, now he can choke on it!") Because of his lusty love for femmes fatales, Barlithian had three wives, each oblivious to the others' existence. He wasted the magnificent magic mirror by using it to keep tabs on his wives' faithfulness.

His trigamy ultimately led to Barlithian's demise. Upon discovering his indiscretions and each others' identities, the three wives joined forces and, after binding and gagging him, had him dropped into an active volcano. Since then the mirror has had several owners. The next one could be you.

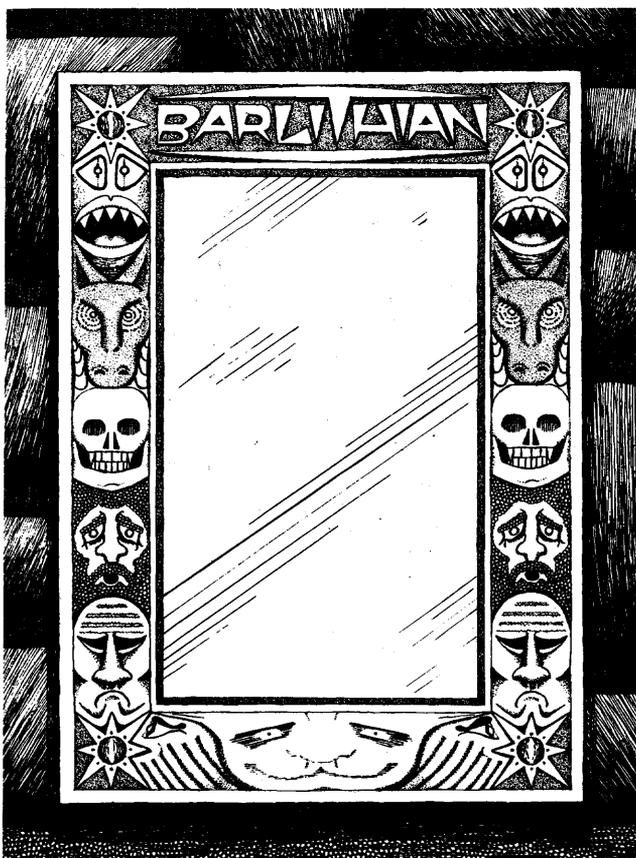
Physically, the mirror and its frame stand seven feet tall, five feet wide and eight inches thick, weighing 1,000 pounds (10,000 gp). The mirror's three-by-five-foot glass center surface is surrounded by a massive, ornately carved one-foot-wide mahogany frame. In each of the four corners of the frame there is a fist-sized 250gp tigereye stone. On the front and sides of the frame there is also

decorative gold leaf worth 80gp. The mirror's non-detachable back is one unadorned, flat piece of mahogany. Finally, on the upper front portion of the frame there is boldly carved in the common tongue "BARLITHIAN," evidence of its creator's ego.

Barlithian's Mirror (BM) has three permanent magical powers, but only the first two are generally known of. The first two powers are known to 50% of all Illusionists, 25% of all Magic-Users and 10% of all members of other classes, while the third power is known to only 5% of all Illusionists, 2% of all Magic-Users and 1% of all other classes. Any character who happens to know of the third power will also automatically know of the first two powers. When seeing the word "Barlithian" at the top of the

mirror, any character who knows about any or all of *BM's* powers will immediately recognize the artifact and remember the legend of Barlithian. (Of course, a character does not have to tell the others what he/she knows.) *BM* is of True Neutral alignment, so *Detect Evil* or *Detect Good* will show nothing — but if a *Detect Magic* spell is used, *BM's* glass will glow with a rainbow of colors which will blind all beings within 30 feet of the mirror for 1-4 turns if they fail their saving throws vs. spell, and will blind any being within 10 feet for 1-6 turns with NO saving throw. Characters behind *BM* (on its flat, unadorned side) will not be affected. This *detect magic* idiosyncrasy has never been mentioned in any legend, so no characters will know about it before it happens to them.

The first "known" magical power is always in operation except when the second power is being used. The first power is that *BM* will reflect images as a spell of *True Seeing*, with some additional abilities: Characters cursed with lycanthropy will see their alter-egos; a Medusa can view her reflection without turning into stone; those that normally fear mirrors (such as Vampires) can see themselves with no ill effects. The greatest added ability of this nature is that any character that is not a greater or lesser god and has any form of



Charm ability will inadvertently *charm* himself/herself (no saving throw) and will act as if under a *Friends* spell for 24 hours towards *BM's* owner or, if the owner is not present, the first seen member of the owner's family. If neither the owner nor his/her family is present or if *BM* has no owner, the *charmed* character will return or try to return to its home/lair and sleep for the duration of the spell. While thusly *charmed*, characters will never jeopardize their alignment nor, upon the spell's end, remember anything that happened while *charmed*. All *charmed* characters, once recovered, are ever afterward immune to this effect of the mirror.

Once *BM's* location is publicly known, there is a 1 in 20 chance per day that from 1-4 monsters of average Intelligence or higher will stop by for a good look at themselves. The DM will decide which unwelcome visitors will appear. Thankfully, Isis cajoled Hermes into softening *BM's* monster-attracting practical joke so that when a monster is viewing its reflection, the monster will not attack unless an attack or an attempted attack is made towards it. The monster will be at its friendliest (or as friendly as it can become). This feeling of good will lasts from 1-20 turns, after which that monster becomes immune to *BM's* "taming" effect for a year. There is a legend that Alkee Frinde, an undernourished sage of mosses and ferns, was awakened in his bed-chamber one night by some noises coming from his front room. Upon investigating, he discovered a Wraith, a Titan and a Night Hag, each vainly admiring his/her/its own reflection. Being a man of action, Frinde took action. He fainted on the spot.

The next morning when he awoke on the floor, he was surprised to find himself alive and in one piece. He didn't find out why the three visitors of different alignments had not tried to kill each other— or him. What Frinde did find was 10gp, 15ep and a small *Carpet of Flying*, apparently the way the "customers" showed their appreciation for the mirror.

That day Alkee Frinde sold the mirror and moved.

The second power of *BM* is its ability to give a 100% accurate vision of a particular person or creature. Any character class can operate it and get a visual response, but only an Illusionist or Magic-User can get an audio response as well. (A 50% chance for Illusionists, a 25% chance for Magic-Users.) To operate the power, the user must mix even amounts of any type of oil with any type of ash, add a drop of his/her blood and, in the common tongue, write with this fluid at the bottom of the glass the name of the subject to be seen. For one minute, a vision of the requested subject will appear on the glass. When the power's duration is over, the image and the written name will vanish.

There are stringent limitations to this second power:

It can be used only once a week. If this second power is called upon more often, nothing will happen.

The viewer must use the full name the subject is known by. Although middle names and maiden names are not always needed, pet names, nicknames, aliases, last names only, first names only, etc., will not work. (Example: To see Leo Gwaffusi IV, the viewer must use "Leo Gwaffusi IV." "Leo Gwaffusi" will not work because you might mean Gwaffusi II or III. "Prince of the Hanshire Elves" is a title but not a particular character, while "Head Elf at Hanshire Castle" is only an address.) If the user does not know the subject's full name, the power cannot be employed.

The subject must be at least partially in the same plane of existence as the mirror, and only that part of the subject in that same plane can be seen.

The subject is seen in the light or lack of light of his/her surroundings. The viewer cannot cause light to be created in any way near the subject. Neither infravision nor ultravision can be used to enhance what is shown in the mirror. If the subject is in complete darkness, the mirror will be black.

If audio is possible, the viewer/listener(s) will hear only what

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the subject could possibly be hearing and nothing more. If the words are garbled or faint, there is nothing the listener can do.

There is almost no way to determine precisely where the subject is in relation to the viewer. The vision will be just as clear if the subject is in the next room or on another planet. The vision is focused on a close picture of the subject only, not a full picture of the setting the subject is in. Unless objects or other characters are very near or touching the subject, they will not be seen. As for background, such as scenery seen over the subject's shoulders, the farther away it is, the blurrier it becomes. (Example: Leo Gwaffusi IV appears in the mirror. He has been obviously tortured, because he has a cut above one eye and bruises all over his body. He is dirty, tired-looking and chained to a massive stone wall. There is someone chained next to him but you can only see his/her humanoid arm. The only light source is a flickering yellow flame that is beyond the field of vision. Because you have sound, you hear numerous beings moaning and crying, but no words are said. Although this vision is packed with information, you do not know where Leo is, who put him there, why he is there, who is chained next to him....)

The subject never knows he/she is being viewed even if the subject is using a *Detect magic* spell, *Wish* spell, etc. Conversely, the viewer can in no way communicate with the subject. This includes magical "communication" or non-physical contact. Spells cannot be stored in the mirror, nor transmitted through it. Psionic ability will not function through the mirror.

Only beings can be the prime focal point of the vision, never objects. (Example: The Sword of Jusiana cannot be seen; it is a magic weapon with a full name, but it is still only an object.)

Beings will be seen as they are at the moment of viewing, no matter what condition they are in or what they are doing. The vision seen and perhaps heard is always happening at present, never in the past or future.

The third power of the mirror is not widely known — because the knowledge of it can often cost the discoverer his/her life. *BM* can differentiate between normal usage and vandalism. Under normal usage, *BM* will allow pegs, nails, screws, spikes, drill bits or whatever to be used in order to hang it on a wall, hinge it on one side to become a secret door, put it on a floor base, etc. An observant character will be amazed to discover that *BM* is always in mint condition, because old screw holes and nail holes will heal and tiny chips and cracks accidentally made will mend themselves. When the glass is being cleaned or the frame is being polished, a contented "thrum" will emanate from the mirror as if it has a life of its own.

Any being which harms *BM* deliberately or accidentally will reap the terrible vengeance of the third magical power. At first, the mirror will absorb the actual damage, but once the damage has been done, within 4-9 turns (d6+3) *BM* will, within 1 segment, magically *heal* itself and cause certain types of damage to the one/ones who harmed it. (If 2% or less damage is accidentally done to *BM* during a 24-hour period, the mirror will consider it due to normal daily wear, *heal* itself and take no retribution.) If more than one character causes damage to the mirror, each one will receive an equal share of damage regardless of his/her degree of participation. An exception to this equal-injury rule is when an unwilling character is forced by another to damage *BM*. In such a case the unwilling character(s) will be spared and the one(s) who did the forcing will receive all damage. Any removed parts, such as the tigereye stones or the gold leaf, will at the time of repair teleport back to their settings on the mirror. There is no saving throw against magic allowed for characters or creatures who are damaged after harming the mirror.

If the damage is quickly repaired before *BM* has time to retaliate (within 4-9 turns, as above), nothing will happen to the one(s) who harmed it. Depending on the amount of damage, any spell that repairs non-magical items or cures beings will help repair the mirror — because it wants to be repaired! Any spell so employed will be effective up to the limits of its power and ability. Example: A Mending spell is powerful enough to reset a

tigereye stone but not strong enough to repair the shattered glass.

Any acts of the gods that harm *BM* will be countermanded by other acts of the gods that will prevent the harm or repair it. *Barlithian's Mirror* will last an eternity.

BM always follows certain courses of action against those who harm it:

Anyone removing the tigereye stones will lose 1 eye for 1 stone, 2 eyes for 2 stones, 2 eyes and 1 ear for 3 stones and 2 eyes and 2 ears for all 4 stones. (Loss of an ear includes the loss of the ability to hear plus the outer ear itself.)

Carving out hunks of the wood for non-normal usage will result in the carver losing an equal volume amount of fingers, toes, nose(s), hands, feet, etc. (Example: Leo cuts out a one-square-inch hunk of wood and the mirror takes a one-square-inch hunk of Leo, namely his big toe.)

Any cutting of names, initials, words, numbers, symbols, pictures or any other types of identification marks on *BM* will result in them magically appearing on the cutter's chest in the same size and depth of cut as they were inscribed.

Any removal of the gold leaf will result in an equal percentage of the taker's skin/hide being removed. If 15% or more of a character's skin/hide is removed, a saving throw against bleeding to death must be made. To calculate a character's chance of bleeding to death, add the percentage of the gold leaf remaining on *BM* and the character's present Constitution. A successful saving throw would be that number or less. (Example: Leo has removed 60% of the mirror's gold leaf. His number needed to save against bleeding to death would be 40 (% of the gold leaf remaining) + 15 (Leo's Constitution) = 55; a roll of 01-55 would spare Leo while a roll of 56-00 would let him bleed to death.) If uncared for, a character bleeding to death will lose 5% of his/her hit points per turn until, after 20 turns, no hit points are left and the character is dead. If a character loses 30% or less of his/her skin/hide, a *Cure serious* wounds spell will heal him/her, but if 31% or more skin/hide is lost, a *Cure critical wounds* spell (or better) must be used. All lost skin/hide left untreated will leave some permanent scarring. If 20-39% of a character's skin/hide becomes scarred, there is a 10% chance of that character losing 1 Charisma point; a 20% chance of losing 2 Charisma points for 40-59% scarred flesh; a 30% chance of losing 3 Charisma points for 60-79% scarred flesh; and so forth.

Burning *BM* will cause the arsonist to suffer equal damage in the same way that *BM* suffered: flaming torch for flaming torch, *Fireball* for *Fireball* and the like. Heat, electricity and *Wood warp* spell damage behaves similarly, with the latter causing the caster's bones to become misshapen, making the caster lose 1 point of Dexterity.

BM is immune to any form of gas, water, ice, cold, acid, or dispelling of its magic. Nothing will happen to the character who attempts such an attack on the mirror, because nothing will happen to the mirror.

If the mirror's glass is shattered by a character, the punishment is death. The smasher explodes into tiny pieces with the noise, force and shrapnel damage potential of a bomb. (Note: If more than one character shatters *BM*, EACH will take 100% damage and explode. This is the only other exception to the equal-injury rule.) Everything, creature or object, magical or not, within 10 feet of the exploding victim will be destroyed, with no saving throw, by the shrapnel. Except for *BM*, which will heal itself, everything within that 10-foot circle is forever unsalvageable. Beyond that circle, everything within 50 feet of the victim will take 4-24 (4d6) points of damage if it fails its saving throw vs. spell. The noise of such an explosion always attracts, within 1-4 turns, wandering monsters of the DM's choice.

Experience point value: --- (Artifacts bring no experience points.)

Gold piece sale value: 120,000.

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THE 'ZINES! !

Reviewed by David F. Nalle

Fantasy gaming is a widespread and growing hobby in the united states and abroad. There are dozens of rule systems and hundreds of thousands of players. To serve this huge community, there are only four major magazines which carry information on the D&D® game and other rule systems, or on fantasy gaming in general. DRAGON™ magazine, White Dwarf, Different Worlds, and Sorcerer's Apprentice provide the additional information which every DM needs to fully develop a fantasy campaign.

Yet, with all the gamers out there, it is inevitable that there should be more ideas floating around than could ever be contained in the few professional magazines on the market. Because of the spreading desire to exchange ideas on game rules and on how to run a campaign or dungeon, a large amateur and semi-professional press has sprung up.

There are many publications which present material either faster or in a more relaxed format than the big magazines. These can be divided into two groups: the "small press" magazines and the Amateur Press Association (APA) magazines. These two types share several characteristics, including a relatively small print run and a large amount of reader and writer involvement and enthusiasm.

Small-press magazines are generally presented in a format similar to that of DRAGON magazine or Different Worlds. But there are some not able differences. For example, articles tend to be shorter than in the big magazines and present their information in very compact form to save space. They also tend to explore the more unusual variant areas of the

D&D game or other rules. While many of the pieces in these magazines are as good as anything in the "prozines," some are of clearly inferior quality, mainly because of a lack of care and thought on the part of the writer and/or editor. These magazines are sources for communication, and if a reader is willing to deal with the quirks of the editor or some of the writers, one can often get more useful material from a semi-promagazine than from a prozine like White Dwarf, and for a lower price.

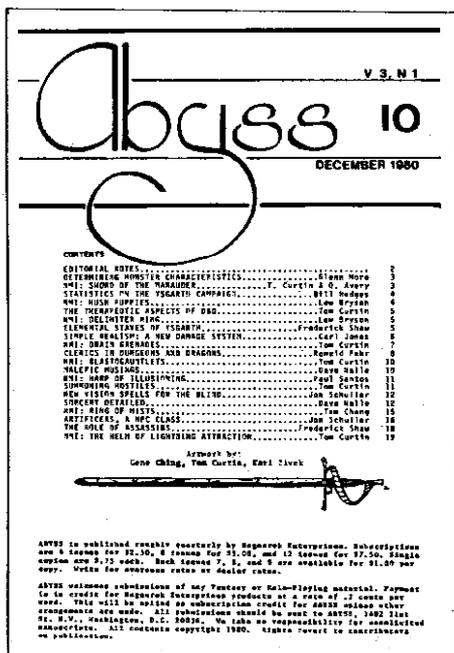
The ultimate in free-form communication is the APA publication. An APA is like a collection of letters which writers address to one another and to the public. Letters respond to past letters, propose new ideas, ask questions, and argue the fine points of fantasy gaming. Some APAs will often be "torn apart" by an argument of this sort. Most APAs have a set of regular contributors who pay a small fee to air their opinions and support the project. In addition, there are subscribers who read the APA publications to catch some of the wild ideas which are produced. This process is sort of like a running, written discussion. The main drawback of APAs is that they can be expensive to subscribe to, and they often contain a large amount of useless information, or on occasion really bad writing. APAs practice little editorial discretion, so they can contain morasses of drivel between the great gems of wisdom. Some very noted gamers are involved in APAs, among them John T. Sapienza and David Hargrave.

(Continued on next page)

In the following text the best-known publications from each group, a total of 11 magazines and APA publications, are examined and described. In addition, they are rated numerically on a scale from 1 (awful!) to 9 (the best). Ratings are given for Appearance (including the cover, layout, and art), Contents (usefulness of material and the amount of it), Value (the relative cost/value according to content and price), and Overall quality, which represents an assessment determined from the other values along with a personal judgement of how useful the publication would be to the average gamer, and whether it is worth buying.

Abyss (magazine)

1402 21st St. NW
Washington DC 20036



Appearance: 7
Content: 8
Value: 6
Overall: 8

Abyss runs 20 offset-printed pages, 8½ x 5½ with a cover printed on colored paper. It appears 6 times a year. The print is reduced, and there are 700 words per page. It is sparsely illustrated, with an occasional cartoon, and the margins are small. *Abyss* has a circulation of about 175.

Articles are designed to be applicable to the AD&D™ game, and usually to another system, or fantasy role-playing in general, as well. There are few articles, more than 1,000 words long, and there is no wasted space. Each issue usually has around a dozen new monsters and a similar number of new magic items and spells. Opinion pieces, new character

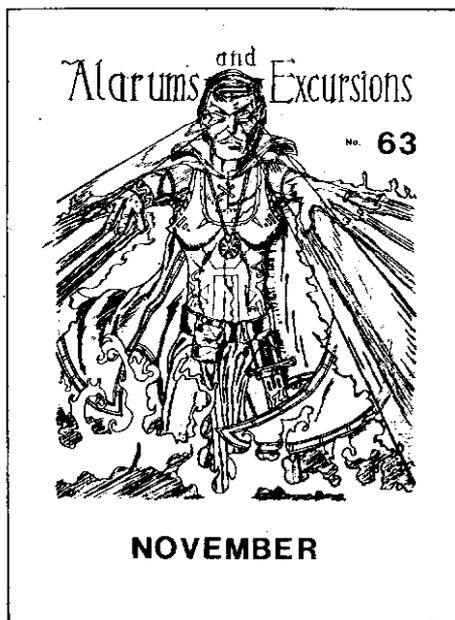
classes and fiction are also featured. Each issue averages 14 articles. Every other issue includes a "Mini-Adventure."

The main weakness of *Abyss* is a tendency in some articles to deal with subjects which are too complex or too specific to be fitted well into any campaign. It also deals with some material which might not interest every reader. Its strength is in its variety and the high quality of thought and writing which is presented.

Some not-known *Abyss* contributors are Dave Nalle (the editor), Lew Bryson, Ronald Pehr, and David Dunham. *Abyss* costs \$1 a copy. A 6-issue subscription is available for \$5 from the address given above. Checks should be made payable to Ragnarok Enterprises.

Alarums & Excursions (APA)

Lee Gold
3965 Alla Rd.
Los Angeles CA 90066



Appearance: 6
Content: 4
Value: 9
Overall: 7

A&E is the top APA publication. It is 160 mimeo pages, 8½ x 11, with the different writers' efforts printed on different colored paper. It appears 12 times a year. The print is normal-sized and there are about 550 words per page. The covers tend to be very good, and there is little internal art. *A&E* has a circulation of about 500.

This is a very well run APA and features many of the leading thinkers in fantasy gaming. There is fiction, adventure write-ups, and articles on every subject under the sun. *RuneQuest*, the AD&D game and other systems are well repre-

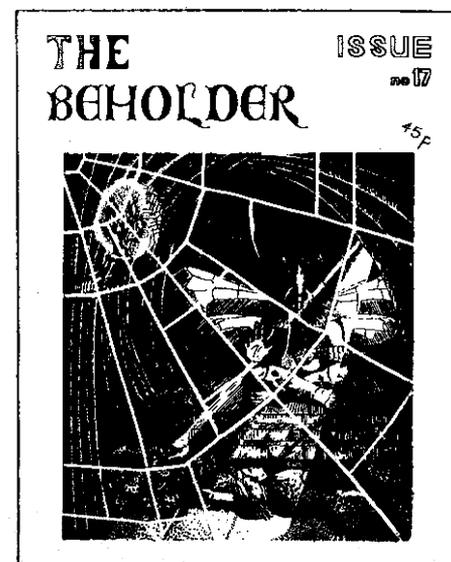
sented. There are about 40 regular contributors, and about 30 "zines" in each issue.

The main weaknesses of *A&E* are a bit of stuffiness after 64 (as of this writing) issues and a tendency for the writers to pat each other on the back and comment a lot. These are offset by the experience of the contributors, who know how to present their ideas clearly. As with any APA, there is a jot of chit-chat between the useful information. Some popular subjects of discussion are: women in fantasy role-playing, the nature of the fireball, and high vs. low-level worlds. Monsters, magic items, and spells are also often described, though such things may not fit into other campaigns as well as they fit into the author's.

Some regular *A&E* contributors are Lee Gold (the editor), Dave Nalle, David Dunham, Bill Seligman, David Hargrave, John T. Sapienza, and Greg Costikyan. *A&E* can be ordered for \$1.50 plus 50¢ postage from the address given above. The contributor's cost to be published is 75¢ a page for material submitted on stencils, or \$1.50 per page for material which is typed. Contributors receive a free copy of the issue their material appears in.

The Beholder (magazine)

Mike G. Stoner
29 Parkway,
Dorking, Surrey,
England RH4 1EX



Appearance: 8
Content: 8
Value: 5
Overall: 9

The Beholder is 30 mimeo pages of

reduced type, 8½ x 6 inches in size. There are about 650 words per page, and the margins are small. It won an award as the "Best Games Fanzine" at the English convention Games Day. There are frequent illustrations of passable quality, and the covers are on colored stock.

Articles are usually general, dealing mostly with the AD&D game or other rule systems which are well known. There are articles on a wide variety of topics, including campaign development, combat variants and new monsters. There is also fiction, campaign history and the usual assortment of opinion and idea articles.

The quality of thought in *The Beholder* is surprisingly even. Articles tend to be very average. There are few real losers, and likewise few examples of brilliance. What is given is useful, but it does not catch the eye and imagination and shout for instant incorporation in the reader's next dungeon.

The area in which the magazine is weakest is in monster ideas and related subjects. It is strong in articles on campaign expansion, and in the small scenarios of a page or two in length which appear in each issue.

Contributors in the last few issues include A. Jarvis, M. Stoner (the editor), Don Turnbull, and Dave Davies. It can be ordered from the above address for £.45. 5 issues cost £2.25. This comes to about \$1.50 an issue and \$7 for a subscription.

The Lords of Chaos (APA)

Nicolai Shapero
728 S. Atlantic Boulevard
Alhambra CA 91803



Appearance: 5
Content: 6
Value: 8
Overall: 6

TLOC is an 80-page APA, quite a bit smaller than *A&E*. It is on 8½ x 11 paper,

mimeographed, with different colors used for different sections. It is published 6 times a year, with normal-sized print and about 550 words a page. There is not much internal art, and covers are not outstanding. The circulation is somewhat more than 200.

This is an adequately organized publication, but not in the same league as *A&E*. The usual spectrum of ideas and material is presented. There are fewer comments and less chit-chat than in most APAs. Whether that is a good or a bad point is hard to say.

The strength of *TLOC* is in the high quality of its writers. Some of the best writers from other APAs are regular contributors. The main weakness is that most of what is printed is awesomely trivial. There is a lot of material for *RuneQuest*, and almost everything comes from someone's specific campaign and is really only suited to that campaign. *TLOC* might be of almost no use to some potential readers, though others might be able to glean some transferable ideas.

Regular *TLOC* contributors include Nicolai Shapero (the editor), D.S. White, Sheldon Linker, and Steve Perrin. It can be ordered from Nicolai Shapero for \$1.25 plus 49¢ postage. Contributors pay 60¢ per stencil or \$1.25 per typed page, and receive a free copy of the issue in which they are represented.

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Morningstar (APA)

Phillip McGregor
1 Park St.
Harbord, Sydney,
NSW Australia 2096



Appearance: 4
Content: 6
Value: 7
Overall: 5

Morningstar is a major voice of Australian gaming. It is 34 pages of normal-

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sized mimeo type on 8½ x 11 pages. It comes out on an irregular schedule and has a circulation of about 100. There are about 600 words per page.

A fine spread of material is covered, and almost all of it is useful to some degree. There is not much in the way of argument or comment, and there are not a huge number of contributors. The covers are variable in quality, ranging from good to poor, and there is no interior art to speak of.

This is a very steady APA, but not an outstanding one. Its strength is that it is consistent in quality. Its weaknesses are its "expectedness" and lack of novelty. It is also valuable to American readers as an insight into what gaming is like in Australia, something which more American gamers would do well to gain.

Regular contributors include Phillip McGregor (the editor), Jack R. Herman, Diane Southgate, and Jane Taubman. However, as is all too often the case with efforts of this type and scope, the great majority of the creative writing is done by the editor himself. The cost is about \$2 per issue. Contributors pay 50¢ per stencil, or \$2 per stencil if they want the editor to do the typing. Contributors get a free copy, but must pay postage, which, for an American contributor, could amount to many times more than the cost of the magazine itself.

Pandemonium (APA)

Robert Sacks
4861 Broadway, 5-V
New York NY 10034



Appearance: 4
Content: 2
Value: 7
Overall: 4

This publication, which recently

changed its name from *APA-DUD* to *Pandemonium* in an effort to be taken more seriously, is produced by a group of gamers who are based at the Compleat Strategist in New York. The magazine is produced by various printing methods from offset to mimeo. It is produced monthly and has a circulation of 85 or so. It includes anywhere from 50 to more than 100 pages — some printed on both sides, some printed on one side, some printed sideways.... There is some art; occasionally the covers are very good, though in general the art is passing bad.

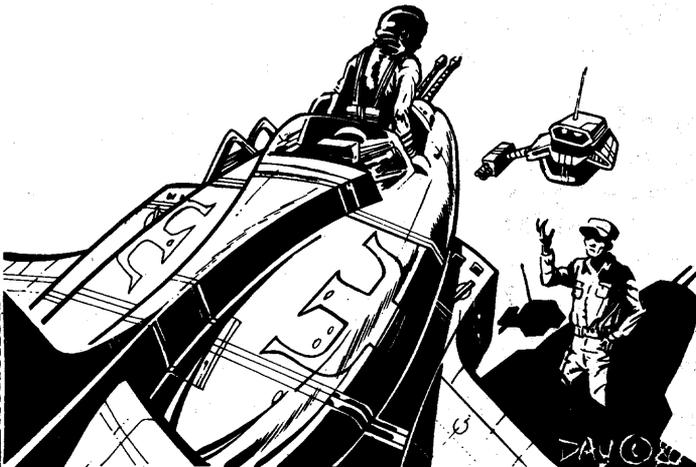
Everything on earth is covered in this APA, and there is a lot of discussion and crossfire. The contributors know each other well outside of the context of the publication, so there are frequent "inside" references to incidents which another reader could not possibly know about. There is some useful material, and an equal amount of pointless drivel. Quite a few well-known gamers are involved in this APA.

It should be noted that this is a "membership" APA; to receive a copy, you must justify your need or deservingness to an editorial board, or else be involved as a contributor. Overall, it is a chaotic, contentious, but sort of fun publication.

Pandemonium's strongest point is the level of intense interest shown by those

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who are involved with it. If a reader takes the time and makes the effort, a lot can be learned from these pages. Unfortunately, for those who are out only to expand their own campaigns and build up their knowledge of gaming, it will appear to be a very confusing collection of ideas and energy with little evident sense of direction. It is best recommended for those who have the inclination and desire to become involved in the squabbles and crises of such a social APA.

Regular *Pandemonium* contributors include Robert Sacks, Ronald Pehr, and Bill Seligman. It might be possible to get a copy by sending \$2 or \$3 to Robert Sacks at the address above. Anyone interested in contributing should query about the costs and requirements.

Quick Quincy Gazette

(magazine)

Howard Mahler

42-65 Kissena Boulevard, #506
Flushing NY 11355



Appearance: 6
Content: 7
Value: 5
Overall: 6

QQG is 20 photocopied, 8½ x 5½ pages. The print is reduced, and the margins are medium-sized, yielding about 600 words per page. Decent art is featured on the front and back covers, but there is no interior art to speak of. About 80% of the text is written by the editor. The magazine is a bit messy, but usually legible and fairly well organized.

QQG specializes in quick articles, primarily on the D&D and AD&D games and on playing theory. There is a good

amount of information on developing magic items and monsters. There is some unusual stuff, and some material that one would expect to see. I found that there was less in an issue than I had hoped for, but what there was I often liked. Much of the material written by Howard Mahler demonstrates that he has a lot of good, short ideas for touching up an adventure or a campaign.

Some writers of note whose work has appeared in QQG are Howard Mahler (the editor), Mike Gunderloy, Dave Nalle, and C. Norse. A sample copy can be ordered for \$1. The magazine is quarterly, and a 4-issue subscription can be had for \$2.

The Stormlord (magazine)

Andreas Sarker

22 Applegarth Avenue,
Guildford, Surrey,
England GU2 6LY



Appearance: 5
Content: 4
Value: 6
Overall: 5

This British magazine was voted the third best fanzine at Games Day. It is mimeoed, and contains 28 pages (8 x 12) of normal-sized type. There is some art, but for the most part it is rather clumsily done. Margins are small and the print is clear. There are about 575 words per page.

The Stormlord appears to be modeled after *White Dwarf*, and features a good section of very detailed descriptions of rather silly monsters. It also features a dungeon, an adventure write-up, and some treasure descriptions in issue #7, all of which are decently done. There are

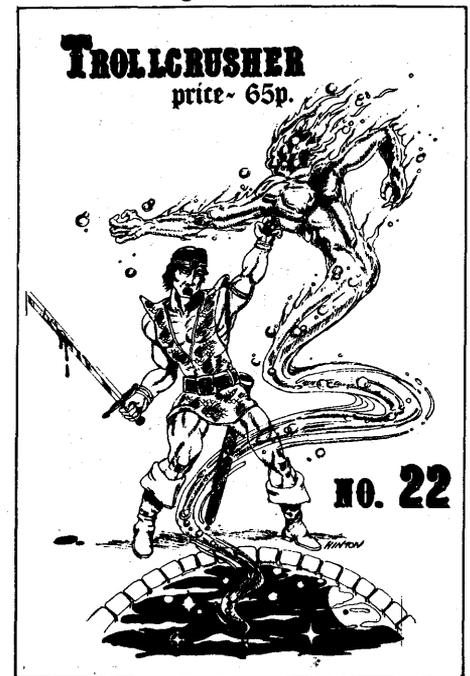
10 articles in this issue. The biggest loser of the lot is a useless write-up of some uninteresting NPCs.

The Stormlord is an acceptable effort, but for its length and cost it really doesn't deliver all that much, especially if you are looking for new ideas and interesting material. However, what it does offer shows thought, and that is not at all bad.

Some featured writers are Andreas Sarker (the editor), M. McGuire, A. Smith, and D. Sutherland. The circulation is about 300, so apparently they are doing something right. A single copy costs £.40, or about \$1.50.

Trollcrusher (APA)

45 Summer Row,
Birmingham,
England B3 1JJ



Appearance: 7
Content: 8
Value: 5
Overall: 8

This British magazine came in second in the Games Day voting. It is called an APA, but it is organized and printed centrally, though there are comments, and each person has his own section. It is more accurately described as about halfway between a regular magazine and an APA. It is printed offset with reduced type, small margins, and clear print. It is produced bimonthly on lightweight, 8½ x 6 paper. It runs 40 pages in length with an average of 15 articles per issue, and there are some 650 words per page. The art featured is all acceptable, and some is quite good.

Trollcrusher is very well run. All of the material is clear and organized. There is little space wasted, and there is a lot of

information contained in a small area. There are new magic items, new spells, new character classes, dungeons, new monsters, and theoretical pieces, as well as fiction, adventure write-ups, and a small amount of discussion. There is something here to interest every gamer who is willing to forge his way through the large variety of subjects which are covered.

Trollcrusher is not strikingly weak in any area. It does not, perhaps, have the depth of experience which can be found in *A&E*, but it is still of high quality. Its strength is in what seems to be a sense of purpose, and an obvious determination to communicate clearly, probably mostly due to the efforts of the editors in cleaning up and straightening out the material which is submitted. As APAs go, it is probably the most easy to deal with for a new player, though *A&E* comes close to it in this respect.

Contributors include B. Asbury and D. Warring, among others. *Trollcrusher* is £.65 an issue, about \$2, or £3.25 a year (6 issues), about \$9.75. It can be obtained from the address given above.

The Wild Hunt (APA)

Mark Swanson
40 Bow St.
Arlington MA 02174



Appearance: 4
Content: 5
Value: 8
Overall: 7

TWH is one of the older APAs. It runs from 60 to 120 mimeo and offset 8½ x 11 pages, with normal-sized type. Different sections are printed on different colored papers. The circulation is about 150. The

artwork is cute, but not classic. Most of the print is clear.

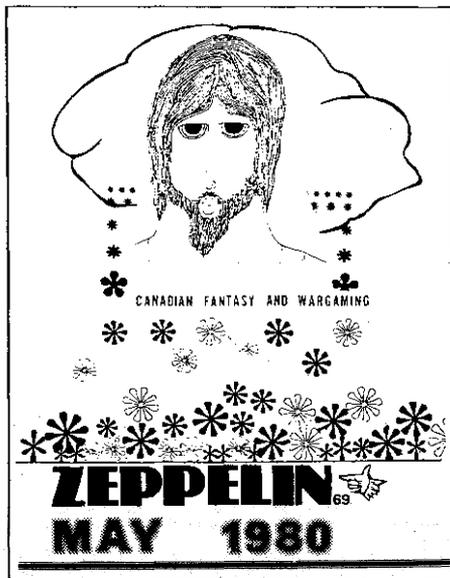
TWH claims to offer a "strong tradition of critical scrutiny" and "coherent discussion." This is true to a degree. One of the hallmarks of this APA is the examination of a specific question, posed in one issue and to be answered by the contributors in the next issue. There are 10 to 20 regular contributors, and 12 issues per year, so quite a bit of constructive discussion goes on. Some issues examined include: "Is there anything wrong with PCs becoming movers and shakers?", "How consistent a universe does SF role-playing need?" and "mixing technology and magic in a low-power game." In general, guided discussion of this sort seems to be a very good idea, and I highly recommend this magazine for DMs who are having problems in their worlds. This forum might be of great help to such people, because there is a lot of gaming wisdom in the pages of this APA.

This is definitely not an APA for the average player or "summer" DM. Its weaknesses for them would be its lack of concrete material and usable quick items. On the other hand, *TWH* is ideal for the experienced DM who wants to have his campaign run well and grow to classic dimensions. *TWH* features mature judgement and discussion which could be invaluable to a serious DM.

Some well-known writers in *TWH* are Mark Swanson (the editor), S. Marsh, B. Seligman, M. Yoder, J. Sapienza, and Glenn Blacow. The cost per issue is \$1 plus postage. It costs \$1 per page to print contributions.

Zeppelin (magazine)

23 Robert Allen Dr.
Halifax, Nova Scotia
Canada B3M 3G9



Appearance: 6

Content: 7
Value: 8
Overall: 7

Zeppelin is one of the older magazines in the field; it originated in 1974 as a wargaming magazine. It contains some 46 offset pages, 8½ x 11, with normal-sized type, 500 words per page. It comes out on a monthly schedule. Circulation is about 100 copies in Canada and abroad. It is a fairly nicely produced magazine with attractive graphics and some good art, though there is also a fair amount of mediocre art. The interior art tends to be better than that on the cover.

Zeppelin covers a broad range of games, with an emphasis on fantasy role-playing, and within that category, on *Tunnels & Trolls*, though it covers other systems and general principles as well. It does well in the area of news and reviews, an area in which many other magazines are lacking. It also offers dungeons and rule variants. It generally does not have fiction or adventure write-ups.

It is one of the best magazines for the gamer whose interests spread into the periphery of fantasy games, since it covers wargames as well. It is also particularly useful for those who play SF games, which get more coverage than in many other magazines. It is probably not a very useful magazine for beginners or straight AD&D players, since there are no real sections of monsters or treasures, except in the dungeons. *Zeppelin's* aim is "the promotion of the hobby in Canada," and it does this well by not wedding itself to any one system or particular type of game.

Some notable *Zeppelin* writers are Laurence Gillespie (the editor), S. Stephens, and Paul Creelman. A single copy costs \$1, and a 6-issue subscription is \$5.50.

Author's note

This article represents an attempt to sum up the characteristics of 11 very complex and extensive magazines in a small amount of space. Each one has its merits and faults, and while some are found to be better than others, this writer's perceptions may not be universally shared. Also, each magazine is aimed at a different audience, and while one may be suited best to the experimenting DM, like *The Wild Hunt*, another might be best suited to beginning players or novice DMs.

Those which are rated highest, however, generally cover all the bases and excel in at least one area, and the average gamer would probably not be dissatisfied with those judged as the best.

HEROES OF OLYMPUS

TASK FORCE GAMES will soon be releasing their first true role playing game, **HEROES OF OLYMPUS**.

The model for **HEROES OF OLYMPUS** is the voyage of the Argo, on which the greatest heroes of Greek legend sailed in a quest for the Golden Fleece. The standard game is designed around the adventures of the Argonauts.

The very names of the Argonauts conjure stories of great deeds, powerful bodies, and the interplay of the gods with mankind: Jason (Captain of the Argo), Castor and Polydeuces (the Twins, potent in wrestling and boxing), Hercules (with his powerful club), Orpheus (musician without equal), Calais and Zetes (winged sons of the North Wind), Nauplius (navigator, son of Poseidon), Atlanta (she of fleet foot), and so many others, rich in royalty and many bearing the blood of the gods. On their journey they will encounter noble battle and treacherous misdeed, the assault of the Harpies and the threat of the Clashing Rocks, the hazards of the mighty Serpent that guards the Fleece, and the magic of the woman, Medea.

There are several options for the players of this game. They may adopt the roles of the actual Argonauts, or may create their own new heroes to see if they can do as well as those of the legend. In either case their characters will encounter the types of adventure faced by the crew of the Argo, all under the guidance and assistance of a gamemaster. They may continue this style of play as a campaign, with new scenarios available from Task Force or created by the gamemaster. Several scenarios may be repeatedly played as war games, rather than as role play, suitable for two sided play (or perhaps as solitaire games). The players in a campaign game may explore the game map, and obtain the mini-scenarios pertaining to the various feature locations designated on the map. Finally, the game is designed as a coherent system, that allows all of these options to be pursued, so that the same characters might be counters in a board game one evening, and role-played individuals in a fantasy adventure the next evening.

HEROES OF OLYMPUS will be available in **AUGUST** of **1981** in fine game and hobby stores.

Don't Look!

It's a...

by Lewis Pulsipher

The adventurers detect evil beyond a door. They open it and see four vampires climbing out of coffins. The clerics step forward, one turning away three of the vampires, the other failing. Other characters hold forth crosses.

Now the fun begins. Who looks into a vampire's eyes — and when is the vampire looking back? Can you turn vampires without looking at their eyes? What if characters throw holy water, or attack with swords? When do eyes meet, that is, in this case, when must a character save vs. charm?

There are no guidelines in the AD&D™ rules, or any other rules I know of, for determining such things as they apply to vampires, umber hulks, and basilisks, among others. So here is a system, and the rationale behind it, for deciding when eyes meet.

There are four ways of talking about an adventurer who looks into a monster's eyes when that act is likely to be dangerous. Either he's stupid, he's unwise, he's clumsy, or he's inexperienced. In other words, whether he looks or not may depend on his Intelligence, his Wisdom, his Dexterity, or his experience level.

Intelligence should have little to do with the matter, really. Even a dumb person knows enough not to do immediately dangerous actions. A moron might fail to avoid a gaze because he's forgotten that the monster in question has dangerous eyes, but one may assume that the more intelligent members of the party will call out, "Don't look into its eyes!" Even a stupid character will remember the more dangerous aspects of monsters. Consequently, a character's Intelligence can be ignored unless he is very stupid.

Although all characters should know that they should not look, some may look anyway, whether out of curiosity, disbelief, or foolhardiness — lack of wisdom, in other words. Most people can recall a time when they were tempted to do something dangerous, even knowing it was dangerous, whether for the sake of



the "experience," or the secret desire to feel what it was like (even pain), or for some other reason. Similarly, an unwise adventurer may look at the monster's eyes even though he knows it isn't safe — "I'll be all right; I want to see what it's like." Consequently, low Wisdom may affect a character's chances of looking at a monster's eyes, especially if he's never met the monster before. But Wisdom matters less than sheer athletic ability.

In order to act effectively against a monster but avoid its eyes, a character must look at its belly or chest, or look past it, seeing it out of the corner of his eye. He must shift his field of vision and the focus point as the monster's field of vision or position shifts, perhaps anticipating how it will move. The ability to do this is a function of athletic skill — Dexterity (or agility) is as close as we can come to this quality in most role-playing games — and of the character's experience level. A character accustomed to watching monsters in combat may be

more able to anticipate moves, to read the monster's intentions without looking at its face, than a lower-level character. (On the other hand, in an AD&D game the higher-level character has a better chance to make a saving throw, perhaps representing this advantage.)

Distance from viewer to monster also affects eye contact. If the monster is close, it will be hard to avoid its eyes. But at long distances the character can look at the monster plus the background, not really focusing on a particular area. The eyes of the monster become almost invisible, especially in bad light.

Now, to translate this into numbers. The system given is for the AD&D game, but can be adapted to other games.

To avoid looking into a monster's eyes, a character must make a number less than or equal to his Dexterity on a roll of d20 every melee round. Based on the observations given above, this is a simple yet reasonable way of determining the outcome of encounters with gaze

weapons. However, realism is greatly enhanced when other relevant factors are taken into account. For instance, some of a character's other attributes (or lack thereof) should allow for modifiers to the d20 roll, as follows:

If Intelligence is:

- 3, add two to the roll;
- 4-5, add one.

If Wisdom is:

- 3, add three to the roll;
- 4-5, add two;
- 6-8, add one;
- 9-12, no modification;
- 13-15, subtract one;
- 16-18, subtract two.

Also modify the roll according to experience level:

- 1-3, add one;
- 4-6, no modification;
- 7-9, subtract one;
- 10+, subtract two.

Distance from viewer to monster also affects the die roll. If distance is:

- 10-30 feet, subtract one;
- 30-60 feet, subtract two;

more than 60 feet, there is no chance that the wary viewer will look directly into the monster's eyes.

Also modify the roll according to what the viewer is doing:

- Viewer surprised: add four (or perhaps more) to roll;
- Just keeping track of the monster's general location: subtract two;
- Turning vampire: add one;
- casting a spell at the monster (single-target spell): add one;
- Casting spell at an area occupied by the monster (area spell): subtract two;
- Presenting mirror or cross: subtract four;
- Throwing or firing missiles at monster: no modification;

Fighting a man-height or smaller monster: add two; or, add one if viewer accepts -2 to hit and +1 to be hit; or, no modification if viewer accepts -4 to hit probability and +2 to be hit.

Fighting taller than man-height monster: add one; or, no modification if viewer accepts -4 to hit and +2 to be hit.

The character can always look away, but he will then be unable to attack or even watch the monster.

If you prefer to reduce the effect of extreme Dexterity values, use the following figures instead of simply making the d20 roll against absolute Dexterity:

If Dexterity is 3, the roll (after applying modifiers) must be 7 or less. If Dex is 4-5, roll is 8 or less; 6-8, roll is 9 or less; 9-12, roll is 10 or less; 13-15, roll is 12 or less; 16-17, roll is 14 or less; 18, roll is 16 or less.

Example: A 7th-level (-1) cleric of average Intelligence (no modification), 13 Wisdom (-1), and 10 Dexterity tries to turn (+1) a vampire. The d20 roll is an 11, modified by -1, -1, +1, giving a final result

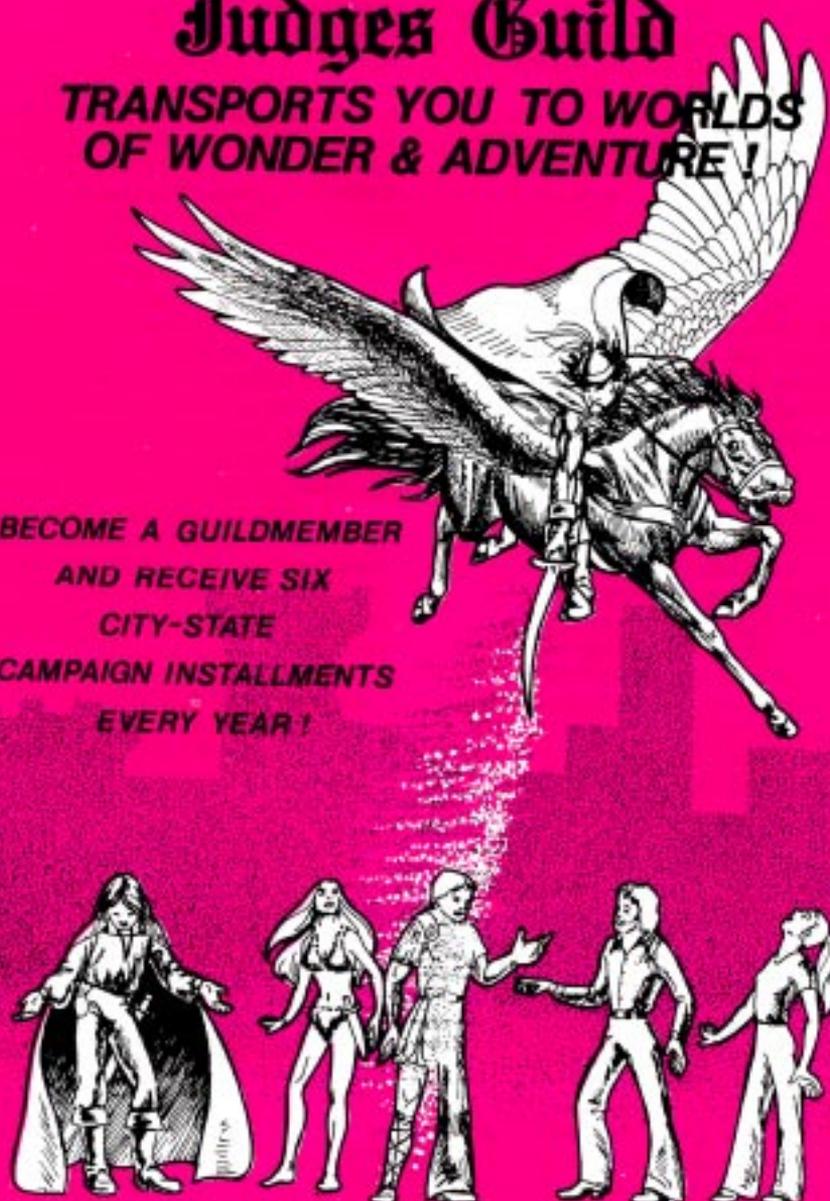
of 10, just enough to avoid looking into the vampire's eyes.

In some cases, such as with vampires and basilisks, the monster must be looking at the viewer's eyes if its magic is to affect the viewer. Generally, a monster will be looking at just one character per round, in the front line or second line of the party. If it's at some distance from the characters, it may be scanning several at once to see which one(s) are looking its way. An intelligent monster may be more

likely to look at a certain type of character; for example, a vampire might particularly hate clerics. But let's say there are three characters in the first line (A, B, and C) and three in the second (D, E, and F). The DM rolls a d10 to determine where the vampire looks: 1 or 2 = A; 3 or 4 = B; 5 or 6 = C; 7 = D; 8 = E; 9 = F; 10 = roll again (or roll again twice, perhaps). The DM can assign numbers to potential targets in a similar fashion to cover any situation which might arise.

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The GLYPHS of Cerilon

by Larry DiTillio

The *Glyph of Warding* spell is one of the most fascinating and useful spells in the AD&D™ game for both players and Dungeon Masters alike. For a player, a good Glyph can solve all sorts of dilemmas, as well providing a safe, pre-planned route of escape. For the DM, a Glyph can serve as a very nifty trap, certain to foil those nimble-fingered, keen-eyed thieves at every turn. Glyphs are also terrific for providing a surprise for an invading party that is bent on pounding through that open archway to blast the Temple of Evil's resident High Priest.

Aside from their practical usefulness, Glyphs also provide an opportunity for the DM to utilize a bit of fiendish creativity in the actual creation of the Glyphs themselves. Glyphs that differ by only a single element (e.g., one Glyph that is a triangle with two wavy lines, and one that is a triangle with three wavy lines) can make for many delightful snafus, as can Glyphs that have the same purpose but different names. There are also many more possibilities for Glyphs than the usual fire damage, electrical damage, paralysis, and so forth which the Players Handbook details. Following are a description of the mechanics of Glyphs as they exist in the author's Cerilonian Campaign, a list of Glyphs for the reader's perusal, and a few ideas for magic items which pertain to Glyphs. Happy Warding!

Learning Glyphs: When a *Glyph of Warding* spell becomes available to a cleric, he or she will learn only a single Glyph. Thereafter, the Cleric may learn one additional Glyph per level in this manner: The cleric must go to a temple of his deity and there have a *Commune* spell cast for him for the express purpose of learning a new Glyph (i.e., no other information can be asked for, or any other aid sought). The deity in question will then decide if the cleric is worthy of gaining a new Glyph. Once the cleric is of a high enough level to cast a *Commune*, or if he has some magic device enabling him to do so, he may employ the spell himself, without journeying to a temple. However, no more than one additional Glyph per level can ever be learned in this manner.

Clerics may also learn Glyphs from other clerics in this manner: The teaching cleric must cast a *Commune* (only a high-level cleric can teach Glyphs) to

ascertain whether his or her deity will permit the teaching. If both clerics serve the same deity, this casting of *Commune* is not necessary; however, a cleric desiring to teach a Glyph must be still of sufficiently high level to cast the *Commune* spell anyway. The two clerics must then sequester themselves for a period of not less than 8 hours, without interruption, during which time they must pray, meditate, and engage in activities of a similarly reclusive nature. At the end of this 8 hours the cleric learning the Glyph must roll his wisdom score or less on d20. If he succeeds, he learns the Glyph; if he fails, the process must be repeated on a subsequent day. If a cleric should fail the wisdom roll three times, he may not ever be taught that particular Glyph, though he might still receive it from his deity in the usual fashion. Note: This procedure applies only to clerics learning a Glyph for casting purposes. The *name* of a Glyph can be freely transmitted to any cleric with no special method required, but this does not enable a cleric to cast that Glyph. This outlook on Glyphs considers them as potent mystical symbols whose power must be understood, and this understanding must come from divine sources.

Limits on Glyphs: A cleric is limited to casting a total of two Glyphs per point of Wisdom; i.e., a cleric of 18 Wisdom could learn a maximum of 36 Glyphs for casting purposes. Again, there is no limit on how many names of Glyphs can be known, only on actual Glyphs used in spells.

Note: In teaching a Glyph, radical alignment differences between the clerics involved, enmity between certain deities and unworthiness of the prospective learner are all grounds for a deity to disapprove teaching of a Glyph.

Mechanics of Glyphs: When a Glyph "fires" it will be visible for 1 segment. The DM should draw the Glyph and "flash" it for 6 segments to any player whose character is in a position to have seen it. Naturally, a Glyph drawn on the other side of a door which the party is facing could not be seen. Also, only characters fairly close to the caster should have any chance of seeing the Glyph when it fires. Glyphs may also be seen without their going off by means of a *Detect invisible* spell, a *Gem of true seeing* or another similar magic device.

Certain Glyphs may produce effects

which negate the possibility of seeing them (for instance, Han, one of the Glyphs described below, which throws off a blinding light), and in no case should a character damaged by a Glyph be able to see the Glyph.

Several Glyphs serve the same function, but have different names and configurations, and many are similar in appearance (to better confuse the players). In no instance can a different name be used to negate a Glyph, despite the fact that the Glyphs cause similar effects. Only the name of the Glyph in question can be used to pass it.

The DM, as resident godhead of his or her world, should choose the Glyphs which clerics gain at each level, either randomly or arbitrarily. Likewise, a cleric who has been untrue to his or her deity should not receive a new Glyph. A cleric should not learn from the deity a duplicate-function Glyph (i.e., the cleric should know only one Glyph to cause electrical damage, one to cause blindness, etc.). Clerics may, however, learn such Glyphs from other clerics, or from magic items, or from the experience of others.

Cerilonian Glyphs



AZEDUL: Causes paralysis, duration 1 round per level of caster, half if save made.



AKME: Causes fire damage to any alignment other than Lawful Good, 2 pts. damage per level of caster, half if save made. Only Lawful Good clerics may cast this Glyph.



BEEL: Causes electrical damage, 2 pts. per level of caster, half if save made.



BORA: Causes electrical damage plus amnesia. This Glyph causes 2 pts. damage per level of caster and causes total amnesia in the toucher for 1 turn per level of caster. Both effects halved if save made. The amnesia will cause mages and clerics to forget spells and thieves

and warriors to forget all skills, as well as wiping out all memory of comrades and even one's own name. Bora cannot be cast by any cleric below 7th level.

CAND: Demon Ward. This Glyph is specifically designed to ward demons of Types I & II or sub-demons. It does no damage, but a Type I or II demon or sub-demon may not pass it despite any magic resistance. This ward is limited to a 5 x 5 ft. area and is usually cast on doors or gates to keep demons out (or in). This powerful Glyph may only be cast by clerics of 8th level or higher. Note: No Type I or II demon or sub-demon may speak the name of the Glyph even if it is known by that creature. Another person or creature, however, can do so, thereby voiding the ward so that the demon can pass it. Also, should a higher demon pass it, the ward is destroyed.

CINO: Drains Strength, 1 point of Strength (or 1 "step," in the case of exceptional strength) for each 2 levels of the caster; effect halved if save made (round fractions down). This loss is permanent (*Restoration* or *Wish* needed to regain). Only clerics of 7th level or higher may cast it. For monsters it drains hit points in the same manner: 1 h.p. per 2 levels, permanently.

DAM: Causes fire damage to evil alignments only, 2 pts. per level of caster. Only clerics of good alignment may cast it.

RAGE: Reverse of Akme. Causes fire damage to all but Lawful Evil alignments, 2 pts. per level of caster. Only Lawful Evil clerics may cast it.

EZ: Magicbane. This Glyph drains charges from any magic item possessed by the toucher or passer, 1 charge per 3 levels of caster: causes uncharged items to be unable to function for 1 round per level of caster and wipes 1 spell from the mind of any mage or cleric for each 4 levels of the caster (e.g., a 12th-level Ez would wipe 3 spells from the mind of a mage). Saves must be made for every item that could be affected (which includes magic weapons and armor), and no bonus for the item in question is allowed. If saves are made there is no effect. Potions affected by

this glyph lose their power for the number of turns appropriate, and scrolls will likewise not work for the proper amount of time. Magic items in the artifact class add +3 to saving throws only for themselves, This Glyph is very powerful and can be cast only by clerics of 10th level or higher. Respite its effect on magic, it may still be destroyed by an *Erase* spell. Choose spells wiped out of mind at random.

EJO: Causes electrical damage to all but neutral alignments (includes Neutral Good, Neutral Evil, Lawful Neutral and Chaotic Neutral), 2 pts. per level of caster. It may only be cast by a cleric of a neutral alignment, including those alignments outlined above.

FOLA: Causes uncontrollable muscle spasms for 2 rounds per level of caster. Victim drops everything, falls to the floor, writhes about, sustaining 1 point of damage for every 2 rounds of effect. If saved is made, victim suffers spasms for half the time. This Glyph may only be cast by a cleric of 6th level or higher.

FRYZ: Causes paralysis, 2 rounds per level of caster, half duration if save is made.

GINMORE: Causes electrical damage, 2 points per level of caster, to any character of chaotic alignment only. Half damage if save is made. Any cleric other than one of a chaotic alignment may cast this Glyph.

GLYL: Causes confusion for 2 rounds per level of caster, half that time if save is made. This confusion is exactly like the druidic spell; except that the victim will never attack the Glyph itself, and any such result should be ignored, rolling a new result instead. The type of confusion should only be rolled for once. (e.g., a character trips Gylt cast by a 10th-level cleric and saves. He then rolls "wander away" on the *Confusion* spell chart. He wilt wander away for 10 rounds.)

HAN: Causes a blinding flash of light. Character tripping it and anyone within 10 feet looking in the same direction as the tripper is blinded for 2

rounds per level of caster, half that time if save is made.

INDA: Metalbane. All metal on the passer or toucher of this Glyph disintegrates. This includes weapons, armor, gold, silver, etc. A save negates the effect. Magic weapons or devices of metal are allowed special additional saves with a bonus of any plusses they may have if the initial save is failed. This Glyph may only be cast by a cleric of 12th level or higher.

IK: Polymorph. This Glyph causes the toucher to polymorph into a small earthworm for 2 rounds per level of caster. System shock rolls for changes of form are required, and if the roll is failed the character dies. A save negates the effect. All the character's equipment becomes part of the worm form. Only a cleric of 8th level or higher may cast this Glyph.

JEND: Causes fire damage to good alignments only, 2 pts. per level of caster. Only evil-aligned clerics may cast it.

JASH: Demon Ward. This powerful Glyph is akin to Cand, yet is even more powerful. It wards against Type III and IV Demons, as well as all lower demons and sub-demons. It does no damage, but simply prevents a demon from passing it, and it is limited to a maximum 5 x 5 ft. area. A demon above Type IV passing or touching it will destroy it, and a character may say its name to allow a demon to pass it. Only a cleric of 10th level or higher may cast it.

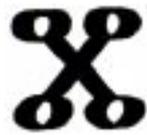
KOSAIR: Causes electrical damage, 2 pts. per level of caster, half damage if save is made. (Same effect as Beel),

KUAN: The witherer. This Glyph causes the toucher's limb to wither permanently, affecting whichever limb he touched the ward-ed area with. If no touching is involved, roll d4 to ascertain which limb is withered: 1 = right arm, 2 = right leg, 3 = left arm, 4 = left leg. This roll is only necessary when the Glyph is ward-ing an open archway, bridge etc. A *Restoration* spell or *Wish* can restore the

limb. Saving throw merely numbs the appropriate limb for 1 round per level of the caster (limb is unusable for that time). Only clerics of 9th level or higher may cast it.



LUMAT: The freezer. This Glyph freezes solid the toucher or passer for 2 rounds per level of caster. This freezing further causes 1d4 pts. of damage per round to the person or creature frozen. If save is made, duration and damage are both halved. Only clerics of 7th level or higher may cast it.



LENDEEN: The shortener. This Glyph causes the victim to shrink to a height of 6 inches for 2 rounds per level of caster. Only the actual body shrinks; all equipment, etc. remains normal-sized (so the character may be buried or crushed by his or her own equipment). A saving throw negates it.



MYB: Drains Dexterity, 1 pt. for each 2 levels of the caster or half that if saved is made. The loss is permanent (Restoration or Wish needed to regain). In the case of non-character victims (mon-

sters), roll for Dexterity or ascertain it in some other way and reduce AC, move, etc. as appropriate.



MOT: Paperbane. This Glyph causes all items of paper on the toucher or passer to disintegrate. This includes scrolls, maps (if on paper), spell books, librams, manuals, etc. Each item must save separately as if it were the character saving vs. magic. If the save is made the effect is negated. This Glyph is generally used to ward libraries, scroll cabinets and the like and may only be cast by a cleric of 7th level or higher.



NOLON: Madness. This Glyph causes the toucher or passer to go instantly insane, screaming wildly, shaking as if with palsy and babbling about terrors in the dark. This madness is permanent unless saved against, in which case it lasts 2 rounds per level of caster. An insane victim cannot fight, be reasoned with, or cast spells. A device which cures insanity (e.g., *Staff of curing*) or a *Wish* or another means of curing insanity can reverse it. This Glyph may only be cast by clerics of 9th level or higher.



OZHA: Acid. This Glyph when touched or passed explodes into a shower of corrosive acid that will spray everyone within 10 feet of the Glyph. Damage is 2 pts. per level of caster, half if save is made, for each character caught in the shower. Only clerics of 8th level or higher level may cast this Glyph, and items such as armor which could be affected by an acid shower must save vs. acid.



ORS: Life drain. This Glyph drains one life level for every 10 levels of the caster. (i.e. a 10th- to 19th-level caster would drain one level, a 20th-level caster two). Extremely powerful, this Glyph may only be cast by a 10th-level or higher cleric. It also is somewhat evil in nature; though good clerics may use it, such use must be done with good reason. Save negates the effect.



POGEN: The raiser. This Glyph causes the toucher or passer to be hurled upwards at tremendous speed and be smashed against the ceiling (or, if outdoors, to be raised to a height of 100 feet and then fall). Damage is 3 pts. per level of caster from the smashing effect or 10d6 from a fall outdoors. A save

against Dexterity is also required for the smash effect, and if it is failed the user is considered to have taken the blow directly in the head, with a chance of instant death (01-15) or at least a very bad concussion (15-00). A save against the Glyph negates the effect. Note: Depending on ceiling height indoors, the character will take additional damage from the fall after being smashed, 1d6 for each 10 feet.



PEL: The silence. This Glyph causes the toucher to become both deaf and mute permanently. Save causes the effect to last only 2 rounds per level of caster. A *Restoration* will cure one effect (choice of the character casting the *Restoration*), and two such spells will cure both effects. A carefully worded *Wish* will also work as a complete cure.



QUOLAT: Poison. This Glyph poisons the toucher or passer, actually creating a toxin in the blood that does 5 points of poison damage for each level of the caster per round (i.e., each round the victim takes five more points of damage that is in all respects poison damage). *Slow poison* or *Neutralize poison* (Turn to page 56)

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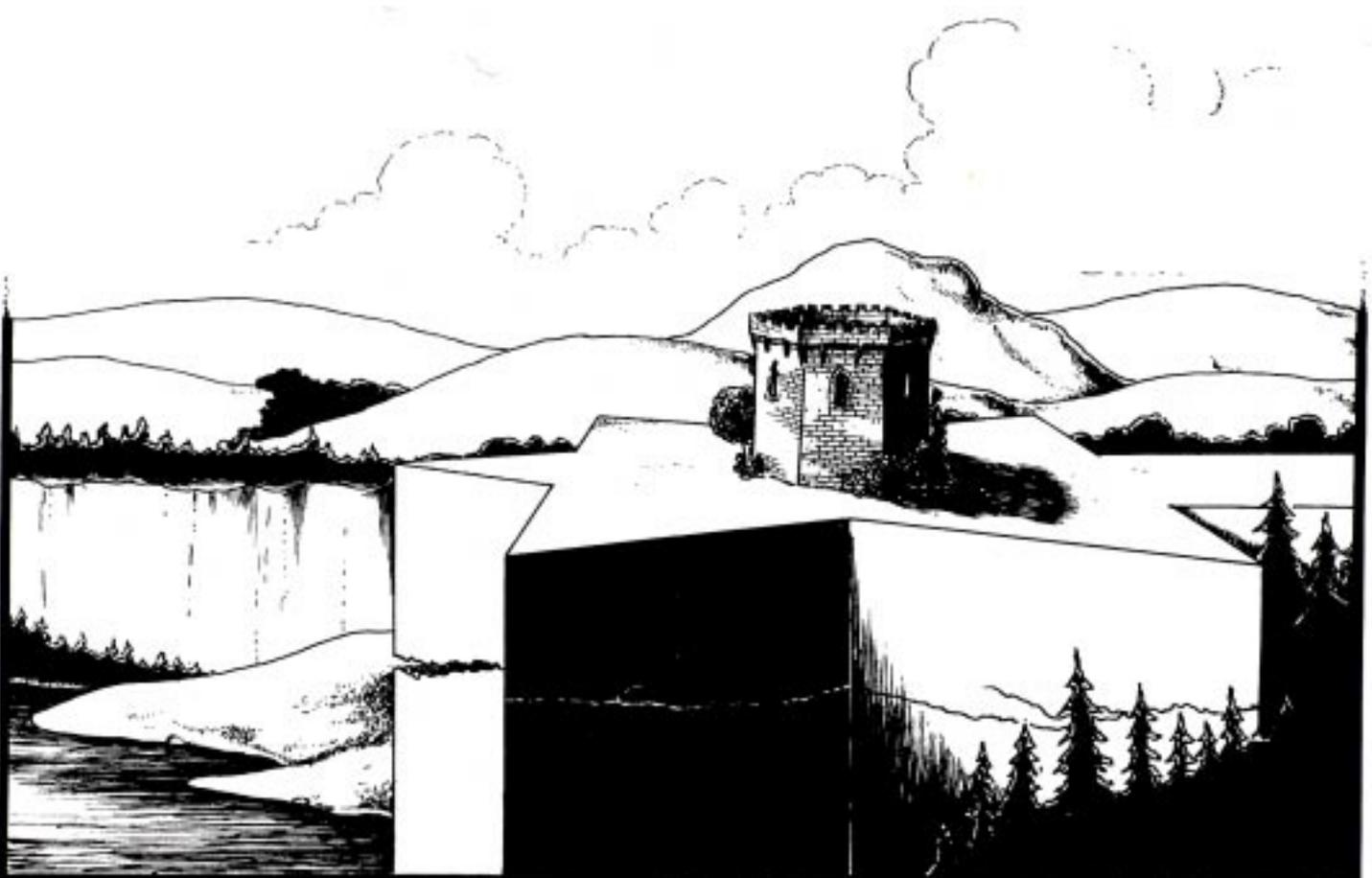
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The Chapel of Silence

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The Chapel of Silence

To the Dungeon Master

This is an adventure for a balanced party of six second- and third-level characters; if desired, the number may be increased by including three first-level characters. The party is assumed to be armored with chainmail and shields or the rough equivalent, with the exception of any magic-users.

Since the episode begins with the characters in the midst of a journey, magic-users may be assumed to have their spell books with them. The books are packed in strong waterproof and airtight cases which are difficult to open and close. Cases can be opened only at times when the magic-user has absolute security for a period of several hours and in locations where the books are absolutely safe from dampness.

In order to succeed, the party must have at least one magic sword by the time they reach the evil temple. Similarly, one good, all-purpose piece of magic seems to be necessary if the party is to maintain adequate strength to succeed in the final battle. Consequently, the scenario provides for a magic sword and a *Ring of Three Wishes* to be found on the second level.

The party should be essentially good in alignment, since otherwise the motivations for finishing the adventure do not make sense. In addition, cooperation among members of the party is not merely a virtue: It is a necessity for survival.

A party of this size and capability should be able to "clean out" the Chapel if the members perform well and take advantage of their opportunities to recuperate. The wish ring will revive dead adventurers, and this is a good strategic use for it — perhaps an essential one.

The chapel is built near the edge of a cliff. The underground areas below it were hollowed out from the stone of the cliff. In some areas the remaining stone wall is so thin that it has broken, or has been broken, through to the outside.

Background (for the DM only)

The Chapel of Silence was built several centuries ago by Baron Owen the Even-Handed to celebrate his marriage to the lovely Lady Andrea. This noble pair ruled long and well over their little barony. Their reign was, in fact, so benign and prosperous that both were revered as saints during their lives. During that era the Chapel was furnished with beauty and elegance. Burial in its crypts was considered the ultimate honor and was thought to insure an afterlife of eternal bliss.

In due course Owen died of old age, and the grieving Andrea outlived him by only two days. They were entombed in the chapel which Owen raised in gratitude for and tribute to his lovely bride. After their deaths, Owen and Andrea were remembered and worshiped along with the benign gods to whom the chapel was originally dedicated. Eventually, the cult which worshiped the baron and his lady diminished in power but remained a pleasant memory among the people of the barony.

In recent years the cult of Owen and Andrea has been revived in a sinister guise. Following an earthquake which breached the cliff on which the chapel stands, a vampire priest of the Dark God moved into the lower reaches of the tower, taking over the crypts where the good were buried and converting the burial vaults to his own evil purpose.

The vampire has gained the acceptance of the people by pretending to worship Owen and Andrea. To this end he has transported their miraculously preserved bodies from their tombs and enthroned them in the lowest level of their chapel, there to "rule" over the skeletal bodies of his victims.

The priest has gradually stripped the chapel of its beauty and hidden the lovely and valuable treasures that used to be part of the worship services.

The true gods of the chapel, devoted to the cause of good, have contrived to keep the upper portion of the chapel relatively free from sacrilege — but only relatively free, since the Dark God continually attempts to wrest more space and power from the good gods, while at the same time the forces of good keep trying to cleanse their chapel. Thus, few areas of the chapel can be said to be wholly good or wholly evil since each force infiltrates the other's territory. The spirits of Andrea and Owen look on in restless misery, desiring only the comfort of oblivion. Andrea begs travelers for her rescue, but Owen does not wish additional deaths to be suffered on his behalf.

Background for players

Your party is on a journey through a mountainous region distinguished by sheer cliffs and dangerous precipices. Thus everyone is quite grateful when, just at nightfall, they find a small abandoned chapel. It provides a dry shelter from the wind and radiates such an aura of good that there is no hesitation about sheltering within it.

It is a relatively small room, hexagonal in shape with a central altar. It is impossible to determine the deity who was served here, since the chapel has been vandalized. Visible among the wreckage are the remains of a few benches and two stone tombs. Even the tombs have been desecrated, so that the sleeping statues of an ancient lord and his fair lady preside over obviously empty sepulchers.

During the night each member of the party has a dream.

Note to the DM: Following is an accurate description of the important facts of the dream which is designed to help inspire the party members to succeed in their quest. It is possible that not every adventurer will have exactly the same dream, and some of the party members may not have such a dream at all. The DM is encouraged to use judgement in moderating the dream and its after-effects to best suit the abilities and characteristics of the players and their characters.

The dream:

The chapel seems filled with light and a happy throng of people, and it is apparent that a wedding is in progress. Just as the priest pronounces his final blessing upon the betrothed pair, the scene fades. A new scene follows it — a scene as sorrowful as its predecessor was joyful. Again the chapel is full of people, but this time all are weeping. A funeral procession escorts two shrouded bodies to their tombs and tearfully places them within. Once again the priest pronounces a final blessing and the scene fades.

A third scene follows; again the chapel is full of light. The adventurers themselves are the only ones in attendance, but suddenly they are struck dumb with surprise as the figure of a lovely woman appears at the altar. Silently she beckons to the party, and each member senses her promise that person (the one who is having the particular dream) boundless reward if he will but follow her. Just as that character steps forward, there is a blinding flash and a stalwart man suddenly stands beside the lady with a sword in his hand. While the lady begins to weep entreatingly, the man steps to prevent anyone from approaching her. He sadly shakes his head in refusal of the lady's pleas. The scene then gradually fades, and each character awakens.

In the gray light of dawn, the party rises somberly and breaks its fast upon rations from the packs. Finally, one member breaks the silence and speaks of his strange dream. A discussion follows during which everyone relates his or her dream and the members decide to further investigate the chapel.

**LEVEL 1**

A careful search of the chapel will reveal that the altar slides easily to one side, revealing a spiral staircase curving down into the dark. The stairs wind around a central column and eventually emerge in the center of a large shadowy room.

This room, like all other rooms below the level of the chapel itself, has been carved out of the cliff rock. The floor is smooth stone. On this level the ceiling is very high, impossible to see from the floor by lantern or torchlight.

The room is roughly hexagonal with six large open chambers around the perimeter. The stone walls have been dressed very smooth and covered with plaster. Along the back wall of each niche is a large picture painted on the wall itself. The pictures are positioned rather high on the walls, so that they cannot be closely inspected without raising a torch or lantern high overhead and approaching to within about 15 feet of the wall.

When the light strikes the eyes of one or more beings depicted in a certain painting, all beings in the picture will be animated and will come out fighting. They will all attack the party (except in the case of Picture 3), doing and taking normal damage. When a painted creature loses half its hit points it will vanish from the battle and reappear as part of the picture again. If the picture is darkened and lighted again, the creature(s) will emerge once more with hit points restored to maximum (except for Picture 3).

The subjects of the pictures are:

1. The tower as it was first built, revealing to the characters that it stands at the top of a tall, sheer cliff.

2. An ogre: Armor Class: 6 Move per turn: 90' Attacks per round: 1 Damage per attack: 1-10 Dexterity: 8 Hit Points: 21 Hit Dice: 4 + 1 point.

3. An armored man fighting three goblins.

Man: AC: 4 Move: 60' Att: 1 Dam: 3-8 Dex: 14 HP: 24 HD: 3.

Goblins: AC: 6 Move: 60' Att: 1 Dam: 1-6 Dex: 10,12,8 HP: 7,7,6 HD: 1.

4. Six orcs: AC: 6 Move: 90' Att: 1 Dam: 1-6 Dex:

11,14,15,16,17,11 HP: 8,8,6,6,5,4 HD: 1.

5. A landscape showing local mountains.

6. A minotaur: AC: 6 Move: 120' Att: 3 Dam: 1-6 per attack Dex: 8 HP: 31 HD: 6.

As the party exits the bottom of the stairs, they will be facing the wall containing Picture 1.

The armored man in Picture 3 is Lawful Good and if not attacked by the party will join it after the goblins are defeated. He will, fight very bravely, actively seeking the forefront of the battle. When he has lost half his hit points he will disappear and reappear in his picture, whence he can be reactivated by a clever character. He cannot speak and is illiterate but is quite good at communicating by signs.

A careful examination of the area will reveal the following words engraved in ancient common around the perimeter of the floor at the entrances to the chambers. Numbers correspond to the location of the floor section bearing those words.

1: CLEAN AGAIN WHEN THE LIGHT OF
2: LIFE COMES TO LIFELESS EYES
3: AND MORTAL SWORD SLAYS
FLESH
4: IMMORTAL THEN WILL THE DUMB
SPEAK

5: THE DEAD DIE THE DARK GOD TOPPLE
6: AND THE CHAPEL OF SILENCE BE

Commas help prophecies immensely. Properly punctuated and ordered, this one reads, "When the light of life comes to lifeless eyes, and mortal sword slays flesh immortal; then will the dumb speak, the dead die, the dark god topple, and the Chapel of Silence be clean again."

If a character looks for another prophecy on the ceiling, he will only succeed in reanimating one or more pictures.

A thorough search of the entire floor will eventually reveal a trap door directly at the bottom of the stairs where the party entered. Another circular stair leads further down.

LEVEL 2

The second flight of stairs is much shorter than the first, indicating a much lower ceiling (about 10' in height). On this level the stone walls are smoothly dressed but not plastered. Partition walls are stone masonry. Doors are wooden, very heavy, and open inward. They are metal-bound and have metal hardware. All floors are smooth stone except for that of the center room.

ROOM 2-0: The flight of stairs exits from the inside of a hexagonal column in the center of a hexagonal room. The room is 20' on a side with a door in the center of each of the six walls. The floor here is dark and glass-like with no visible seams,

The party emerges from the stairway facing the door to Room 2-1. At their feet are several inanimate human skeletons.

Examination of the skeletons will show that there were at least nine bodies, since parts of nine different skulls can be identified. There is no treasure, and what remains of the arms and armor of the skeletons has deteriorated beyond use.

The floor is so slippery that each character has one chance in six of falling the first time he attempts to walk across it, and one chance in four if he tries to run.

PERIMETER ROOMS: All perimeter rooms are basically the same. Each contains an altar and three kneeling benches upholstered in velvet. The three walls of each room furthest from the door are draped with velvet. Before each drape stands a skeleton with its hands in an attitude of prayer. (The skeletons do not animate if handled gently and respectfully.) Behind the center drape is a smooth wall with no visible masonry joints. It seems to be plastered and is painted a dull white. It is actually a sliding panel and will move (when proper pressure is applied) 5' to the right, revealing a triangular secret room.

The details of the perimeter rooms and the secret rooms are as follows:

ROOM 2-1: The velvet is deep red. The altar is engraved with scenes of battle and the skeletons are wearing armor.

ROOM 2-11: As soon as the door is fully open, a bolt is released from a crossbow in the apex of the triangle. If it hits it will do 1-6 points of damage.

A thick layer of dust covers the floor and the articles thereon. The room contains several pieces of armor which look more ceremonial than useful. Two items of evident value are a jeweled helmet and a sword with a golden hilt. (Estimated value: 20gp each) The rest is obviously of little value and less usefulness. At the very back of the room there is a long bundle wrapped in a soldier's cloak. It contains a very plain, simply crafted sword of excellently forged metal in mint condition.

ROOM 2-2: The draperies and upholstery are dull gold. The altar engraving shows scenes of commerce. The skeletons wear three-piece garments of conservative cut.

ROOM 2-21: When the secret door is opened, a pit taking up the entire floor area of the room is revealed. The sides are smooth and sheer. A character who falls into the pit will be lost without a trace.

ROOM 2-3: Hangings and upholstery are rich green. The altar has hunting scenes; the skeletons are attired as hunters.

ROOM 2-31: The secret room contains ancient, moth-eaten hunting trophies. The dust in the room bears evidence of recent traffic. There is a small ivory hunting horn hanging high over the door in semi-darkness. The party will notice it on a roll of 1 or 2 on d6, or if anyone specifically states that he is looking at the wall over the door.

ROOM 2-4: In this room are two grave robbers armed with swords. They will be hiding behind the door when it is opened and will then attempt to strike from behind.

Primo: AC 5 Move: 60' Att: 1 Dam: 1-6 Dex: 14
HP: 12 HD:2.

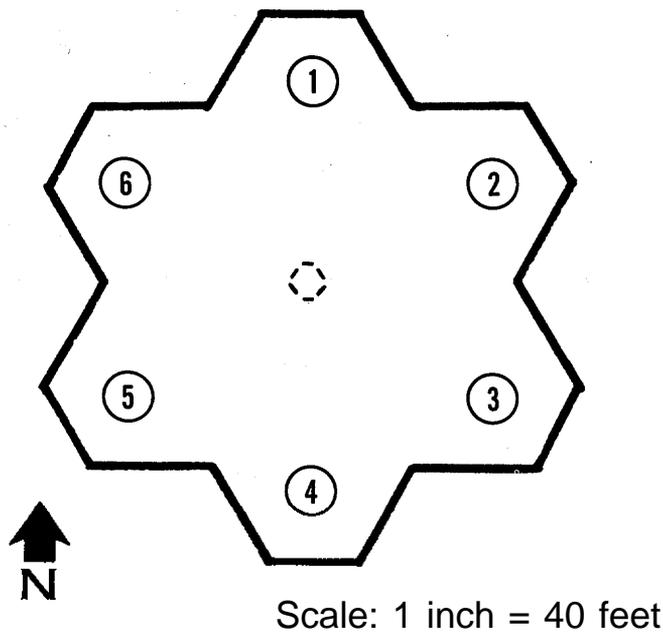
Gundo: AC 5 Move: 60' Att: 1 Dam: 1-6 Dex: 11
HP: 15 HD: 3.

Both bags together also contain four combs, three necklaces, and a ruby bracelet. Gundo's bag contains a gold ring set with three large pearls. The total value of this haul is about 500gp, excluding the ring. It is a *Ring of Three Wishes*.

The room is decorated in rich brown. The altar shows scenes of planting and reaping, and the skeletons wear the attire of rich peasants.

ROOM 2-41: A large bear trap (1-4) awaits the first unwary foot across the entrance. The trap may be sprung with a pole or similar implement.

The dust in this room is deep and undisturbed. In the center of the room is a small table bearing a golden bowl heaped full of grain. To the right of the table is a small golden scythe. To the left is a miniature iron plow. The bowl and scythe are worth about 100gp each.



Levels 1, 4, and 6

ROOM 2-5: Drapes and upholstery are deep blue. The altar has scenes of the sea; the skeletons are dressed as mariners.

ROOM 2-51: As the secret door slides open, a large swath of dusty silk cascades into the room. A full-size silk sail has been stuffed loosely and carelessly into the room. The sail shows its age but is still reasonably strong. If it is all pulled out, the party will find a quantity of gilded rope in the northern corner. If that is moved off or across the floor, they will find a small but very elegant ship model. It is of ivory with silken sails and fine gold rigging. The robbers apparently overlooked it while wrestling with the sail and rope. Its value is hard to assess because of its obviously great artistic merit.

ROOM 2-6: All the cloth in this room is of a delicate rose-colored hue. The skeletons are clothed in women's robes and the altar is carved with scenes of the home.

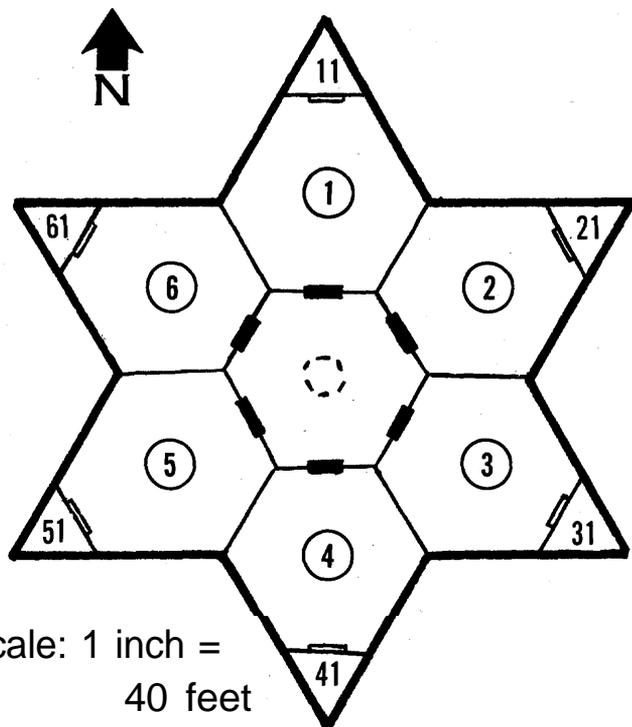
ROOM 2-61: The room has evidently been looted. There is a broken clay pot within, and a churn lying on its side. In the churn is a dirty scrap of paper which is actually a *Scroll of Healing*. Deep in the dust in the corner is a small golden thimble.

There is a trap door in the floor which opens to reveal a flight of stairs going down.

When the party attempts to leave this level, the skeletons from the perimeter rooms will attack, either one after the other or simultaneously, with each skeleton's first attack always surprising.

If the party is leaving by the trap door in Room 2-6, the skeletons in that room will attack first with the others arriving as reinforcements at the rate of three per round. They will not follow the party down the stairs, and no other skeletons will enter and fight if all skeletons present are killed at the end of any round; however, those which don't enter will instantly attack (no automatic surprise) when someone re-enters the center room.

Levels 2, 3, and 5



Scale: 1 inch =
40 feet

If the party is leaving the way they came, so that the battle develops in the central hall, all skeletons will attack at once. All members of the party will strike at a -1 here because of the very slick floor, but the skeletons are unaffected.

Skeletons: AC: 8 Move: 60' Att: 1 Dam: 1-6 Dex: 9
HP: Each has 3 HP HD: ½

If the party attempts to retreat up the stairs back to the chapel, they will find the altar has been moved back over the trap door, and it is impossible to remove from below.

When all party members are on the descending stairs (which appear very smooth and solid, the staircase will suddenly turn into a slide and the party will arrive at the floor of the next level tumbled into a heap. The character in the lead on the stairs will take 1-3 points of damage from the slide and the collisions with his followers.

LEVEL 3

The walls are rough-hewn stone and exhibit a large number of cracks as a result of the earthquake some years ago. There are heaps of stone and rubbish everywhere.

The rooms are hexagonal, following the same general pattern as on Level 2. Most of the doors hang a bit crazily on their hinges, although two are still wholly functional. The large rooms on this level seem to have been intended as crypts, but no corpses remain in sight.

The party lands at the bottom of the slide in Room 3-6.

ROOM 3-0: There is nothing here but dust and rubble. The outside of the central column is still intact but the stairway inside has collapsed, filling the lower part of the column.

ROOM 3-1: The door to this room is intact and closed. When it is opened, the party will see a clean, airy room with an opening to the outside. There is a bed of sorts at one side, a catchbasin for water, and a cooking area near the opening. A man in ragged

clerical robes sits with his back to the party looking out through the area where Room 3-11 should be.

The man is Shar, the hermit. He subsists on the kindness of the local people, lowering his basket on a long cord to receive their donations. He cannot speak.

If the party offers gold or other valuables to Shar he will smilingly refuse, but if any member shares his food with him, Shar will silently bless that adventurer. The blessing of Shar is a great gift, since it will heal each recipient to within two hit points of original strength and give that character a +2 bonus on all saving throws for the duration of the adventure.

If a character holding or carrying the steel sword (from Level 2) receives the blessing, the sword will be felt to leap in its wrappings. Upon examination, it will be seen to display a soft, magical glow. From this moment on it may be used as a +2 magic sword.

If the party attacks Shar, the hermit will simply vanish to the protection of the good gods until the threat is past, at which time he will reappear in his chamber.

Shar's cave is safe from all evil and can provide the party a place to rest and recover. A magic-user can study his spell book while sequestered here if he so desires.

Although Shar cannot speak, he can communicate effectively by gestures, pictures, and written words, though his version of the common tongue is archaic by the party members' standards. He will help the party in any way he can (once he is befriended) but will refuse to go anywhere else in the complex with them.

Shar was the chief priest of the chapel in the days of Owen's life. He and Bran, Owen's chief captain, have been called upon by the gods to be the guards of the chapel. Shar came originally from the foreground of the chapel picture on Level 1, where he was "implanted" just like other images were in the other pictures. However, Shar was able to remain out of the picture after being released by light at a much earlier time, and thinks he can better serve as a chapel guard by keeping watch over the breach caused by the earthquake.

Bran is, of course, the armed man from another of the Level 1 pictures. Their attributes are as follows:

Shar: Cleric Lawful Good HP: 15 HD: 3 Str: 16
Int: 14 Wis: 18 Con: 13 Dex: 12 Cha: 15.

Bran: Fighter Lawful Good HP: 24 HD: 3 Str: 18
Int: 12 Wis: 12 Con: 18 Dex: 14 Cha: 15.

ROOM 3-11: The ruins of this room form the "porch" of Shar's cave. The steepness and smoothness of the cliff sides will not permit descent by this route. Shar will not cooperate in any plan by the party to use this as an exit.

ROOM 3-2: This chamber is dimly lit in the daytime by light which seeps in through several cracks in the exterior walls. It contains a nest of four stirges. They will attack any character or creature who enters, but will not pursue any intruder outside the room. The door to this room is slightly out of kilter because of the earthquake and does not close tightly.

Stirges: AC: 7 Move: 180' Att: 1 (Attacks at +2)
Dam: 1-3 HP plus 1-4 blood drain per melee round
thereafter Dex: 6 HP: 8, 8, 3, 3 HD: 1.

ROOM 3-21: Filled with rubble.

ROOM 3-3: The room is pitch dark, and the territory is jealously guarded by a wight. The wight can be hit only by magic weapons. Its touch does no damage in hit points but drains away life energy. When the wight scores a hit, its opponent will drop one experience level, losing the appropriate number of hit points. A character who loses all of his/her levels (down to zero) becomes a wight under the control of the original wight.

Wight: AC: 5 Move: 90' Dex: 15 HP: 16 HD: 3

If the battle begins to go too badly for the party, the spirit of Owen will intervene. He will appear in a blaze of light, defeat the

wight, and toss his +2 magic sword to the party. Owen will also reveal the secret door at the back of the room.

ROOM 3-31: Stairs going down.

ROOM 3-4: Rubble.

ROOM 3-41: Entirely filled with rubble.

ROOM 3-5: A mated pair of trolls have their honeymoon cottage in this room. They come and go through a narrow crack in the roof. They will continue their amorous pursuits unless interrupted, will not attack unless attacked or interrupted first, and will not pursue characters who flee back out the door.

Trolls: AC: 6 Move: 120' Att: 2 claws and 1 bite
Dam: 1-6 each Dex: 15 HP: 30,24 HD: 6 + 3

ROOM 3-51: A pile of rubble which currently serves as the trolls' love-nest.

ROOM 3-6: This is the room that party members slide into when they enter this level of the chapel. In so doing they alarm the resident, a cockatrice. The creature is understandably panicked and takes wing, flying wildly about the room and bumping into walls.

Cockatrice: AC: 6 Move: 180' (flying) Att: 1
Dam: 1 plus petrification Dex: 16 HP: 20 HD: 5

The cockatrice will attack only if it is attacked, and even then at a -2 to hit. However, even if it does not consciously attack, the monster can still cause petrification if it accidentally bumps into a party member. There is a 1 in 20 chance that the monster will hit a character in a certain melee round (roll separately for each character once per round) in the course of its thrashing about. Cracks in the walls and ceiling of the room admit enough light to enable party members to see the cockatrice and attempt to avoid it.

ROOM 3-61: Rubbish.

LEVEL 4

The stairs (leading down from Room 3-31) are dark, but as the party approaches the bottom of the incline, characters become aware of a ruddy glow emanating from floor level below. After descending several feet further, they will exit into a large room similar in size and shape to the chamber on Level 1. The entryway they come through is along the back wall of area 3.

As each character enters, he or she quickly becomes aware that a temple service of some sort is in progress and feels compelled to quietly join those standing at the back of the congregation. (This compulsion is the result of a low-strength Charm spell of short duration and allowing no saving throw upon initial contact.)

The congregation fills the areas marked 2, 3, and 4 on the map. Wide staircases going down are seen in the recessed areas numbered 1 and 5, while the recess which forms area 6 is curtained off from the main chamber with black velvet.

In front of the curtain stand a black-robed priest and his scarlet-clad acolyte. Before them in the center of the room is an elaborately carved hexagonal altar of obsidian, in the place where the center column appears in each of the above levels.

As members of the party watch in fascination, the priest intones a long passage in an unknown tongue while the acolyte chants occasional replies or affirmations. Suddenly the priest seizes the acolyte by hip and shoulder and raises his body high overhead. In another instant, he brings the body down on the altar and buries his fangs in the acolyte's neck. After taking a long, ceremonial draught for himself, the priest catches the rest of the acolyte's life blood in a black basin. He then proceeds on a meandering path throughout the congregation, splashing blood on their faces and dipping their hands into the basin. When the

supply of blood is used up in about five minutes, the priest will utter a strange cry. Suddenly, the party member with the lowest Charisma rating will begin to walk in a trancelike state toward the altar.

Other party members will see this and possibly be shocked to their senses by the prospect of danger to their comrade. They will now be allowed a saving throw against the Charm spell (with the +2 blessing from Shar, if it applies). If some or all of them break the charm, there will be time to try to combat the vampire priest before the entranced adventurer reaches the altar and the evil priest's grasp. If no party member makes a saving throw vs. the charming, they will be compelled to watch unresistingly as their comrade meets the same fate as the acolyte. Then the "selection process" will repeat, and the party member with the next lowest Charisma will be sacrificed unless rescued.

The priest's congregation is composed of dazed, unarmed peasants. There are 30 present, but half of them will instantly flee once they see an attack being mounted against them or the priest. The remainder will attack, or at least will serve to obstruct the party if its intention is to get to the priest. They are level 0 characters, armor class 10, and will take only 1 hit point of damage before becoming demoralized and rushing for the stairs which descend to Level 5. If they attack and succeed, each blow struck by one of them does 1 point of damage.

The priest is a true vampire. He can be conquered by magical means, and an appropriately worded wish (using the ring found on Level 2) can eliminate this threat to the party's success. The priest will not be on his guard against the party members until an attack is actually begun, since he believes them to all be under the influence of the charm spell.

Those who are charmed will simply stand awaiting their master's order. If the vampire is destroyed, the charm is broken.

Vampire: AC: 2 Move: 120' Att: 1 Dam: 1-10
Dex: 17 HP: 35 HD: 7

When the party searches the room, they will find nothing of value until they draw back the black curtain. They will then be confronted by a representation of the Dark God which is so lifelike and so horrible that they will be struck dumb by terror. No character will be able to speak or communicate by vocal sound in any way whatsoever for the rest of the adventure.

Just as the characters are struck dumb, so should the players be. For the rest of the adventure, the Dungeon Master should allow no vocal communication between players. In many instances, this will make it necessary for the DM to give descriptions or instructions to players in secret. At other times, a caller for the group may be asked to give information vocally to the DM, out of earshot of other players, so the DM will know precisely what the players are intending to do — or, at least, what the caller interprets as the plan. No characters or players should be allowed to communicate with each other by any means besides gestures or pictures — except for those characters who are magic-users or clerics, or any other characters with Intelligence of 15 or higher. These characters may give information by means of written messages, but may not receive such messages from a character who does not have those qualities. Players should be given plenty of time to work things out at pivotal points in the adventure from this point on, but they should not be allowed to talk!

LEVEL 5

This level contains the household of the vampire priest. It is designed primarily to give the players and characters a chance to use silent communication.

It is possible for the party to simply proceed through the vestibule in Room 5-5 or Room 5-1 and keep descending into Level 6, or to leave the complex altogether by way of Room 5-61 or Room 5-11. In any of those cases, however, party members will remain speechless forever — or until they re-enter the chapel complex and are successful in completing the entire prophecy.

Level 5 is built of roughly hewn stone. Rooms are constructed

as on Levels 2 and 3, except that there is no column in the middle of Room 5-0. Illumination is provided by small torches in wall sconces, Ceilings are 10 feet high.

ROOM 5-0: This is a hexagonal room used as a hall or common room. There is a door in each of the six walls and a trestle table with benches in the center of the room.

ROOM 5-1: A vestibule and landing. A wide staircase comes down from the temple above and continues to the level below. This room is a landing between the two flights of stairs. There is an ordinary door in the eastern wall and a more ornate door in the western wall.

ROOM 5-11: An exit into the outdoors. Double doors set into the face of the cliff swing open easily, opening onto a narrow road which leads away to the north.

ROOM 5-2: This is the kitchen. It has a fireplace on the outside wall, a work table and 8 rough chair. Three iron pots filled with some sort of stew sit bubbling on the hearth.

There is a young woman sitting in the chair, She was once pretty, but is now so dirty and frightened-looking that it is hard to perceive her beauty.

This is Elna, the vampire priest's cook, maid, and probable future victim once she outlives her usefulness as a servant. She is not a vampire and will not be hostile. She will not attack or defend herself and will provide no information. She will merely stare silently at the party unless someone gives her an order or makes a request, in which case she will calmly obey if it is in her power to do so. She will follow the party when they leave this room unless she is actively prevented from doing so.

ROOM 5-21: This is the pantry and contains cooking equipment and various unwholesome foodstuffs, none of which is of any use to characters.

ROOM 5-3: This room is part of the living quarters for the four ghoulish warriors of the temple. They traverse the countryside looking for "converts," and make sure that services are properly attended. (However, they themselves don't go to church.)

The room has doors on opposite sides and rough beds along two of the other walls. Rags and rubbish litter the floor, and the smell is oppressive.

When the party enters the room, two ghouls will be positioned in the center of the room, they will not be surprised, and they will immediately move to attack. If a battle is joined, the two other ghouls (from Room 5-4) will move in to assist their fellow warriors.

Ghouls: AC: 6 Move: 90' Att: 3 Dam: 1-3 plus paralysis for 1-4 turns Dex: 15 HP: 14, 12 8, 6 HD: 3

ROOM 5-31: This is a storeroom filled with personal effects and possessions stripped from the ghouls' and the vampire's victims. A careful search taking at least 1 turn will yield 3-12gp, 4-24sp and 1-100cp. There is a 25% chance of finding a piece of jewelry worth 50gp if party members search for 3 turns or longer.

ROOM 5-4: The contents and occupants of this room are originally the same as those of Room 5-3 — two ghouls and some rough furniture. However, ghouls will never be encountered in both rooms in the same fashion.

If the party enters Room 5-4 before it enters Room 5-3, the events described above will take place in Room 5-4 instead, with the ghouls from Room 5-3 coming to the aid of the others. In either case, the two ghouls with the highest number of hit points will originate from whichever of the two rooms the party enters first.

If the party retreats from either room in an attempt to avoid

combat, all four ghouls will issue forth from the two rooms and engage the adventurers in Room 5-0.

ROOM 5-41: The contents of this room are identical to those of Room 5-31, except that there is no chance of finding jewelry. Instead, a bag containing 60gp will be discovered by the first character who searches for longer than 3 turns.

ROOM 5-5: A wide staircase comes down from the temple above and ends in this room, which serves as the vestry where the vampire priest robes himself and prepares for services. The walls are adorned with heavily embroidered vestments. While rich-looking, they emanate an aura of evil which may noticeably repulse certain party members. Any good character who tries on a garment or vestment or attempts to carry an article of this sort will receive a "shock" from contact with such concentrated wickedness, losing 2 hit points and being forced to drop the evil item.

Leaning against the wall in one corner of the room is a *Wand of Fear* with six charges remaining.

ROOM 5-51: This is a closet which contains vessels, basins, and other equipment for the services. Each of the receptacles or other decorative pieces appears to be worth about 300gp and may be obtained by non-evil characters, but those who carry them will lose 1 hit point per day from contact with the evil object. There is also a *Potion of Healing* (1-6 points) and a *Potion of Delusion*, both in stoppered crystal flasks, and a cursed (-2) dagger.

ROOM 5-6: The priest's living chambers — surprisingly neat and spartan. It holds a bed, two chairs and a chest, which contains nothing but black clothing made of a rich-looking fabric. Like the vestments in Room 5-5, these items may not be tried on or carried by a good character without causing harm.

ROOM 5-61: The priest's closet. Several black cloaks are hung on pegs on the wall. They, like the other cloths and garments of evil origin in this area, may not be carried or worn. Among them and partially hidden are a brown cloak (non-magical) and a green cloak (which is an *Elven Cloak*).

There is a trap door in the floor, giving access to stairs which lead down to a secret exit from the chapel at the base of the cliff.

DM: Nothing should prevent the party from leaving the chapel to rest and recuperate and then re-entering the complex to take up the quest anew. However, if Bran is with the party, he will try to persuade the adventurers to stay inside the chapel. If the party exits the chapel, Bran will remain close to the base of the cliff and will not follow the party if it ventures out of his sight. Since neither Bran nor any of the others is capable of speech at this point, it is unlikely that the adventurers would simply depart. Some party members will remember the part of the prophecy Which said the dumb will speak, and this will serve as an inspiration for them to continue the quest. If (when) party members return to the chapel, everything inside will be as it was the moment they left.

Also note that clerics in the party will still be able to turn undead and to heal despite being unable to speak.

LEVEL 6

This is a large, roughly hexagonal chamber with well-finished walls, similar in shape and size to Levels 1 and 4, but with no central column. The room is entered by one of the two staircases, either from Room 5-5 into area 6-5 (party emerges facing area 2) or from Room 5-1 into area 6-1 (party emerges facing area 4 — but see description of skeletons, below). The entire level is dark and must be illuminated by the adventurers.

The central area of the level is filled with the figures of 20 kneeling skeletons. Each has his bony hands clamped around the hilt of a sword. Ten of them form an aisle leading from the

bottom of the stairs in area 6-5 and pointing in the direction of area 6-2 — where the bodies of Owen and Andrea sit enthroned in a regal setting. A similar, gauntlet-style configuration is, formed by the other 10, pointing from the bottom of the staircase in area 6-1 to the adjacent area where Owen and Andrea are. Party members will immediately recognize Owen and Andrea as the couple depicted in the dream they had earlier.

The party will not be endangered until at least one member walks all the way down one of the aisles after descending the stairs. When the member(s) leading the way are past the end of the aisle and presumed (by the skeletons) to be approaching the throne area, and all 20 skeletons will come alive and begin to attack. Stepping through the boundary of an aisle or attacking a skeleton while it is inanimate will also cause all the skeletons to begin fighting.

Skeletons: AC: 8 Move: 60' Att: 1 Dam: 1-6 Dex: 9
HP: All 20 have 3 HP each HD: ½

On the wall at the back of area 6 is a painting of a warrior, a merchant and a seaman. On the wall at the back of area 3 is a painting of a farmer, a hunter and a beautiful woman. If a light strikes the eyes of the figures in the paintings, they will become animate. The paintings are placed high enough on the wall so that a figure's eyes cannot be illuminated by accident. Characters should be able to tell that there is some sort of painting on the wall, but not to tell what the subject is, without directly illuminating the picture.

These figures represent the good gods of Owen and Andrea, who placed images of themselves in these "living paintings" to aid and guard the couple. These figures, like the party members and the bodies of Owen and Andrea, cannot speak.

The warrior fights with a sword, the seaman with a trident, the farmer with a pitchfork, and the hunter with a spear. The merchant has a leather bag of coins which he uses as a blackjack. None of these weapons can be held or employed by other members of the party. Each of these figures is treated as a

third-level fighter in melee, armor class 2, move 90'. Each does 1-6 points of damage with a successful hit. The woman does not fight, but her touch (as if rolling to hit) will heal 1-6 points of damage.

When any of these figures takes 10 hit points of damage, it will return to its place in the painting on the wall. The paintings can be reanimated. The figures may be employed to aid the party in the fight against the skeletons, which will attack mindlessly until destroyed. The talismans from Level 2 can be of help here; if a character kept the ivory horn (hunter), iron plow (farmer), model ship (seaman) or gold thimble (woman), that character will be able to control the actions of that particular figure. Otherwise, the DM will moderate the actions of all the god-figures who come into play.

If the party and its helpers succeed in beating the skeletons, the adventurers will find themselves still without speech, since they have not yet fulfilled the entire prophecy.

When the last skeleton falls, the bodies of Owen and Andrea will rise from their thrones and make imploring gestures toward the party members. Both of the bodies must be stabbed with a magic sword, once and for all putting their owners to rest.

When this is done, the bodies will sink to the floor in a relaxed posture—and the characters will discover that they (but not the painted figures) can speak again! The walls and floor of the chamber will quiver and shake momentarily as the dark god's influence is expelled. In another moment, Shar joins the group. He will provide the prompting, if necessary, to cause the characters to look under the thrones, where a pair of compartments hold the wondrous royal treasures — theirs for the taking.

All of the painted figures and party members will form a funeral procession and bear the bodies of Owen and Andrea outside, up the cliff, and in the front door to their proper tombs on the ground level of the chapel. The lids of the sarcophagi will be lifted back into position and closed, whereupon all of the painted figures will vanish and reappear in their places on the walls — although they may stay around long enough to clear up any mysteries that remain.

IDDC II Prize Winners Basic Division

FIRST PLACE

The Chapel of Silence

Mollie Plants, Morgantown, W. Va.

SECOND PLACE

The Creature of Rhyl

Kevin Knuth, Fond du Lac, Wis.

THIRD PLACE

Ziggurat of the Adepts

Susan K. Topa, Utica, N.Y.

FOURTH PLACE

Adventures in the Far Isles

Paul Haase, Bellevue, Wash.

FIFTH PLACE

Harrowhouse

T. Scott Kennedy, Tinton Falls, N.J.

Listed above are the titles of the entries which won prizes in International Dungeon Design Contest II for excellence in the category of adventures written for use with the Basic D&D® game. Listed below is what the winners won.

Mollie Plants, creator of *The Chapel of Silence*, receives \$250 — the amount which the contest rules specified would be given to the "overall winning entry" from both the Basic and Advanced categories. During the judging, it became apparent that there would be no suitable

way to compare a scenario for the Basic D&D game and one for the Advanced D&D™ game to arrive at a decision on a grand prize winner. Instead, the winning entries in the Basic and Advanced categories will each receive \$250.

Kevin Knuth receives \$100 for *The Creature of Rhyl*, which will be published in a forthcoming issue of DRAGON magazine, and Susan K. Topa receives \$50 for *Ziggurat of the Adepts*. All of the prizewinning contestants were also given a one-year subscription to DRAGON magazine.

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The history of Zorn and the Goblins

by Glenn Rahman

The ancient pre-Cataclysmic texts make frequent mention of warfare against the Goblins on the northern fringe of the Lloroi Empire. Although many frozen corpses littered the sub-arctic wastes after each of a thousand battles and ambushes, the feud was not settled before the Cataclysm rendered it irrelevant.

The catastrophe raised high mountains where none had existed before, and brought the Goblin range down into the warmer latitudes. Many Goblins perished during the upheavals, but those that survived found the rugged, savage life of the Nithmere ("World's End") to their liking. They called their mountain country Zorn, a name that means "home" in all the Goblin dialects.

Goblins stand between four and six cubits tall and are covered with coarse hair ranging in color from reddish brown to black. The staple of the Goblin's diet is flesh, and he will sicken if confined to a vegetable diet for too long. Of all the races of Minaria, only the Trolls surpass the Goblins in individual strength, and none rival them as all-around warriors.

The activities of the Goblins, especially in earlier times, center around hunting wild game, raiding the enemy for goods and captives, and herding. The principal domestic animals of the Nithmere are the hill goat, prized for its meat and wool, and the long-necked sheep, which is also a useful pack animal.

At one time, a Goblin's wealth was measured in the number of goats and sheep he possessed. In fact, a young warrior could not come into adulthood until he was successful in rustling animals from an enemy's herd, although this ethic was the cause of many inter-tribal conflicts. The importance of these beasts in the culture of the Goblins is seen in their choice of gods: Nergil, who is worshiped by most of Zorn, is a ram-headed being.

The primary concern of the Goblins has been keeping their population in proportion to their food supply. Unlike some other races, they have done this without resorting to the practice of daughter-slaying.

Travelers to the Nithmere are surprised by the indulgence Goblins show on their young. Whipping of small children is almost nonexistent and, if they cry, their wants are either immediately satisfied or they are soothed until they settle down. Very early the Goblin child becomes a functioning member of the family — not by sulking through tedious chores, but by holding responsibil-



ities of vital importance to the welfare of the household.

Despite their affection for their young, the Goblins necessarily attempt to limit their birth rate by means of various incentives. According to the words of the Goblin elder Mooi (preserved by the astute Shucassamite geographer Taheiki), marriage is deferred until full adulthood, and the chaste individual is admired over one who is not. Female virgins may belong to any of a number of amazonian societies, whose members are honored on the level of young male warriors. These maids partake in hunting and warfare exactly like their male counterparts, so agreeable is the life of the Goblin amazons that many never marry, although it becomes permissible for them to do so after their twenty-ninth year. Females who are expelled from their societies for wantonness fall into disgrace; their sorrow serves to remind their sister Goblins to obey the high-minded rules of their societies.

The Goblins scorn town life and do not permit the formation of villages within their domain. Foreign traders are careful not to offend Goblin sensibilities by letting their trading posts expand out of hand. Even in areas of the densest population, the various families place their huts in small groups of four or five, separated from their neighbors by rough land or goat pastures. Not even The Pits, the seat of the sirdar's government, may be considered a real municipality.

The basic unit of the early Goblin culture was the family hunting group, called the *Hrungsenna*. Related *Hrungsennas* make up a clan. The leader of the clan is a patriarch of the grandparent generation. To this leader the clan Goblins owe inflexible obedience, since clan survival

depends on a kind of martial cooperation.

Clan headmen have the responsibility to choose the chief of their tribe. Although democracy prevails in the chief's election, it goes no farther in Goblinland. The chieftain makes the hard decisions, which are meant to be carried out instantly. Torture, mutilation and death are the tools of coercion available to a tribal leader. His power is curtailed to some extent by certain traditional rules. Violating these — usually by acts in denial of the four Great Virtues (courage, generosity, wisdom, and fortitude) — has brought down numerous past chieftains.

Most of what is known of the Goblin way of life may be gleaned from a few modern texts, the most important of which is *The People of Nergil*, by the Elven scholar Nuadat. Until very recently, the Goblin people have not fared well in the literature of Minaria. The old chronicles of Men, Dwarves and Elves equated them with devils or predatory beasts. A traditional prayer of the Vidarna tribe reads: "Be our bulwark, Lord Anshar, against the frenzy of the Goblins."

Nuadat found it very hard to put together a concise history of Zorn, because, to a Goblin, history is tribal history — and correlating the deeds of eleven turbulent tribes into one narrative account is a vast undertaking. The fact that the Goblins do not keep written chronicles further complicates the task.

Says Nuadat: "The sources of information concerning the Goblins include the factual, the traditional and the mythical. The seriousness of the Goblins' interest in their own antecedence is evidenced in their scrupulous maintenance of storyteller skins. These are pictures painted on goatskins, usually in spiral form with

the first event of the year at the vortex. Each picture is intended to remind the storyteller of a different event of the year. The clans have hundreds of these skins, representing centuries of time. Unfortunately, it becomes impossible to sort out legend from fact for periods of some five hundred and more years in the past."

Yet, even these legends must not be discounted; the Prachar Goblins have a story of a time when the gods made the mountains:

*Dark grew the sun over Zorn
The crag peaks reared
Heaven broke, roared
And poured out hot stars
Fire and smoke burl'd upwards
And shimmering heat touched the
Sky*

The early legends say that Zorn contained six tribes which lived in peace and periodically met to discuss matters of common interest. Gradually, as the Goblin population increased and pastureland and game grew scarce, rivalry led to conflicts. New groupings appeared and old ones dissolved, so that by the year 1000 the Goblin storytellers could name eleven tribes — a number that has remained unchanged to this day.

The poverty of the Nithmere has forced the Goblins into raiding as a way of life. It is not possible to migrate to better lands, because the Goblins' habits — particularly their anthropophagy — have made them the target of ire all over northern Minaria. Yet, can their actions be said to be truly evil, when Nature has enjoined them to eat meat or die?

For centuries the Goblins raided their human neighbors as they pleased. Catastrophes, such as the invasion of Kalruna-Sasir (ancient Muetar) by "abominations of the land and horrors of the air" made their work easier. But never was there a chance for the disunited tribes to make any permanent conquests in the highly-populated south. Civilized armies could overwhelm them with iron weapons, sophisticated tactics and sheer numbers, as happened at the Battle of Tanglefoot, when Egalon, the Emperor of Muetar, shattered a powerful sortie by the Longmuir Goblins.

By the end of the twelfth century after the Cataclysm, Vidarnan warrior bands ("thargals") were subduing the Conodras tribes to the west of Zorn and coming into conflict with Goblins in the foothills. At the same time, the human barbarians in the Wild Reaches and Blow-over were increasing in power and impinging upon the flanks of the Nithmere. When the Pirostars put an end to the anarchy in Muetar, the Goblins were encircled by foes that no individual tribe could stand up to alone.

It was the border tribes, those with

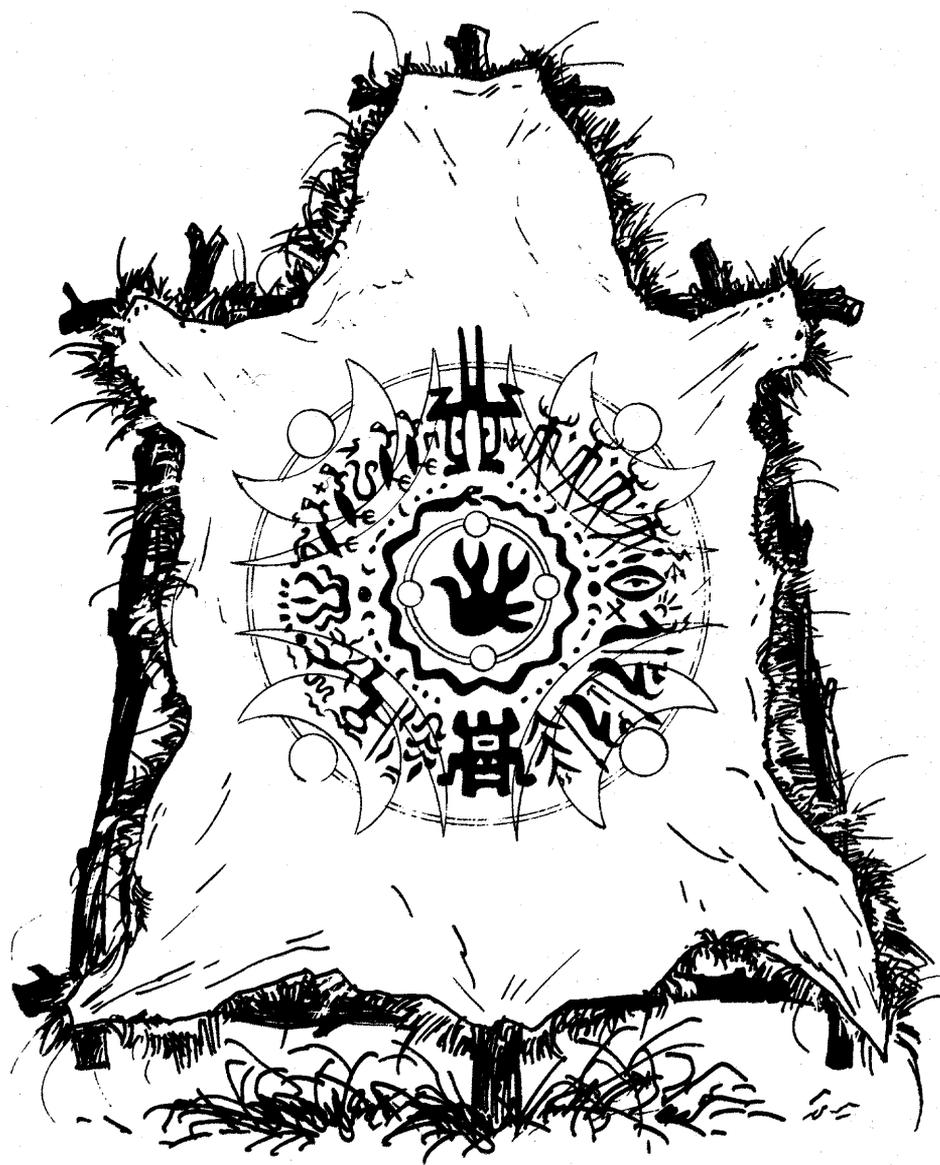
more familiarity with non-Goblin ideas, that took the first steps toward formulating a native state which could match the power of the enemy.

At the outset of the thirteenth century, the Goblin Mengsmal assumed the chieftainship of the Gakstetter tribe. He had seen how trade had enriched his human neighbors, and he desired the same for his own tribe. But he realized no caravan would enter the Nithmere as long as lawless Goblins roamed the borders, robbing — and sometimes devouring — merchant travelers. Accordingly, he suppressed banditry among his own people and drove the marauders from other tribes out of his territory. Finally, he

opened the Nithmere to traders from Immer and Muetar.

Bold entrepreneurs took up Mengsmal's offer, and soon the Goblins were eagerly exchanging vanamir-ivory, furs, amber and musk for cloth, spices, beads and — above all — rock salt. The latter the Goblins called "jozon," and it was used as the standard currency of the Nithmere. The wealth that flowed into the Gakstetters' hands allowed Mengsmat to arm the tribe with iron weapons and to bribe the allies of rival tribes. After he had isolated his enemies, the Hliosurts and the Glyfads, he conquered them by force and imposed a tribute.

But trade did not develop as quickly as



An example of the pictorial goatskin worn by a Goblin clan's chief; this one tells of the unsuccessful raids on Muetar and the famine that came afterward.



Throne chair fashioned during Ockwig’s reign from the horns of mountain goats that dwell in the Nithmere Mountains.

Mengsmal desired. Plainly, Zorn had few products to offer that traders could not get elsewhere. Accordingly, he talked to Immerites and Muetarians and heard them speak of the high prices they paid for slaves and how far afield they were willing to go when prisoners of war were available. When Mengsmal understood this, he resolved to enter into the lucrative slave trade of Minaria. He spread the word that non-Goblin prisoners would be purchased from the tribes in exchange for cloth, spice, beads and jozon. The

Goblins of the Nithmere were pleased to comply, for human, dwarven and trollish meat was not preferred by them anyway, and the goods they acquired in exchange could buy many goats and sheep.

After Mengsmal’s death, the Hliosurts and Glyfadrs reasserted their independence, while the Gakstetter leaders quarreled over who would become chieftain. However, the idea of unity was too vital to pass away with its originator. The Longmuir Goblins, inhabiting the region of the Mouth Pass, had already confed-

erated with the Yngguls of Stone Toad (later the “Cursed”) Forest to ward off Mengsmal’s ambitions. These tribes maintained order in central Zorn and replaced the Gakstetters in trading endeavors.

The wealth created by trade was not shared equally among the families even within the same clans. The rich tended to purchase huge herds and then try to drive the poorer Goblins off the common pastureland. The ensuing conflict did much to destroy the old patterns of tribal life. For a time the new vagabond class renewed Goblin attacks on Immer and Muetar, the former being involved in the Ducal War and the latter in feudal anarchy in the decay of the Oyarostar dynasty.

During this period of economic prosperity but civil ferment, the worship of the god Nergil commenced to spread out from the Glyfadr tribe which originated it. But Nergil was more than just a throwback to a simpler time. He spoke of justice in the civil arena, of brotherhood and peace among his worshipers, and an end to eating the flesh of sentient creatures.

So seriously did the Glyfadrs take the injunction against fighting with co-religionists, that when an outlaw thargal fled from Immer and occupied Ozerg Mountain in the face of Goblin resistance, peace was made on equitable terms when the intruders, now called the Ozerg Mountaineers, accepted the worship of Great Lord Nergil.

The Glyfadrs prospered during the latter thirteenth century, raiding Immer, Muetar and the barbarians to obtain slaves to sell south, as well as north to the Svipdagvoir Goblins, who were mining jozon. When starvation forced the Gakstetters to attack the Gap Castle in 1288, they were routed and severely weakened. The Glyfadrs enticed them into a federation by means of economic aid and the attraction of Nergil worship.

Elsewhere in Goblinland, the thirteenth century saw the tyranny of the Mangubat Goblins under Gronek spread throughout eastern Zorn. When Gronek insolently offended the mysterious Black Hand, Gronek was ruined, and his fragile domain broke up after him.

The power vacuum left by Gronek’s fall was filled by the Svipdagvoir Goblins. They had recently discovered a native deposit of jozon at Bitter Water Spring and opened a vast mining operation using slave labor. The huge loss of life at this mine was an open scandal all over Minaria, and captives taken by Goblins sometimes slew themselves rather than be sent to the jozon mines,

Initially, the output of jozon enriched the Svipdagvoirs. Alas, they were not economically sophisticated, and the growth of the jozon supply undercut its value. Many Goblins, once wealthy with jozon, were paupered, and the economic

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life of the Nithmere was thrown into confusion. This was the state of affairs in the year 1290, when the Great Barbarian War broke upon the rocks of the Nithmere.

We know of the war largely from the memoirs of the Ozerg Mountaineers, who stood by their Goblin allies throughout the conflict. Sagaradu Black Hammer had risen to the status of Great Chief over the barbarous north. He directed the energies of his fur-clad warriors against the barbarian's common enemy, Zorn, and in the war that followed, scarcely a hill or dale in Zorn was free from the bloody skirmishes of Goblin and barbarian warriors.

It is testimony to the trauma this war caused the Goblins that not one lay describes it, nor is any year named from an event issuing directly from it. For example, the calamitous year 1296 is called "The Year the Traders Did Not Come." Yet, out of the horrors of this conflict, the barriers that divided tribe from tribe inexorably fell, as a sense of common cause and "Goblinness" replaced them.

How the last Goblin host made its stand in Stone Toad Forest and was relieved by the timely arrival of the Black Hand with a demonic aid so terrible that the scene of the battle was ever after known as "The Cursed Forest" is a tale too well known to bear repeating here.

After the barbarians were expelled, leaders of all the tribes met to debate the future of the Nithmere. No other kingdom had aided the Goblins in their desperation; the elders feared an attack from without would one day destroy the Goblins utterly if they did not band together now and forever. Nergil worship had spread widely during the war, further enhancing the spirit of Goblin brotherhood.

According to the scholar Nuadat, the council met for a year and a day, drawing up the laws that would govern the country called Zorn. It was decided they must have a lord. They chose Ockwig, the sirdar (war leader) who had delivered Zorn in its gravest hour.

Ockwig's government was still young when Boewenn's War made the west tremble. Although Boewenn's fury was spent upon human foes, he won no sympathy from the Goblins. The massacres and burning towns of Immer reminded them of the Great Barbarian War.

As the Elves advanced, many Immerites fled into the Nithmere to escape death at the hands of Boewenn's most fanatical general, Tegwedd. At the fringe of Wild Wood, a mob of the Immerites were captured by a detachment of Goblin soldiers, who intended to sell them for slaves.

Tegwedd demanded the surrender of the prisoners, but the Goblins insisted upon payment first. Sharp words were

exchanged and arrows followed. Tegwedd withdrew, but communicated the event back to Boewenn, by means of a magic glass. Incensed at the impudence of the goblins, Boewenn ordered Tegwedd to make reprisals. He did so, against several border settlements, and added additional insults by desecrating the shrines of Nergil with the blood of the hare — a "vile beast" to the Goblins.

Angrily, the Goblins joined the war and shattered the Elven army in Immer. Worse than the loss of soldiers was the capture of the magical devices on which the small Elven army depended for victory.

By spring, Ider Bolis' broad walls were breached, and Tegwedd hanged himself from the Triumphal Arch of Elir rather than be turned over to the Goblins.

Zorn emerged from the war legitimized, if not well liked, in the eyes of its neighbors. Ockwig nurtured good international relations by maintaining the 'peace, but his successor, Nystul, took an aggressive stance. He sent a raiding ex-

pedition against the rich Mines of Roseng, only to have it frustrated by an alliance of Dwarves and Muertarians.

The sirdar's humiliation alienated a large section of his support among the tribes — a situation that encouraged a charismatic military adventurer, Ortwir, to force his way into the sirdarship. This conflict, called the Brothers' War, threatened the survival of both the infant state and the faith which had made it possible.

Although a brilliant tactician, Ortwir thought too little of Immer's fighting spirit and boldly raided that area for supplies. In reply, King Reglissar of Immer made common cause with Sirdar Nystul and helped destroy Ortwir's army at Shrieker's Scrub. The villain himself escaped capture and fled Zorn for parts unknown.

Since the civil war, Zorn has increased its variety of exportable products and acquired a new ruler by lawful succession. It is yet to be seen if Sirdar Draschig will lead Zorn to greater prosperity, or to new troubles and division.



A depiction of the sirdar Ockwig leading a united Goblin army which surprised the elven invaders at Twilight Moor and drove the elven forces from Immer.



The U P S and D O W N S of riding high

by Roger E. Moore

One of the most interesting things one can acquire in an AD&D™ adventure is a flying mount. Covering long distances at high speeds and engaging in aerial combat with other flying opponents (shades of the Battle of Britain!) is a lot of fun and adds a lot of excitement to the game. The flip side of the coin, of course, is the expense in feeding, housing, and training your steed (and minor annoyances such as falling off the saddle a quarter mile up...). A lot of things must be considered when choosing a winged mount before you actually get off the ground.

A check through the Monster Manual reveals a large number of creatures capable of flight, but few of those are capable of being ridden into the sky. Generally, winged humanoids, creatures smaller than man-size, and levitating monsters make poor

mounts. Harpies, Pixies, and Pseudodragons can also be dropped from the list. Creatures which would carry passengers only in their claws (such as Giant Eagles and Perytons) can be left out, as can most monsters from the outer planes (Ki-Rin, Couatl, demons, devils). Continued use of a Lammasu mount (especially against its will) might draw a lightning bolt from an angry god, so it is not a viable choice either.

The process of careful elimination still leaves a fair number of creatures that enterprising characters could use as steeds. Some of the most promising (and others not so promising, but at least possible) are examined in this article. The Monster Manual and the DM's imagination will provide more information as needed.

Possible Aerial Mounts

Creature	Align- ment	Diet	Advantages
Chimera	CE	C	5, 6*, 8, 14
Dragon, White	CE	C	2, 4, 5, 6, 7, 8, 11, 12, 14, 15
Dragon, Black	CE	C	2, 4, 5, 6, 7, 8, 12, 14, 15
Dragon, Green	LE	C	2, 4, 5, 6, 7, 8, 12, 14, 15
Dragon, Blue	LE	C	2, 4, 5, 6, 7, 8, 12, 14, 15
Dragon, Red	CG(N)	C	2, 4, 5, 6, 7, 8, 12, 14, 15
Dragon, Brass	CG(N)	C	2, 4, 5, 6, 7, 8, 12, 14, 15
Dragon, Copper	CG(N)	C	2, 4, 5, 6, 7, 8, 12, 14, 15
Dragon, Bronze	LG	C	2, 4, 5, 6, 7, 8, 12, 14, 15
Dragon, Silver	LG	C	2, 5, 6, 7, 8, 12, 14, 15
Dragon, Gold	LG	Special	2, 5, 6, 7, 8, 10, 11, 12, 14, 15
Griffon	TN	C	1, 3, 5, 6, 9, 11
Hippogriff	TN	O	3, 9, 11
Manticore	LE	Special	5, 6, 14
Nightmare	NE	Special	2, 5, 6, 8, 10, 11, 13, 14
Pegasus	CG	H	1, 2, 3, 9, 11, 14
Pteranodon	TN	C	3
Roc	N	C	1, 5, 6, 9, 11, 15
Androsphinx	CG	O	2, 5, 6, 7, 8, 9, 11, 14
Criosphinx	N	O	2, 5, 6, 9, 14
Gynosphinx	N	O	2, 5, 6, 7, 9, 14
Hieracosphinx	CE	Special	5, 6, 9, 11, 14
Wyvern	NE	C	5, 6, 15

* - Chimerae have several armor classes, over different parts of their bodies.

Disadvantages

Chimera	1, 2, 3, 5, 6, 7, 9, 12, 13, 16
Dragon, White	1, 2, 3, 6, 7, 9, 12, 13
Dragon, Black	1, 2, 3, 6, 7, 9, 12, 13
Dragon, Green	1, 2, 3, 6, 7, 9, 12, 13
Dragon, Blue	1, 2, 3, 6, 7, 9, 12, 13
Dragon, Red	1, 2, 3, 6, 7, 9, 12, 13
Dragon, Brass	1, 2, 3, 6, 7, 9, 12, 13, 14
Dragon, Copper	1, 2, 3, 6, 7, 9, 12, 13, 14
Dragon, Bronze	1, 2, 3, 6, 7, 9, 12, 13, 14
Dragon, Silver	2, 3, 4, 6, 9, 12†, 13, 14
Dragon, Gold	2, 3, 4, 6, 9, 12‡, 13, 14,
Griffon	1, 7, 13
Hippogriff	7
Manticore	3, 5, 6, 7, 9, 10, 11, 13, 16
Nightmare	2, 3, 7, 8, 9, 11, 12
Pegasus	1, 9, 13
Pteranodon	15, 16
Roc	1, 3, 6, 7, 13
Androsphinx	2, 6, 9, 14
Criosphinx	2, 6, 12
Gynosphinx	2, 6, 12
Hieracosphinx	2, 3, 6, 7, 9, 11, 12
Wyvern	1, 3, 6, 7, 9, 10, 13

† - 60% of all Silver Dragons are motivated by greed or desire for wealth.

‡ - 20% of all Gold Dragons are primarily motivated by greed.

Creature	Maximum weight (gp) carried at full speed		Maximum weight (gp) carried at half speed	
	Full speed	Half speed	Full speed	Half speed
Chimera	4,500	18"	n/a	n/a
Dragon, White	6,000	30"	12,000	15"
Dragon, Black	9,000	24"	18,000	12"
Dragon, Green	12,000	24"	24,000	12"
Dragon, Blue	15,000	24"	30,000	12"
Dragon, Red	18,000	24"	36,000	12"
Dragon, Brass	9,000	24"	18,000	12"
Dragon, Copper	12,000	24"	24,000	12"
Dragon, Bronze	15,000	24"	30,000	12"
Dragon, Silver	18,000	24"	36,000	12"
Dragon, Gold	21,000	30"	42,000	15"
Griffon	5,500	30"	8,000	15"
Hippogriff	4,000	36"	6,000	18"
Manticore	3,000	18"	n/a	n/a
Nightmare	n/a	n/a	n/a	n/a
Pegasus (male)	4,000	48"	6,500	24"
Pteranodon	2,500	15"	n/a	n/a
Roc	100,000	30"	200,000	15"
Androsphinx	7,500	30"	9,500	15"
Criosphinx	7,000	24"	9,000	12"
Gynosphinx	5,000	24"	8,000	12"
Hieracosphinx	7,000	36"	8,500	18"
Wyvern	10,000	24"	20,000	12"

n/a — not applicable

Notes on alignment

A creature's alignment may be taken as a broad indicator of its temperament and may be used in dealing with the creature's upkeep. Lawful creatures will respond well to regular patterns of feeding, sleeping, exercise, etc. A late lunch will anger a Manticore more than it will a Pegasus. Likewise, chaotic creatures will often resist such regular feeding schedules, and may eat at odd times of the day, when the whim moves them. Neutral creatures usually have a fairly regular schedule, eating when they are hungry and sleeping when they are tired, but will not adhere to a schedule as strictly as lawful beasts will.

Good creatures respond to kindness, care, and favorable attention; they see themselves as worthy of such attention and will respond with reciprocal care and friendliness if well treated. Evil creatures respond better to fairly harsh, strong-fisted managers; this may be perceived by the creature as an indicator that its master still perceives it as a tough customer, but at the same time that its master will not be pushed around. Unnecessarily cruel ("inhuman"?) treatment will anger evil creatures just as it will good ones, but may draw a more positive, respectful response from the evil ones nevertheless. Evil monsters respect power more than they do gentleness. Neutral monsters would respond well to a combination of the two approaches.

Only a Wish may alter a creature's alignment to any lasting degree, and the complications which could arise from such an alignment change should be seriously considered before it is attempted. An evil creature suddenly made good or neutral may become withdrawn from suddenly feeling guilt for its past misdeeds; it may not be recognized as a good creature by those who lay eyes on it (do you usually think of a Chimera as good?), and as a result may undergo another alignment change if it is treated as if it were still evil.

Conversely, a good creature made to turn evil may become extremely evil indeed, intending to make up for all the goodness it remembers it has done in the past. It may mask its true nature and seek to pervert its relationships with other good creatures, and might conceal the truth from its master as well.

A neutral creature which shifts to either good or evil behavior might likewise go to the extreme in either case, to "make up for lost time."

Diet and feeding habits

Monsters identified by a "C" under the "Diet" column on the chart are carnivorous; they subsist on meat, usually freshly killed and uncooked. Quantities vary from the 10-40 lbs. of fish a Pteranodon may eat per week to the incredible 10 tons of elephant or mammoth meat a Roc will dispose of in the same period.

"O" creatures are omnivorous; they will consume a variety of both vegetables and meats. Sphinxes may prefer meat over occasional berries, leaves, and roots, while Hippogriffs eat meat and grasses with equal pleasure.

"H" creatures are herbivorous; they will eat only vegetable matter, and must consume large amounts to have the energy for flight.

"Special" diet creatures include the following:

Gold Dragon: They get their energy from eating jewels, gems, and precious metals. A typical adult golden dragon may eat between 2,000 to 8,000 gold pieces worth of such material in a month, depending on its level of activity. This is a prohibitively high price to "pay" for a mount for all but the most affluent characters. It has been speculated that Gold Dragons get their nourishment by having Bahamut gate it to them from the upper planes, since their own treasure hoards would sustain them for only a short time.

Manticore: This monster is a natural man-eater, and requires human meat in order to survive and stay healthy. A Manticore must eat at least one adult-sized human a week to maintain its health, or it may lose strength, be unable to fly, go insane, or suffer other adverse effects. Note that while other creatures (e.g., Gynosphinx) may eat humans on occasion, human meat is not a requirement for their health.

Nightmare: These creatures, originating from the lower planes and being very intelligent, may demand human or demi-human sacrifices to themselves on a regular basis. The nature of such sacrifices may vary widely. Otherwise, Nightmares are carnivorous, and seem to prefer the meat of some of the lesser demons and devils (particularly manes and lemures). The failure of its master to provide such nourishment may (40% chance) result in the creature becoming hostile unless the Nightmare gets this particular type of meat at least once per month.

Hieracosphinx: Much as the Manticore, the Hieracosphinx requires human flesh as food, but at a less frequent interval; one human every two weeks is sufficient, and at other times the creature is satisfied with any sort of meat. The creatures will actively pursue humans regardless, since they prefer the taste.

Of the creatures discussed in this article, only the Pegasus, Hippogriff, Griffon, and Pteranodon will cost less than 600 gp per month to feed and care for. Only the owner of large baronies (or more) can afford the proper care and feeding of dragon-types, unless you don't mind travel and plan to let your steed "eat off the hoof." This latter method is very time-consuming, and you may have to wander for a long time and a long distance before your Brass Dragon finds a mastodon just the right size.

Rocs may be trained (in 1-2 years) to feed themselves by leaving the barony or lair for a week at a time, serving as a steed for one week (with several smaller feedings at the castle) and then going off for the next week on its own. Otherwise, just as with dragons, a Roc will have to be ridden out when it searches for food, and the player characters on it should not be too particular about where they end up. Rocs are not unknown to make long ocean voyages, and may attack ships in the belief that they are whales. Some baronies have taken to raising herds of elephants, cattle, and other livestock as food for mounts.

Storm Giants who have cloud castles and use Roc mounts have been known to "park" their abodes over areas frequented by large herds of animals, and may make crude traps, stockades, and corrals on the ground at such a location to capture and contain beasts for their mounts' food supply.

Advantages

1. Creature will be faithful to owner-trainer unto death.

2. Intelligence of creature is average (8) or above.
3. Upkeep of creature, due to nature and diet, is generally less expensive and troublesome than that of a griffon.
4. Creature can be subdued (dragons only).
5. Creature has five or more hit dice.
6. Creature has an armor class of 4 or better.
7. Spell attacks may be cast by this creature (includes dragons' fear aura; but note that not all dragons will automatically have magical abilities).
8. Creature may use a breath weapon.
9. Feathered wings (see *Dungeon Masters Guide*, p. 53)
10. No wings (internal, natural flight capability).
11. Creature may attain speeds of 30" or more.
12. Exceptional senses.
13. Ethereal and astral travel (rider included) possible.
14. Speaks own language (only dragons and sphinxes speak anything other than their own languages; Chimerae speak the red dragon's tongue).
15. Capable of carrying unusually massive weights.

Disadvantages

1. Creature may not be ridden (and can rarely be approached) by anyone other than owner-trainer, or perhaps unless accompanied by owner-trainer. This disadvantage does not pertain to dragons which have been subdued.
2. Creature difficult to control. Due to high intelligence, strong ego, or accustomed independence, creature may resist control of master or attempt to dominate master (even if wished/charmed into being "friendly" to master). Creature may try to manipulate its master for favors, treasure, attention, etc., unless hit dice or level of master is greater than hit dice of creature.
3. Creature has unusual eating habits or extremely large appetite (or both), which greatly will increase upkeep cost.
4. Creature cannot be subdued (Gold and Silver Dragons only). Other monsters (non-dragon types) cannot be subdued either, at least not in the same sense that a dragon can be.
5. Creature is a particularly clumsy flyer. Characters using aerial archery from the back of this creature in flight must take an additional -1 penalty to hit a target. Chimera riders must take a -2 penalty because of the multiple heads on the creature, blocking one's aim from the front.
6. Creature has poor maneuverability, and must make very shallow turns. Sphinxes are not normally thought of in this way, but should be if used as a mount.
7. Creature generally not compatible with other flying species due to aggressive nature. As with (1) above, subdued dragons are excluded from this category.
8. Creature may not be used by living, material beings. Only undead characters (spectres, vampires, liches) may use.
9. Use of this creature as a mount may be limited by the owner-trainer's alignment. Again, subdued dragons are excluded from this category.
10. Creature possesses tail weapon (missile launcher on Manticore, poison sting on Wyvern). Unless mount is altered physically or trained not to use tail in aerial combat, any rider has a 25% chance of being struck if tail weapon is used while rider is mounted. Creature might be trained to use tail weapon without whipping it over its back, but this is very difficult to do and is time-consuming.
11. Creature is a natural man-eater, and owner-trainer (if human or in a party with humans) must use a *Wish* to alter this inclination. The creature may actually need human meat to stay healthy, and may become weaker without it.
12. Creature is primarily motivated by greed. It may desire a treasure hoard of its own and a share of the profits after an adventure.

13. The training period of this creature will be unusually prolonged, due either to its aggressive nature (e.g., Griffon) or the need to establish trust between owner-trainer and creature (e.g., Pegasus). More intelligent creatures may have considerably reduced training times, but still need to be so trained.
14. Forcing a creature of good alignment into a role as a mount, if this is done against that creature's will and nature, may be construed as an evil act by the owner-trainer, and an alignment shift for that character may result. Other good creatures, noting this "ungood" relationship, may react more negatively toward the owner-trainer.
15. In the *Monster Manual*, the Pteranodon is listed as being "non-intelligent," which should mean the creature would be difficult or impossible to train. Recent evidence, however (Desmond, Adrian J.; *The Hot-Blooded Dinosaurs*, Warner Books, N.Y.; 1977), indicates that pteranodons may have been more intelligent than previously thought. Treat them as having a "semi-intelligent" rating of 2. It is also thought that pteranodons were white-furred, primarily glided rather than flapped their wings, and could lift off by simply facing into a wind of 15 mph or more. Their bone structure was exceptionally delicate, too, and the creature will not willingly use ramming as a tactic. If a pteranodon being used as a mount takes 50% of its hit points in damage during melee, it will crash. Some reptilian tribes (i.e., Lizardmen) may use this creature as a flying mount in locations near large shallow seas. Pteranodons eat fish.
16. This creature's maximum speed in normal flight is 18" or less, a particularly slow flyer.

that shown as their maximum at full speed, and weighting them with more than that amount will result in the creature refusing to fly, though it may still walk; otherwise, it would become too clumsy and unmanageable in flight. Pteranodons suffer from the same restrictions.

The carrying capacity figures for the Roc are derived from estimating the weight of a Storm Giant and accompanying equipment; no other flying creature can approach the load capacity of this beast.

A Nightmare, being only semi-material, can carry any number of undead that would fit in the available space on its back, and up to 6,000 gp of additional weight can be taken into the ethereal plane by a Nightmare with riders.

Female Pegasi (figures in the chart are for males) can carry up to 3,000 gp weight at full speed (48") and 5,000 gp at half that speed.

All of the creatures in the chart are used to best advantage on long-distance trips by flying them for half a day, resting them for an hour or so, and then flying on until nightfall. The mounts will need immediate and large amounts of food at each rest stop in order to have the energy to continue flight. Exceptions: Nightmares will travel tirelessly and will also need no food when traveling in the ethereal or astral planes. Rocs, Wyverns, and dragons can be flown for a full day non-stop, but then will sleep all the next day, awakening and moving only to defend themselves. Thereafter, such mounts may be flown again as usual.

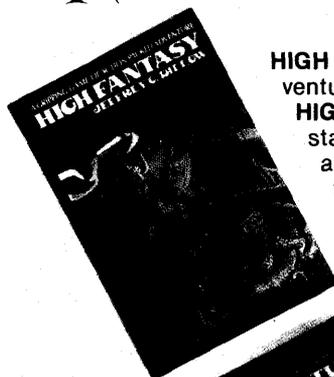
Forcing any creature to fly without the specified rest periods will result in a 20% chance per hour of flight (cumulative) past the normal resting time that the creature will land, regardless of terrain or other conditions, in an exhausted state. It will not fly thereafter until it has rested for 24 hours.

In one half-day of normal long-distance travel, a creature will fly a number of miles equal to its movement rate. This assumes a duration of about five hours for the period of flight.

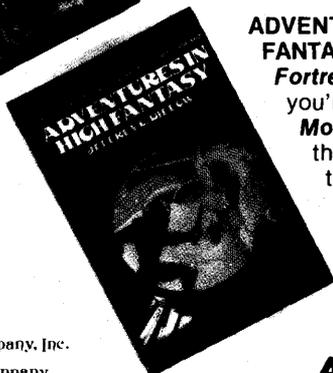
Carrying Capability

The accompanying chart is largely self-explanatory. The Chimera and Manticore are not able to carry loads heavier than

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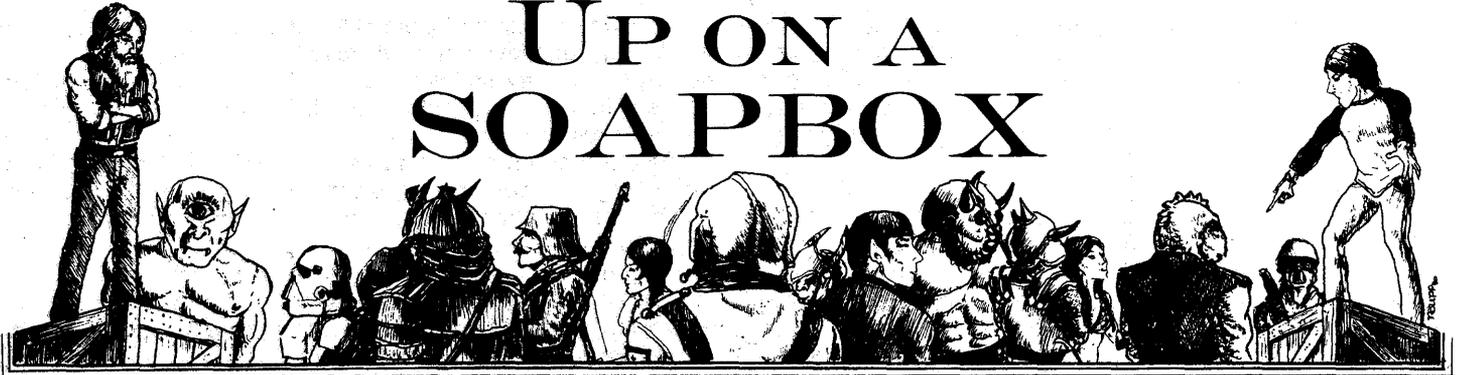


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UP ON A SOAPBOX



GOOD DM CAN CURE BAD BEHAVIOR

by Thomas Griffith

A vicious battle is raging. Cries of anguish reverberate off the plaster walls of the large room. Hatred gleams in the warriors' eyes as they try not just to vanquish but also to humiliate their opponents. The non-combatants suffer too. Shattered by the turmoil, they will go sadly home, their hopes shattered.

Is this an epic battle between Law and Chaos? Not quite. It's the result of a spoiled D&D® game — and the damage inflicted is to the friendships between the players.

Because a DUNGEON & DRAGONS® game is open-ended, controlling the actions of players presents problems not encountered in most other games. A lack of fixed rules often leads to arguments, especially with the Dungeon Master but also between players themselves. Without individual "turns," one player can dominate play while others get bored. Overindulgence in food, and especially drink, can lead to sloppy play and rowdy behavior. Players can become so attached to their characters that they become angry or upset when the character's life is threatened. In the interest of helping to solve these and other problems, the following suggestions are offered to make D&D games run more smoothly and be enjoyable for all involved.

(1) The Dungeon Master should neither argue with the players nor change his decisions. Like a baseball umpire, the DM must make a lot of close calls and, inevitably, he will miss a few. If he changes his judgements in reaction to player objections, he will only encourage more complaints. Even just arguing with a player, without necessarily giving in, spreads the idea among players that making judgements is not the exclusive domain of the referee. This can only lead to further conflicts of the same nature.

In discretionary situations, then, the

best policy is "Never change, never argue." After the evening's play is over the DM can discuss the situation with the players and, perhaps, even admit to a mistake. In non-discretionary matters like determining the range of a spell, however, the referee might change his decision, and rightly so, if a timely objection is made.

(2) The Dungeon Master should write the scenario in advance and should not make it easier or harder as he goes along, according to how the player characters are faring. By writing out the foundation of the adventure beforehand, the DM both speeds play and reduces his need for on-the-spot decisions. Players never like having their characters killed, but they will accept it more readily if they know that the referee is not out to get them. By the same token, players feel a greater sense of accomplishment if they succeed without the help of an apparently soft-hearted DM.

(3) In most groups of players there should be a caller in non-melee situations. In addition to providing the referee with clear instructions, a good caller can also organize the players in the party. The caller should be firm, but without dictating to the party. He should be chosen by his personal characteristics, not by those of his character. After all, a player with a "real" charisma of 3 can be a paladin.

(4) During melee there should be no caller; each person should run his or her own character. This system has several advantages over the "organized" way in which non-melee situations are played. It gives each player an opportunity to participate. It allows players to work at cross purposes. It encourages bravery, since often only the more brave adventurers can act quickly and decisively enough. The fearless warrior decides, without any consultation necessary, what he will do based on what he observes.

Since it is more exciting to actively participate in making decisions — by making them yourself for yourself — this everyone-for-himself approach encourages risk-taking. In games run by the author, players are not allowed to give advice to other players unless their characters are proximate to each other. Even then, only a sentence or two of advice is allowed to be exchanged per round. If players persist in voicing and receiving more advice anyway, the DM can justifiably rule that the conversation took so long that the offending player's character was unable to load his bow or execute a spell. When the "talkers" were cured, the result was melees with full participation by all players, without being disorderly.

(5) Playing sessions should end at a reasonable hour. Overtired gamers play poorly and anger easily. Since a good D&D session can take a long time, the activity should start early in the day or evening. Players without characters should arrive before the others or should be provided with pre-rolled, pre-equipped characters. Once it is under way, the referee should make the adventure move along quickly. Charts should be organized for rapid referral. Players should be required to inform the DM of any special abilities their characters have which might modify the standard charts. Overfrequent listening and trap-checking should be discouraged, perhaps by a few wandering monsters. "Real-time" limits might be placed on the duration of certain spells and potions. Finally, natural breaks should be designed in the adventure where play can easily be suspended for the time being.

(6) Distractions should be reduced. While one of the attractions of fantasy role-playing is that it allows much more interaction than traditional games like bridge or chess, the interaction should be within the game context. Talk about

(Turn to page 55)

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RAL PARTHA

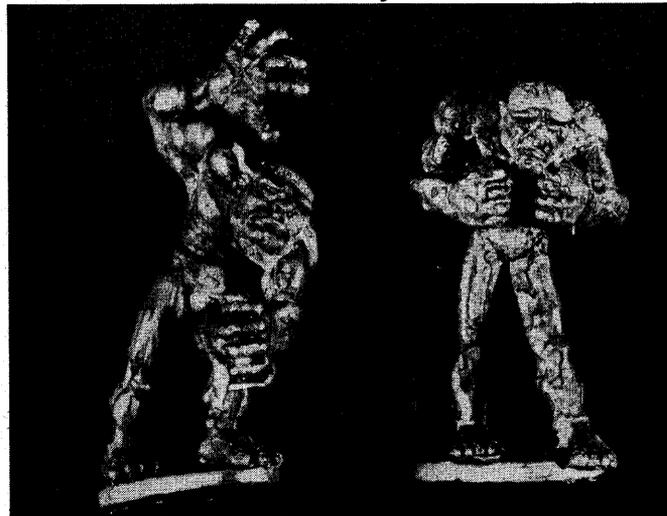
Set #01-087, Female Creatures



Prop: 7-8
Anim: 8
Det: 6-8
Tech: 6-7

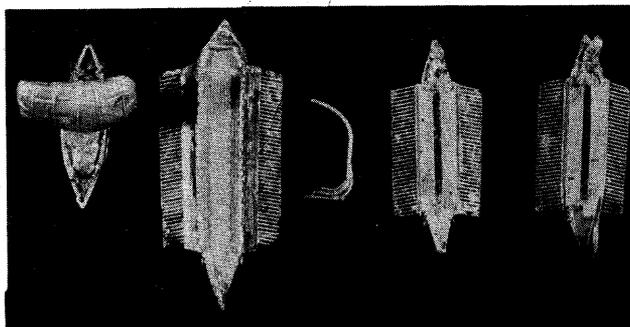
This set of 3 figures includes an angelic-looking female with wings, another winged one not so angelic, and a medusa. The wings on the two flyers are especially well crafted and contain a lot of detail which good painting will enhance.

Set #01-088, Iron and Clay Golems



Prop: 6
Anim: 8
Det: 7
Tech: 7

These figures are well-sculpted representations of the mal-proportioned, manmade monsters. The iron golem is small compared to the size given in the Monster Manual, but both figures still achieve a muscular, evil effect.



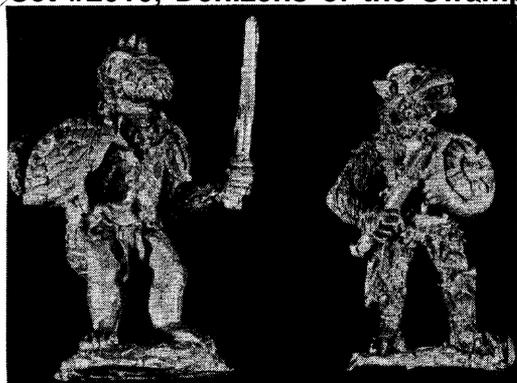
VALIANT MINIATURES "Ramming Speed" 1/900 scale Ancient Warships

Prop: 8
Anim: 6-7
Det: 6
Tech: 5-6

This line offers not only seven different ancient vessels, including everything from a Greek merchantman to a quinquereme, but also sets of villas, wharves, gates and walls. All are well crafted and sturdy enough to survive regular play use. Enough detail is sculpted in to allow for historically accurate painting. The fluting prows must be attached and the walls, wharves, etc. assembled before they can be used. The accessory kits offered in this line are appealing since they can be used with 1/1200 fighting sail figures from other companies.

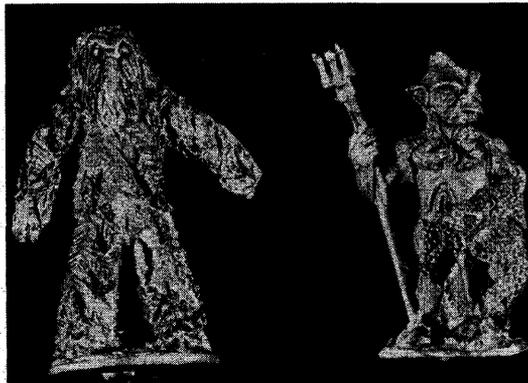
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Set #2010, Denizens of the Swamp



Prop: 8
Anim: 7-8
Det: 7-8
Tech: 8

This is the first set of AD&D™ monsters to be issued in this line. All the creatures in the Monster Manual are planned for release eventually — and if the figures seem to bear a



strong resemblance to the book illustrations, it's not coincidence. The quality and workmanship of the sculptures are outstanding, and the set includes such uncommonly found beasts as a shambling mound, a sahuagin, and a basilisk.



SOAPBOX

(From page 52)

upcoming baseball games or the quality of the food being served should be kept to a minimum. Likewise, a non-stop series of "orc jokes" can detract from the game.

Such extraneous conversations indicate that the adventure itself is not keeping the players' attention. The problem could be that the scenario is uninteresting, but another quite possible cause is a distracting physical environment. A game should not take place in a junk-filled room with players sprawled in easy chairs eating pretzels while the Dungeon Master searches for a ghoul that fell in the onion dip. The players should all sit around a table that contains game materials and little else. Refreshments should be on side tables if possible. The set-up should allow all gamers to see the map of the adventure and to reach and move miniature figures.

(7) Individual "problem" players can be disciplined within the context of the game. Loud and constant talkers might attract more than the usual number of wandering monsters. Inattentive players will miss subtle clues about the nature of an unusual artifact, and may be more easily surprised by monsters. Cowardly

characters might be denied a full share of experience points. Lawful good clerics who never endanger themselves to aid others might find their god is angry.

If the success of the party in the adventure is endangered by an offending player, pressure is exerted on him by the other players to mend his ways — not only for the sake of the playing session, but for the sake of their characters.

(8) Use miniatures or other tokens in a clear, three-dimensional display to represent characters and monsters and their locations. Miniatures largely end arguments over such matters as the relative locations of each character or the availability of a line of sight. Marching orders and door-opening procedures are easily visualized and can be easily changed. Rooms, halls, and doors can be marked on the playing surface. Hand-painted lead figures are best aesthetically, but virtually any sorts of identifiable markers can and should be used,

(9) finally and most importantly, a Dungeon Master can best avoid the problems of unwanted behavior by players by being a dedicated DM. An exciting, challenging scenario with well prepared moderation is the best safeguard of all. The players will be having too much fun to argue.

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OREGON TRAIL is available from better shops or direct from: Fantasy Games Unlimited Inc., P.O. Box 182, Roslyn, N.Y. 11576. The price for these many hours of enjoyment is \$13.00 postpaid.



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Glyphs

(From page 34)

or a *Heal* are the only defenses. If the Glyph is saved against, the damage is 2 pts. per level of caster per round. Though the Glyph affects all alignments, it may only be cast by clerics of evil alignment who are 9th level or higher. Note: Though the damage is poison, the save is still made against magic; however, the DM may, at his or her option, allow saves against poison in each round that the poison is in effect.



QIN: Causes fire damage, 2 pts. per level of caster, half if save is made.



ROGAN: The ager. This Glyph causes the toucher or passer to age 5 years for each level of the caster. If save is made, the effect is negated. A system

shock roll is also required due to the rapidity of the aging, and if it is failed the victim dies (this is not required if an initial save is made). Any victim aged beyond his/her normal life span automatically dies if that aging is 10 or more years beyond the usual limit. Obviously, this Glyph could be of aid to certain "victims" (particularly non-human ones or monsters). However, clerics should not be permitted to use it to purposely age a young character. Only clerics of 8th level or higher may cast it.



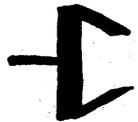
RIMESH: The sanctifier. This Glyph causes 2 pts. electrical damage per level of caster to all evil creatures and characters of evil alignments, 4 pts. per

level of caster to undead of all types, and disintegrates all unholy symbols or evil magic items (i.e., items that are intrin-

sically evil, such as evil swords, talismans, *Librams of ineffable damnation*, etc., but not items that are merely possessed by evil characters). Saves cause half damage. Holy symbols save as if they were the character saving vs. magic, as do items (with any applicable plusses as a bonus), but each item must be rolled for separately. A very powerful good Glyph, this has no effect on good or true neutral alignments (with the exception of neutral undead) and can only be cast by a cleric of good alignment of 10th level or higher.



SYAT: The sleeper. This Glyph causes the toucher or passer to fall into a deep, unshakeable sleep for 1 turn per level of caster, or half that time if save is made. Elvish and half-elvish resistance to sleep applies. Only a *Wish* can awaken the sleeper, and it is possible to take damage from the resulting sudden fall (1-3 points).



SOVIN: Causes disease. This Glyph infects the toucher or passer with a terrible, rotting disease that sets in immediately. The disease begins rotting tissue and does so for as many turns as the level of caster at a rate of 5 points of damage per turn. If save is made, the rotting proceeds at a rate of only 2 points per turn. *Cure disease* will reverse it. Charisma will be lowered because of the stink of the rotting tissue. This Glyph (which in form is the reverse of Cand, the Demon Ward) may only be cast by clerics of evil alignment of 9th level or higher.



TARRAT: Drains Intelligence. This Glyph drains 1 point of Intelligence for every 2 levels of the caster or half that if saved against. If all Intelligence is drained, the victim becomes a mental vegetable.

It will not work on totally non-intelligent creatures or any undead. Only a cleric of 7th level or higher may cast it.



UNKIN: The bleeder. This Glyph causes any wounds on the toucher or passer to open and begin bleeding even if the wounds are bound. Wounds will continue bleeding for 2 rounds per level of caster, such bleeding draining an additional 2 pts. every round. If save is made, the bleeding continues for only 1 round per level of the caster. Binding will not help; the wounds must be cured to stop the bleeding. A *Periapt of wound closure* will prevent the effect. Note: All damage, including the bleeding damage, must be cured by spell or device to stop the effect. Also, if a character without wounds should touch or pass the Glyph, it will not fire. Poison damage does not trigger the effect, only actual wounds. This may be cast by a cleric of 8th level or higher.



UVAS: The web. This Glyph, when touched or passed, explodes to become a 20' x 20' super-strong web, which is immune to fire. The web lasts 2 rounds per level of the caster, half that time if save is made. Characters with Strength less than 18/50 have no chance of breaking the webs, and they cannot be cut. Characters with Strength of 18/50 or more have a 10% chance of managing to free themselves each round. The web appears in the 20 square feet directly in front of the Glyph and anchors itself firmly to the ground. This may be cast by clerics of 9th level or higher. *Oil of slipperiness* will negate the web's effect.



VANA: Demon ward. This Glyph is exactly like Cand and Jash, except that it affects demons up to Type VI. All limits and mechanics are otherwise exactly the same (higher-type demon will destroy it, etc.) This may only be cast by clerics of 12th level or higher.



VYG: Causes electrical damage to all lawful alignments only, 2 pts. per level of caster, half if save is made. Only clerics of chaotic alignment may cast.



WOD: The scream. This Glyph when touched or passed emits a monstrous scream that stuns everyone within 20 feet for 2 rounds per level of caster, half that if save is made. This scream also has a 60% chance of attracting wander-

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ing monsters and will most certainly alert anyone within 50 feet to the presence of intruders. Characters who are not within 20 feet or who for some reason are deaf will not be affected. This may be cast by clerics of 6th level or higher.



WEIRKAN: The stoner. This Glyph turns the toucher or passer to stone, either permanently or for 2 rounds per level of caster if save is made. All damage done to the stone is applied to the victim, if and when he or she revives. A *Stone to flesh* will reverse. Note: The character does not become a statue but simply a lump of stone. This can be cast by a cleric of 9th level or higher.



XAJ: Causes cold damage, somewhat like Brown Mold. The toucher or passer takes 2 pts. of cold damage for every level of the caster, half that if save is made.



XORSAN: Gembane. All gems, jewels, etc. on the toucher or passer's person disintegrate. A save negates it, but only one save is allowed, except for magic gems or items of magic involving gems. All magic gems are rolled for separately as if they were the character saving against magic, with any applicable plusses used as bonuses. This is generally used to ward large hoards of gems and may be cast by a cleric of 6th level or higher.



YLMIS: Regression. This Glyph causes the toucher or passer to become a 1-year-old child in all respects. The victim shrinks to child size and is for all intents and purposes a child. Equipment does not shrink, but remains adult-sized. A save negates the effect. This may be cast by clerics of 7th level or higher. In the case of monsters affected, they become 1-year-old baby monsters.



YAGSHA: The traveller. This Glyph causes the toucher or passer to be teleported instantly to another location. When used indoors it teleports the victim to a spot directly outside the building, dungeon, etc. he or she is in. When used outdoors it teleports victim to a spot 1 mile away for every level of the caster, in a random direction. A save negates the effect. This may be cast by clerics of 10th level or higher. Note: A cleric could cast this Glyph as an "escape hatch" for later use, but a save still

must be made, and if successful the Glyph will not function. Only one character may be teleported by the Glyph.



ZIC: Causes electrical damage plus system shock. This Glyph delivers 3 pts. of electrical damage per level of caster, plus forces a system shock roll. If the system shock roll is failed, the victim dies. A save negates the necessity for the system shock roll and halves all damage (round fractions down). This may be cast by clerics of 9th level or higher.



ZANNIT: Death. This Glyph slays the toucher or passer. A save negates the effect, but this save is against magic, not against death magic. A most dreaded Glyph which can only be cast by clerics of 15th level or higher. Good clerics will cast it only with very sound reason.

General notes: All Glyphs affect both man and monster alike and all permit saving throws of one type or another. All Glyphs have an effect but once, except for the three Demon Wards which remain until somehow negated (by speaking the name, an *Erase* spell, or by a higher-type demon passing). Clerics should actually draw any Glyph cast on a piece of paper in order to determine both casting time and the correctness of the Glyph (a Glyph traced incorrectly should always fail to function). To bypass a Glyph, the name must be spoken loudly within 10 feet of the Glyph. It is possible to make a Glyph permanent by a *Wish* or *Permanency* spell, but this is up to the DM to decide. Glyphs may affect the caster just as they would any character if the name of the Glyph is not spoken, and once a Glyph is cast it is as invisible to the caster as to anyone else. Glyphs should be fairly difficult to come by, especially the more powerful Glyphs. However, all temples should have a basic number of Glyphs available to clerics of their denomination.

Possible magic items pertaining to glyphs

1) Ring of Glyphs: A ring akin to a *Ring of spell storing* which has 2-5 predetermined Glyphs in it. Each Glyph may be cast but once, but the ring may be recharged with the same Glyphs it originally possessed. The ring would automatically enable a cleric to cast that Glyph normally. The Glyph would still need to be learned in the usual fashion. This ring would permit casting of Glyphs that would normally be beyond the power of the cleric (e.g., it would permit a 7th-level cleric to cast Yaghsa or Zic).

2) Glyph Books: Like spell books, except that they give only the names of

certain Glyphs and their functions. If magical, they would permit a cleric to thereafter cast that Glyph. If merely records kept by another cleric, they would at least impart the name of the Glyph and its effect. In no case would they permit a cleric to cast a spell opposite to his alignment or beyond his or her level.

3) Glyph Scrolls: Any scroll with a *Glyph of warding* spell should be accompanied by a specific Glyph. If the Glyph could not be cast because of alignment differences, the scroll would be useless. If the Glyph were of a level beyond the cleric, treat the casting as for a magic-user casting a scroll spell of higher level than his or her own, with appropriate chance of failure.

4) Rod or staff of Glyphs: A charged item whose sole function is to create certain Glyphs of Warding. The rod or staff would have a predetermined set of Glyphs (I suggest only 3), each of which would require more charges. For example, a staff might contain Fryz, cast by use of 1 charge, Cino by use of 2 and Wod by use of 3 charges, the name of the Glyph being the appropriate command word. The item would be used by touching it to the area to be warded (the size of which should also be predetermined and constant). Only a cleric could use it, and again it would not automatically give the cleric the power to cast that particular Glyph.

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FURY: Fast, furious and fluid

by Tony Watson

The Vikings were a group of Nordic peoples whose raids and pillaging left behind them a feared and bloody reputation. In many ways the Vikings are archetypical of the milieu of the Dark Ages, a time of history characterized by constant and intense conflict when it was easier and more profitable to seek plunder rather than build for the future. The wild-eyed Viking warrior, axe raised to strike, epitomizes the ferocious raider.

Metagaming's MicroHistory Game #4, *THE FURY OF THE NORSEMEN*, catches much of the excitement of the lightning-fast and brutal operations of the Vikings. The map depicts a typical northern European coastal area (say, Ireland or England) with a village, a manor house, a monastery and a keep. The units represent groups of Viking infantry, archers and berserkers for the raiders, and militia, infantry, cavalry and various sorts of plunder (women, animals and treasure) for the Villagers. The scenarios are raids in which the Vikings attempt to wreak as much destruction and gather as much plunder as possible—and then sail away in their long ships.

The game can be described as fast, furious and fluid. Players alternate turns, moving and conducting combat. There are no zones of control, so it takes a continuous line to block enemy movement. Combat takes place when units are in the same hex, and is a simple odds-ratio comparison. The CRT is bloody, with at least three of the six possible results per column ending in loss of the units of one or both sides. Unit strengths can be doubled for defense in buildings and forests. Both sides can benefit from a favorable column shift if a leader is present; the Vikings have two chieftains while the Villagers have a Lord, an Abbot, a Bishop and a Knight.

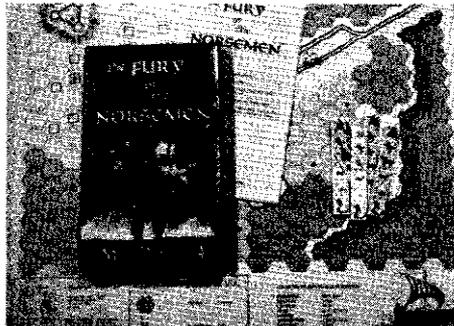
The Viking units are markedly superior to the Villager units in attack and defense strengths; their berserkers are the most powerful pieces on the board. This is offset somewhat by the ability of the Villagers to stack two units, and the fact that much of the time they will be able to take advantage of defensive terrain.

In addition to regular combat, the Vikings can attempt to capture Villager non-combatant units. These include women and livestock as well as leaders and other personages. Capture is performed by clearing out any defending combat units and then consulting the appropriate column on the capture results table. These captives are hauled off to the waiting long ships unless they can be freed by a



successful Villager counterattack. Treasure is a main objective for the Vikings; some treasure markers are pre-placed in the manor house, keep and village church, while others can be generated by sacking buildings. When the looting is over, the buildings can be set afire.

THE FURY OF THE NORSEMEN is fast-playing and fun, but there are a number of problems with the game. For example, no set-up is given for the Villager militia units, the most prevalent unit on the board! Set-up is important, since the Villager can't move any units until the Vikings either move adjacent to



a Villager combatant or make an attack on one. We finally decided on letting the militia set up in any building or on any starred farmland hex. To not allow set-up in the latter hexes affords the raiders too easy access to livestock. Another problem is the lack of "fired" and "sacked" markers. A marker is to be placed on each building so affected, but only one of each type is provided!

Another complaint I have is the inclusion of a special "divine wrath" rule, by which Villager religious personages may pray and send "His vengeance down upon the pagan Vikings." This can result in destruction of the targeted Viking unit, or its retreat and disruption for a turn. This sort of rule really has no place in a game that purports to be historical. This heavenly artillery seems to be something of a balancer against the power of the Viking military, but surely some less fantastic method could have been found to even things out, or, for that matter, to include the factor of faith in conflicts of this era.

THE FURY OF THE NORSEMEN was

designed by Kevin Hendryx. It comes boxed with 16-page rulebook, 126 thin-board counters, a 14" x 12" three-color map and one die for \$3.95. It is available from Metagaming, Box 15346, Austin TX 78771 (add 50¢ for postage) or in many hobby stores.

The Morrow Project

Produced by:
Timeline, Inc.

by Bill Fawcett

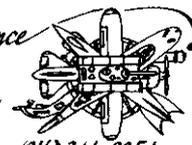
THE MORROW PROJECT is a role-playing game set 150 years after a nuclear-biological holocaust. Player characters are members of Morrow teams — men with specialized skills who were cryogenically preserved during the last years before the war. The mission of the Morrow teams is to complete "The Morrow Project," helping to re-establish the civilization and technology level of America after the destruction had taken place.

The signal to awaken the Morrow teams was supposed to have been sent out just after the holocaust ended, but because the Prime Base was the object of an enemy warlord during the conflict, the automatic signal to activate the teams did not go off until 150 years later. Each Morrow team awakens to find itself superior in knowledge and technology to those around it, but usually greatly outnumbered and generally badly out of touch with most of the other teams.

The game system goes to great lengths to achieve accuracy and detail in modern combat. The rules would be suitable, with very few changes, for a role-playing game of World War III infantry and armored combat. The price of this realism is the great amount of dice-rolling necessary to determine the location and effect of wounds.

The cause of realism is further advanced by the extensive compendium of small arms and

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vehicles, which fills nearly a third of the rulebook. Many of the articles described are currently available weaponry; any gamers who are interested in the modern period will find this section extremely useful.

Most of the mutant opponents the Morrow teams will encounter are human types. With the exception of the vampire-like "Children of the Night," all of the mutations used are actually present in limited numbers today (such as gigantism, dwarfism, and thickened skin). The non-human mutations used generally involve changes which enhance an ability or trait a creature possesses naturally or make the creature a more dangerous threat with its natural ability — for instance, a rattlesnake the size of a boa constrictor.

Just as interesting to encounter are the number of cultures and cults that have sprung up across the post-holocaust continent. These groups range from friendly to fierce, primitive to productive, and players will also discover that *some* of the beings they encounter will have limited ESP.

There is nothing too distinctive about the game system as a whole. A player is allowed a certain number of actions, based upon his relative dexterity. Running is an action, as is drawing a pistol or firing it. The only section of the rules which is extremely detailed is combat, as outlined above. Although the goal of the Morrow teams is a peaceful one, the world they live in puts combat skills at a premium. The same technological weapons and tools that give Morrow teams the edge over "natives" also make them the target of those who wish to obtain such devices.

A complicated system is offered for setting up and maintaining a campaign. These rules include distinguishing between types of warheads, bursts, etc., in determining what has survived within a given blast area and what residual radiation exists in the area. Biological contamination is treated in much less detail, and most PMs ("Project Masters") will want to add more variety than the mere three diseases mentioned in the guidelines as those needing to be documented for future information.

Unlike the GAMMA WORLD™ game by TSR Hobbies, the emphasis in *THE MORROW PROJECT* is on weaponry and combat. Mutations play a relatively lesser role in this game, and there are few or no advanced technological items like robots and massive bases.

A participant in *THE MORROW PROJECT* may find it easier to "play his role" in this game than in a GAMMA WORLD game, because any casual knowledge or formal experience or education a player might have about modern technology and weaponry would logically be known by a Morrow team member, since the teams are said to have been put into cold storage for the project in the late 20th century.

These rules will appeal to two groups of gamers: those who are interested in modern weapons and combat, and those who play the GAMMA WORLD game, who will find the ideas in this game readily adaptable to that system. Anyone who considers the GAMMA WORLD game too "far out" may find *THE MORROW PROJECT* a less futuristic and more realistic alternative.

Out on a Limb

(From page 4)

them and I usually do. In #43 there was a Traveller adventure and in #47 was the game Crimefighters. It is rough on the magazine if you have to take it everywhere you play a game or a scenario.

Please try to check and be sure that these center articles are centered. Also, keep producing the best role-playing game magazine around.

Mark Oxner
Ft. Worth, Texas

Guilty on all counts, Mark. Yes, the off-centering is an occasional problem. We do try to make the special inclusions easy to separate from the magazine, and that intent should be obvious: usually, it works out. Sometimes, it doesn't.

Yes, it is a little problem. Who is there among us who does not have access to a photocopier these days, for occasions just such as this one? We do not grant permission to photocopy just anything from the pages of this magazine, but an exception can rightly be made for a "separate" offering like this which can't be easily separated. We trust that those who saw the need to copy any off-center pages have done so already; if you were scrupulous and waited for permission, you can go ahead now. Sorry, and we'll try to be more symmetrical in the future.

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And yes, it is the best role-playing game magazine around. — KM

'Not cheap'

Dear editor:

I am 18 years old and have been playing AD&D for two years, and during that time I have had many great game-related thrills and encounters. The fact, however, that it cost me nearly \$200 to do so suggests most certainly that they were not "cheap thrills."

When I was first introduced to D&D, I was advised to buy the boxed special edition, which cost about \$10 and, in my opinion, was not adequate for even a fledgling campaign. It was at best skeletal, lacking even crucial tables like weapon charts and damage tables.

I then confronted the friend who suggested that I buy it. He told me to get *Greyhawk*, then *Blackmoor*, then *Eldritch Wizardry*, then *Gods, Demigods & Heroes*, then this, then that...

Fortunately, the Monster Manual and Players Handbook were already out, so I bought them and discovered that just about all the information contained within the earlier supplements made up these two books. You can bet your \$5 dice-rolling cloth that I was glad I hadn't picked up those supplements.

At that time, modules and Judges Guild products were rearing their expensive heads. I bought these things by the rackload.

Then came a plethora of character sheet types, crystal dice with absolutely no purpose worthy of the price, metal miniatures of all denominations, dice markers, dungeon floor plans, and other utensils of questionable worth.

After this, the monumental DMG appeared. While worth the price, it did contain some useless sections, such as the NPC personality generation. In fact, I have a friend who actually bought a SECOND copy because, it was later printed with a few additional tables in the back.

Now, the deity book is out. After about three hundred warnings against the overuse of deities in my game, I am supposed to buy a \$12 book exclusively written for such use. Fortunately, I didn't buy it; I borrow a friend's whenever I need to look up some god.

Chris McGrane
Broomall, Pa.

'Poor module'

To the editor:

I received issue #48 and was glad to find a Top Secret module. I invited my friends over to go through it, but the Administrator read the module and refused to run it. He said it was unsatisfactory because the plates were already ruined. I think this is a very poor module.

I played in "The Missile Mission" (#39) and thought it was quite good. I have just heard about the new module, "Rapid Strike," and I'm very excited about it. I hope that it is not as disappointing as "Doctor Yes." I hope that you will continue to put out modules, and that they will be at their usual excellent level.

Jeff Wager
Bethesda, Md.

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NEWS RELEASE FROM

BALTIMORE, MD. (H.S.D.)

It was learned recently that polyhedral dice no longer pose a problem to the gaming industry. Mr. H. Ben Fine, president of The House of Seven Dragons (a new firm in Baltimore, Maryland) has created and developed a process to mass produce pre-inked dice.

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Dragon's Bestiary

Giant Vampire Frog

Written by Alan Fomorin

FREQUENCY: *Uncommon*
 NO. APPEARING: 3-18
 ARMOR CLASS: 5
 MOVE: 6"/18"
 HIT DICE: 2
 % IN LAIR: 80%
 TREASURE TYPE: *Nil*
 NO. OF ATTACKS: 3
 DAMAGE/ATTACK: 1-2/1-2/1-6
 SPECIAL ATTACKS: *Drain blood*
 SPECIAL DEFENSES: *See below*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *Animal*
 ALIGNMENT: *Neutral*
 SIZE: *S*
 PSIONIC ABILITY: *Nil*
 Attack/Defense Modes: *Nil*

The giant vampire frog is a particularly noxious reptile which grows to weights of up to thirty pounds. Its bile-green body is covered with mucous, and two translucent membranes of slimy tissue connect its fore and rear limbs, enabling it to glide from treetop perches much as does a flying squirrel. Its forelimbs are fingered with small claws which enable the vampire frog to climb and to hold prey, and it possesses two large front teeth — each up to three inches long, sharp as needles, and hollow.

The frog hangs upside down in a treetop, camouflaged by its color. When a warm-blooded animal walks near its perch, the vampire frog releases its hold on the limb, extends its gliding membranes, and silently (gaining complete surprise) swoops down on its prey in a long, low glide. It extends its fangs and pierces the back of the neck of the victim like a double-headed arrow. At the same time, it begins to entwine its body in the prey's hair, aided in adhesion by the mucous body slime. It grabs on to the prey's ears with its clawed feet, fastens its mouth around the point of the wounds, and, hanging upside down, sucks the victim's blood for an automatic 1-4 points of damage per round.

These creatures have a good armor



class rating because of their rubbery hides and the violent gyrations their victims undergo after being bitten.

Also because of the victim's thrashing around, there is a 50% chance that any blow aimed at the vampire frog — by its current victim or another character — will hit the victim instead, doing full normal damage. If the victim does not take the full brunt of such a blow, there is still a 30% chance (roll again) that the vampire frog will only absorb half of the damage from the hit and, because the frog adheres so closely to the victim's body, the

victim will also suffer half damage.

Fortunately, these repulsive creatures only inhabit swamp areas overgrown with large trees. To date, no one has found a redeeming quality in them.

Based on *Save the Flying Toad* by Norman Spinrad, which originally appeared in the June 1980 issue of *OMNI* magazine; copyright 1980 by OMNI Publications International, Ltd. and reprinted with the permission of the copyright owner.

Convention schedule

HOUSTON CONVENTION, INC. June 18-21 — The Myerland Plaza shopping center will be the site of this four-day convention, which features a D&D® tournament awarding \$300 in prize money to members of the top three teams. A four-day membership is \$15; tickets are \$10 before June 1. For more information send a self-addressed, stamped envelope to: Houston Convention, Inc. 1251 North Wilcrest #7, Houston TX 77042.

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.

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*, *Traveller*, *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.

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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. Speakers will 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 of 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 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 CWA-CON in history hopes to attract 1,500 gamers to The Northlake Hotel, in North-

lake, Ill. More than 200 events are scheduled, including wargaming, adventure gaming, role-playing, miniatures and boardgaming. Two auctions will be held, along with a dealer area, seminars and special guests. Pre-registration for the 3½ days is \$9; \$12 at the door, with single day passes \$7. For more information send a self-addressed, stamped 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.

Game Master's Workshop/Seminar, July 18-23 — The Maine Wargamers Association will sponsor a workshop and seminar for game masters in fantasy role playing games in Portland, Maine. Guests include Leonard Lakofka, DRAGON™ magazine columnist, and John Wheeler of Companions Publishing, Inc. The number of participants is limited. For more information contact Maine Wargamers Association, 102 Front St., Bath ME 04530. (207) 443-3711.

GEN CON® EAST CONVENTION & TRADE SHOW, July 23-26 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 write to Gen Con East, P.O. Box 139, Middletown NJ 07748.

NAWA MINI-CON, July 25 — The North American Wargamers Association will hold this one-day event at the National Guard Armory in Paducah, Ky. Fantasy and science fiction role playing, and a 25mm miniatures painting contest are scheduled. Pre-registration is \$2.50; \$3 at the door. For more information contact Charles Sagui, Route 1, Boaz KY 42027.

NANCOM 88-IV, July 31-August 2 — "The Midnight Special" a 100-person, in costume Nuclear War contest heads the fourth NANCON. Also scheduled are D&D® events, Runequest, DragonQuest, Afrika Korps, science fiction games, miniatures and many other games, along with a dealer area, seminars and demonstrations. Pre-registration is \$10; \$15 after July 18. Stop by or send a self-addressed, stamped envelope to Nan's Game Headquarters, 118 Briargrove Center, 6100 Westheimer, Houston TX 77057 or Nan's Toys and Games, 105 Northoaks Mall, 4611 FM 1960 West, Houston TX 77069.

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 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.

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TRUE DRAGONS



(From page 72)

Two heads. The dragon has two heads, each with special powers, breath weapons, and separate rolls for intelligence, wisdom, ego, and interest in human affairs.

Breath weapon. Every dragon has at least one breath weapon, and 10% of all dragons have two, but in 90% of these cases the second does not manifest itself until the dragon reaches maturity (11 hit dice). A dragon may use each breath weapon 1-6 times a day, but the total number of times cannot exceed the number of its hit dice. Breath weapons are not magical. All saves are vs. breath weapon unless otherwise specified.

Roll percentile dice to determine the breath type(s). After each one is listed the shape of the resulting effect.

Dragon breath

01-10	Acid — line
11-16	Chlorine gas — cloud
17-18	Cloudkill — cloud
19-28	Cold — cone
29-48	Fire — cone
49-51	Hallucinogen — cloud
51-61	Lightning — line
62-63	Negate magic - area
64-65	Paralysis gas — cloud
66-68	Polymorph — line
69-70	Radiation — area
71-72	Repulsion - cone
73-77	Slow gas — cloud
78-80	Sound — area
81-95	Stinking cloud — cloud
96-98	Stoning — cone
99-00	Windstorm — area

The size of the area affected by a breath weapon depends on the hit dice of the dragon plus or minus 1d6 (50-50 chance of addition or subtraction), referred to in the following charts as "Modified hit dice number."

Cone. The breath expands forward from the dragon's mouth in a cone shape. Roll once for length and once for both diameters:

	Modified hit dice number							
	1 or less	2-3	4-5	6-7	8-9	10-11	12-13	14+
Initial diameter (width)	1/8	1/8	1/4	1/4	1/2	1/2	1/2	1/2
Final diameter (width)	1	1½	2	2	3	3	3½	4
Length	4	5	6	7	7	8	8½	9

(All distances are in "inches.")

Area. A spherical area centered on the dragon's mouth is affected.

	1 or less	2-3	4-5	6-7	8-9	10-11	12-13	14+
Radius	1	1½	2	2½	3	4	5	6

Line. The breath moves straight forward from the dragon's mouth in a line of width and length as shown. Roll separately for each dimension.

	1 or less	2-3	4-5	6-7	8-9	10-11	12-13	14+
Length	5	5½	6	6½	7	8	9	10
Width	1/8	1/8	1/4	1/4	1/2	1/2	1/2	3/4

Cloud. A cloud forms at and moves away from the dragon's mouth. In most cases it dissipates in the next melee round but in

a few cases it drifts with the wind (if any); see explanations below. The number given below is surface diameter; height is half as great.

	1 or less	2-3	4-5	6-7	8-9	10-11	12-13	14+
Diameter	2	2½	3	3½	4	4½	5	5½

Explanation of breath effects

Acid. Does 1d4 points of damage per hit die of the dragon to all within the area affected — half damage if save is made. If acid hits a large body directly it may splatter, but it won't move further to the full length of the line; in other words, it may be blocked or intercepted by a large solid mass.

Chlorine. Those failing to save vs. poison take 8d6 poison damage, regardless of the dragon's size, at a rate of 2d6 per melee round.

Cloudkill. Effect and duration is equivalent to a *Cloudkill* spell (fifth-level M-U spell).

Cold. Does 1d4 of damage per hit die of the dragon to each victim — half damage if save is made. Add one point to each damage die vs. fire-using creatures and subtract one point per die (lowest value is 1) vs. cold users.

Fire. Does 1d4 of damage per hit die of the dragon to each victim — half damage if save is made. Add one point to each damage die vs. cold-using creatures and subtract one per die (lowest value is 1) vs. fire users.

Hallucinogen. Those failing to save experience multiple hallucinations for the next 1-6 turns. The victim may hear voices or see things which don't exist. He may even think the dragon is something else. In general, he is unable to undertake rational, purposeful action.

Lightning. Does 1d4 of damage per hit die of the dragon to all in the line — half damage if save is made.

Negate magic. No magic spell or spell-like power can work in or traverse the area of effect for the next five rounds.

Paralysis. Those failing to save are paralyzed for the next 1-6 turns

Polymorph. Those failing to save are polymorphed into frogs (or another harmless creature).

Radiation. Those failing to roll a d20 lower than their constitution become unconscious and will die of a wasting "disease" in 1-4 days. The "disease" is cured by Cure disease and Remove curse. Effects of the disease are only slowly repaired by the body after the cure. A victim might look ravaged five years after his cure if he was near death, and this may affect his charisma.

Repulsion. No save allowed. All struck are forced away from the dragon to the maximum range of the cone of breath. The dragon will probably try to pin its victims against a wall or knock them over a cliff.

Slow. Those failing to save move at 50% speed and can attack and cast spells only every other round for the next 1-6 turns.

Sound. A massive thunderclap deafens all within the affected area for 1-6 turns. Those failing to save take damage points equal to four times the dragon's hit dice minus the victim's own constitution. A four-dice dragon, then, would do no damage to someone with a 16 or higher constitution. Those failing to save twice are deafened permanently, as their eardrums and inner ears break.

Stinking cloud. Effect and duration are equivalent to the second-level magic-user Stinking cloud spell.

Stoning. Those failing to save are turned to stone.

Windstorm. This is equivalent to an air elemental's whirlwind.

Dragon ability numbers. Roll one d10 each for the intelligence and wisdom of the dragon, adding one for each hit die. Thus, both abilities increase with age. Also roll 3d8 for the dragon's ego, adding one per hit die. Defining the human ego range as from 3 to 18, this result indicates how egotistical dragons can be — a meek and mild dragon is truly rare.

Spell Ability. A dragon's intelligence determines the number and level of spells it can use, as shown on the accompanying

table. However, a dragon can never know more spells than the number of its hit dice. In some cases a dragon may even forget a lower-level spell as it grows and gains higher spells. Thus, a 10-dice dragon with 20 intelligence will have 3-3-3-1 spells, even though when he had 9 dice (and 19 intelligence) his spells were 3-4-2.

Dragons do not use spell books; their spells are randomly selected from the list below, and they may know only one spell per spell-use capability. For example, a dragon of 12 intelligence knows exactly three first-level spells and one second-level spell, and no others.

For purposes of dispelling dragon spells or defining spell duration and power, the level of magic use equals the dragon's hit dice.

Dragons are unable to use most magic items. Generally only those items which duplicate spells which the particular dragon can cast, and which present no physical difficulties (a helm won't fit, for example) may be used.

In addition to any other spells, any dragon can detect magic (as the clerical spell) as many times per day as its hit dice.



Dragon Spell Table
Spell Level

IQ	I	II	III	IV	V
1-7	0				
8-9	1				
10-11	2				
12-13	3	1			
14-15	4	2			
16-17	4	3	1		
18-19	4	4	2		
20-21	4	4	3		
22-24	4	4	3	2	1

In the spell lists below, a number and letter in parentheses refers to the spell level and type the dragon spell corresponds to: C = cleric, D = druid, M = magic-user, I = illusionist. "S" indicates a special dragon spell, explained in the notes.

First Level

- 01-02 Animal friendship (1-D)
- 03-07 Audible glamer (2-M)
- 08-10 Charm avian (S)
- 11-15 Charm person (1-M)
- 16-25 Command (1-C)
- 26-33 Comprehend languages (1-M)
- 34-43 Detect illusion (1-I)
- 44-53 Detect invisible (2-M)
- 54-63 Detect lie (4-C)
- 64-66 Faerie fire (1-D)
- 67-73 Hypnotism (1-I)
- 74-76 Identify (1-M)
- 77-79 Magic missile (1-M)
- 80-82 Protection (1-M)
- 83-87 Read magic (1-M)
- 88-94 Ventriloquism (1-M)
- 95-97 Wall of fog (1-I)
- 98-00 Water to wine (S)

Second Level

- 01-15 Alarm (S)
- 16-18 Blindness (1-I)
- 19-21 Blur (2-I)
- 22-28 Darkness 15" radius (2-M)
- 29-31 Deafness (2-I)
- 32-41 Dispel illusion (3-I)
- 42-56 ESP (2-M)
- 57-61 Fog cloud (2-I)
- 62-75 Hold person (3-M)
- 76-80 Hold portal (1-M)
- 81-95 Hypnotic pattern (2-I)
- 96-00 Speak with animals (2-C)

Third Level

- 01-15 Clairaudience (3-M)
- 16-30 Clairvoyance (3-M)
- 31-33 Cure disease (3-C)
- 34-41 Curse (3-C)
- 42-56 Dispel magic (3-M)
- 57-59 Feign death (3-C)
- 60-62 Gust of wind (3-I)
- 63-65 Non-detection (3-I)
- 66-70 Slow (3-M)
- 71-85 Suggestion (3-M)
- 86-00 Tongues (4-C)

Fourth Level

- 01-05 Confusion (4-M)
- 06-10 Control winds (5-D)
- 11-20 Fear (4-M)
- 21-30 Find the path (6-C)
- 31-34 Minor globe of invulnerability (4-M)
- 35-36 Polymorph other (4-M)
- 37-55 Seek (S)
- 56-74 True seeing (5-C)
- 75-78 Wail of fire/ice (4-M)
- 79-82 Wizard eye (4-M)
- 83-00 Legend lore (6-M)

Fifth Level

- 01-10 Contact other plane (5-M)
- 11-30 Globe of invulnerability (6-M)
- 31-35 Plane shift (5-C)
- 36-45 Precognition (S)
- 46-55 Repulsion (6-M)
- 56-65 See other planes (S)
- 66-70 Stoneshape (5-M)
- 71-80 Telekinesis (5-M)
- 81-90 Wall of force (5-M)
- 91-00 Wall of stone (5-M)

Notes

In general, dragons do not need material components to cast spells, and any somatic component of a spell is modified or deleted for dragon use.

First Level. *Animal friendship* can seldom be used by a highly egotistical dragon, for such creatures are too self-centered to wish to be friends with anyone, especially not with mere animals.

Charm avian is similar to *Charm person* except that birds are affected and speech is not necessary for communication between caster and charmee. Like *Animal friendship*, *Charm avian* is rarely used by highly egotistical dragons.

Use of the *Identify* spell has no adverse affect on the dragon. Dragons may use this spell even though they can use virtually no magic items.

Dragons which can *Read magic* can cast spells from scrolls as a master thief.

The *Water to wine* spell enables the dragon to turn one barrel of water into wine. A dragon able to do this gains much status in the eyes of other dragons.

Second Level. By means of the *Alarm* spell a dragon can enchant two large stones which, when placed no more than 20 feet apart, act as an alarm system. If any creature of higher than

animal intelligence moves between the stones, a telepathic warning sounds in the dragon's mind, waking it if it is asleep. The spell must then be renewed. Duration is seven days if the alarm is undisturbed for that length of time.

Fourth Level. When *Wall of fire/ice* is rolled, choose the alternative which is more appropriate considering the dragon's breath weapon and habitat.

The Seek spell enables the dragon to track down those who have wronged it. The spell cannot operate unless one of the following three conditions is fulfilled:

- 1) The dragon possesses an object previously held or carried for at least one hour by the creature it is seeking.
- 2) The dragon knows the true full name of the creature it is seeking.
- 3) The dragon can remember the appearance and sound of voice (if any) of the creature it is seeking.

The spell then indicates the approximate direction (within 10 degrees of the compass) and distance (within 20%) of the creature from the dragon's location. The spell must be cast again each time another approximation is desired.

Fifth Level. Precognition gives the dragon the ability to vaguely see a possible future, exactly as a psionic uses the precognition ability (see *Players Handbook*). One use of the spell allows one "look" into the future.

See other planes enables the dragon to look for one hour upon events in some plane other than the prime material. The dragon may direct its gaze at a location it has visited or which has been described to the dragon in detail by someone who has seen it. Otherwise a random area is seen. While gazing at other planes the dragon is in a trancelike state.

Diet. Dragons tend to eat large amounts at infrequent, irregular intervals, and nothing in between. Their biggest meals come soon after long flights or long sleeps.

When desperate for food, a dragon will eat almost anything, but the table below is used to determine the preferred diet of each dragon. Naturally, plant eaters tend to be less hostile to humans and humanoids than meat eaters.

01-55	Fresh meat only
56-65	Meat (including carrion) only
66-95	Meat or plants (large bushes, trees)
96-00	Plants only

Habitat (optional). Dragons may be found virtually anywhere. There are seven ranges of conditions of habitation. Roll d6, counting a 6 as a 3, for each range on a 1-5 scale. For example, a 1 on the hot/cold scale is very hot — tropical or desert; a 3 is temperate; a 5 is very cold — arctic or Scandinavian. Roll for each range separately. Seeming contradictions can usually be reconciled. For example, you may get very hot, very dry, and living on a seacoast. Deserts do exist adjacent to the sea, however, for example in Pakistan.

Ranges:

1. hot/cold
2. wet/dry
3. seacoast/inland
4. trees/treeless
5. flat/craggy
6. high altitude/low altitude
7. soil/rocky

Color. For unknown reasons dragons bear an exaggerated, almost mystical belief in the importance of color. Only age is as important in determining the dragon "pecking order" or hierarchy of respect and deference. There is a definite preference of color, in the order listed on the table — every dragon wants a golden offspring, every one dreads a gray.

Dragons choose their kings simply. In most cases, the oldest dragon of the color of highest priority is king. Occasionally an

older dragon of less prominent color is chosen. It is also possible that a stupid king will be replaced by a more intelligent dragon of nearly similar age and color. In any case, only lawful dragons pay much attention to their kings. For the neutral and chaotic dragons, kingship is merely honorific.

Color:		56-60	White
01-05	Gold	61-65	Orange
06-10	Silver	66-75	Green
11-15	Bronze	76-80	Purple
16-35	Black	81-90	Brown
36-55	Red	91-00	Gray

Family. Dragons are not prolific — only dragons of exactly 11 hit dice (101-200 years old) may conceive young. The female is in heat during only one week of each year, so if she has no mate or the mate is absent or asleep at that time (dragons awaken one another only when danger threatens), the chance for conception is lost. When a male is available to participate, the chance of conception during the week is only 5%. Each litter is but a single large egg which soon hatches, bringing into the world a one-meter-long baby dragon.

A dragon is protective of its offspring and its mate, the latter largely because he or she helps protect the young. (Most dragons are too self-centered to "love" any other.) When offspring or mate is in serious danger, a dragon attacks at +4 to hit and adds 1 to each damage die for a maximum of four melee rounds.

Interests. Dragons are very fond of stories and of wine; they fancy epic poetry in particular. Dragons have been known to keep storytellers or minstrels as pets to entertain them. But most of all, dragons like — they lust for — *gold*. A dragon keeps the location of its treasure hoard secret against all blandishments, even when charmed, and anyone found therein is a fair target even for the most lawful good dragon. A dragon will pursue with fanatical determination anyone who steals from its hoard, provided the remainder of the hoard is safely re-hidden. Dragons never forget a wrong (nor a right) done to them.

As dragons age, they become less curious about and interested in human affairs. Roll 3d6 for each dragon to determine its basic interest and subtract its number of hit dice. A zero or negative result means that the dragon will ignore humans except in the most extraordinary circumstances — for example, when humans endanger the dragon's life or lair.

Dragons vary in alignment, just as men do. Use the table on page 100 of the *Dungeon Masters Guide* to determine dragon alignment. Usually, parents will beget young of the same alignment; cross-alignment matings are rare. In any case, remember that dragon-nature is stronger than alignment in determining a dragon's actions. Alignment is a much weaker force in a dragon than in a human.

Lair. A dragon is found in its lair 80% of the time. The lair is usually a spacious series of caves with many twists, crevices, and dead ends. Somewhere within lies the dragon's treasure hoard, hidden with extreme care. When in its lair, and only at such times, a dragon can move silently as a thief of a level equal to the dragon's hit dice (e.g. 5 dice = fifth-level thief).

The closer a dragon is to its lair, the more likely it is to be hostile to anyone it meets in the vicinity thereof. If the dragon is disturbed while it sleeps in its lair, it will almost certainly "shoot first and ask questions later." Dragons have a highly developed homing instinct. Regardless of where it may be or how it got there, the dragon knows in which direction its treasure hoard and lair lie.

Treasure. The size of a dragon's treasure hoard depends on its hit dice. Several dragons in a lair will each have their own treasures hidden from the others. No more than two dragons of 11 or more hit dice — a mated pair — will be found in a single lair, but there may be any number of younger dragons, each with its own treasure.

Dragon Treasure Table (HD = dragon's hit dice)

Copper	10 x HD%	1-100 thousand, max. 10HD thousand
Silver	10 x HD%	1-100 thousand, max. 10HD thousand
Electrum	5 x HD%	1-20 thousand, max. 3HD thousand
Gold	100%	1-10 thousand, max. 3HD thousand
Gems	5 x HD%	1-6 (see below), max. 5HD gems
Jewelry	4 x HD%	1 (see below), max. HD jewelry
Magic items	3 x HD%	1 (see below), max. ½HD items

For gems, jewelry, and magic, keep rolling until a negative result (no further treasure in that category) is rolled, or until the maximum amount of treasure possible for that category is achieved. For example, a seven-dice dragon has a 35% chance of possessing 1-6 gems. Keep rolling percentile dice until you get a 36 or higher. The dragon has 1-6 gems for each roll of 35 or less, up to a maximum total of 35 gems.

Sleep. The percentage chance that a dragon will be asleep when encountered is given on the table at the beginning of this article. Any disturbance will awaken a dragon 8% of the time per hit die. Some dragons aware of approaching intruders will feign sleep or pretend not to notice until an opportune moment to attack or capture the interloper.

A Dragon's True Name. A dragon's True Name is its most prized possession. A dragon will never reveal its True Name in response to any threat. When its True Name is spoken, there is a 5% chance that it will "hear" the Name (even if the speaker is far outside of normal hearing distance) and know the direction and distance from the dragon of the place where it was spoken -and being protective of its Name, the dragon may decide to investigate. Some dragons have been known to entrust the knowledge of their Name to a friend, to be spoken in a time of danger or need; in such cases the dragon will always hear and investigate, for it will recognize its friend's voice. But dragon-friends are few — you might not meet one in decades of wandering, for only those who do a great service for a dragon of similar alignment to them may become dragon-friends, and an evil dragon rarely entrusts its Name to anyone, regardless of friendship.

A dragon cannot be charmed or held except by one who speaks the dragon's True Name as he casts the spell. If someone says a dragon's True Name directly to the dragon within its sight, the beast must grant one favor or service to the speaker if the speaker requests such. The dragon will be thus coerced with ill grace, and will later do all in its power to avenge itself in proportion to the nature of the favor and the alignments of dragon and speaker. For example, if the speaker asks for the dragon's most precious treasure it must oblige. But it will set out 24 hours later on the speaker's trail with fury and murder in mind.

(Note: there are limits to what the dragon will grant — it will not risk its life, for example — and the DM must be careful. If the speaker does not immediately leave after his favor has been granted, the dragon is no longer under compulsion to let him leave peacefully. In other words, push the dragon too far and it may attack, True Name or no.)

Occasionally a dragon adopts a whimsical "public" name such as "Nose" or "Fiver," but more often they prefer to be known only as "The Dragon" ("of such-and such," perhaps).

Dragon's Curse. Dragons cling tenaciously to life, as would anyone who can live 500 years or more. When a dragon receives a death-blow, it lives long enough to curse any one creature which has contributed to its death. Usually this will be the creature which dealt the final blow. This curse is similar to the third-level clerical Curse but with no range limitation and no saving throw. The victim momentarily feels as though a large, cold hand has gripped his heart. A *Dispel magic* spell may remove the curse, but double the dragon's hit dice to determine the efficiency level of the curse. For example, if a sixth-level

cleric tries to dispel the dying curse of a 12-dice dragon, he has a 14% chance (50 minus (24 - 6) x 2) = 50 - 36 = 14%). Each person is allowed but one try to dispel the curse. A *Remove curse* spell works in the same way as *Dispel magic* for this curse.

A Dragon's body. Stories abound of heroes who have gained courage, great strength, or invulnerability through consuming a dragon's blood, heart, eyes, or other parts. Certain sages, given enough information, are able to work out with reasonable accuracy what parts of a particular dragon will convey some virtue. The part must be used within an hour of the dragon's death, for thereafter the body dries into powder or melts away. Those without benefit of a sage's analysis may use body parts and take their chances, but detrimental effects are more common than virtues. In any case, effects become apparent only several hours after consumption.

If a part is incorrectly used — for example, if someone eats bone powder — it either has no effect or a harmful effect. "Eat" means eat raw, not cooked. 10% of the time a part will confer some virtue on the "users," 60% of the time it will have no major effect (though illness or discomfort may result), and 30% of the time it will cause harm.

Parts conferring virtue include scales/skin (wear), bone (powder and "bathe" in), eyes (eat), blood (drink), blood (bathe in), tongue (eat), guts (eat or bathe in), heart (eat), and teeth (powder and eat). The DM may, of course, devise other methods of use to confuse players, such as making a stew with the heart.

Beneficial Effects: (All are permanent.)

01-30	Courage (+1 on morale and saves vs. fear)
31-45	Healing (1-6 points, self only, per day)
46-50	Handsome (+1 charisma)
51-80	Invulnerability (+1 on saves vs. physical damage)
81-90	Strength (+1 strength)
91-95	Empathy (as psionic power) with animals
96-00	Wisdom (+1 wisdom)

Harmful Effects:

01-20	Coma for 3-6 weeks
31-35	Curse, no save allowed
36-50	Disease, no save allowed
51-00	Poison, save or die

Miscellaneous. All dragons are able to speak dragonish. They are able to learn one additional language for each intelligence point above 7.

All dragons are magical and consequently register on Detect magic spells and items. *Dispel magic* does not disturb them, however.

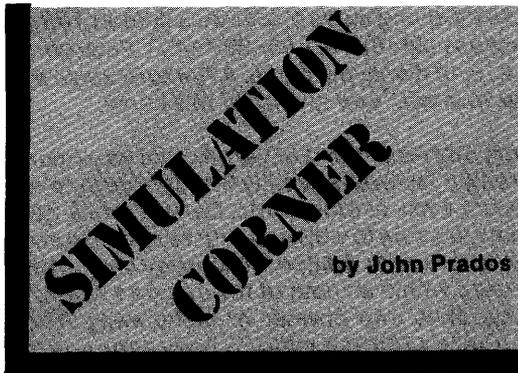
Dragons never become diseased.

A highly egotistical dragon may be enticed or deceived into revealing the location of its mortal spot. This is usually somewhere on the belly. The spot is armor class 10; if hits equal to 10% or more of the dragon's hit-point total are inflicted on the spot, the dragon dies immediately.

The less egotistical sort of dragon often becomes a loremaster. Astute humans sometimes consult such creatures about mysterious and ancient matters.

Meredragons. A meredragon resembles a true dragon in appearance. However, it is greatly inferior in power, and it knows and resents that fact. It may pretend to be a true dragon, but will never do so in the presence of one.

Meredragons have low intelligence and wisdom and are but half the size of a true dragon; moreover, they die when they reach about 150 years of age. They cast no spells, have no special powers or breath weapon, and no magic resistance. They do have large egos, however, and are often hostile because they are annoyed that they aren't true dragons -- "unfair," they say, but never to a true dragon's face.



Cooperation can keep small 'empires' alive

During the past few years we gamers have become used to being able to select among designs from a wide variety of publishers, so much so that it has become fashionable to talk about the "glut" of games and presume the impossibility of finding game topics that have not already been done at least once. The variety of existing publishers has had other consequences too, such as an ability for these houses to specialize in certain kinds of games, much as TSR has specialized in fantasy games or OSG in historical ones.

Every year one or more prospective designers or interested businessmen get the idea of going it alone with their own companies, and they take the plunge hoping, if not for riches, at least for making a living and seeing their own designs in print. It is this phenomenon precisely that has given us gamers the choices we now have among designs we can play.

Unfortunately, this era may now be coming to an end. The reasons include the general state of the economy, weaknesses inherent to most new game-publishing houses, and the structure of the game market. As hobbyists, we should take note of these problems and do what we can to preserve the range of choice among products which we presently have. Not only hobbyists should be interested: Publishing houses must take note in order to stay in business, while game distributors should do so in order to preserve the large size of the market which they presently serve. Only a cooperative effort by all of us can set things right again.

The first point is that game companies are typically started as a labor of love and then are forced to respond to hard economic realities. Most commonly, the new game company works on a shoestring budget. There is perhaps enough money to print the first game and run a couple of ads, and the new company hopes that this initial stake will finance further games in the line. But the undercapitalization leads to myriad problems; indeed, everything becomes a problem and not the labor of love that the founders envisioned. The company must meet facilities and salary overhead, come up with a print budget, and do advertising,

All of this is completely independent of the question of whether the company has another good game design with which to follow up its initial splash.

As if the simple magnitude of the task were not enough, the company soon finds that wholesale and retail customers must be given delayed payment terms. The shoestring game company with no credit must give credit to its customers. Where is the print budget to come from then?

A look at the game companies that are strong today is instructive. Avalon Hill was going out of business before it was acquired by Eric Dot of Monarch Services. Monarch not only provided a source of investment funds, but had a printing press which relieved Avalon Hill of this particular problem. Simulation Publications got a lot of help at low cost or no cost from people who wanted to see the company succeed, including loans from the employees and internal sale of stock. TSR had a solid product which it pushed for years before that burgeoned into the fantasy role-playing game genre of today. Game Designers' Workshop started as a communal cooperative and thus severely limited its overhead. Of smaller companies that are fairly strong today, Yaquinto, like Avalon Hill, found an investor with both money and a printing press. Stephen Newberg's Simulations Canada essentially works as a one-man operation.

It used to be that there was a chance for a new company to move out into the field. This was because of the structure of the market. As recently as 1974 half of the games sold were by mail order; before that, the proportion was even greater. Today the vast increase in retail sales and the existence of game stores in virtually all parts of the United States makes a huge difference. A reasonable estimate of current mail-order game sales would be about ten percent of the industry's total sales. The significance of this fact lies in what proceeds are actually collected by a game publisher. In the case of a game sold by mail order, the publisher collects the entire retail price of a game, whereas a game sold to a wholesaler and then passed along to a retailer typically means that only 35-45% of the

retail price is returned to the publisher.

The usual argument given in favor of selling to a wholesale distributor, despite the very low proceeds, is that the volume of games sold makes up for the difference in the profit per unit. But there is more to this than first meets the eye. Distributors often won't buy games that are not boxed and shrink-wrapped, on the grounds that these games do not do well in retail outlets. This automatically adds an extra cost for the game company and makes the eventual price to the hobbyist that much higher.

Further, the large discounts that go to the distributor encourage game publishers to resort to larger games, like the rash of "monster" games a few years ago, on which the publisher can justifiably set a higher retail price. Thus, not only is there a higher "entry fee" for the prospective new game publisher, but there are upward pressures on the retail price of games. None of this is good from the standpoint of the gamer himself: Not only are the retail costs higher, but the problems which put publishers out of business also reduce the range of designs from which we can choose. The end result is a pattern of operations in which the largest game companies can barely afford the cost of conducting business, while the small new publishers come and go, few successfully establishing themselves.

Thus occurs the rise and fall of the new game empire. A designer or businessman scrapes together enough money for a first game, and since this one is usually a labor of love, it is often critically and commercially successful. But then the company becomes caught up in being a business. Having to make back the money from the first game in order to print the second one often means that the first effort is out of print or out of gamers' minds before the next title appears. Then, because distributors like to wholesale lines of games rather than single titles, the new game company discovers that it still hasn't established itself with the second or subsequent titles because the hand-to-mouth existence of the company does not permit it to accumulate and keep in print such a large line of games. Eventually, the new game empire

goes under. Only the major game companies remain.

What can be done about these problems? Really, there is no final answer or simple solution. I'm sure that some of what is suggested here will prove unpopular with either gamers or game distributors, but it is important that the questions be posed and that a discussion emerge on this topic. The problems can be approached at many levels.

From the standpoint of the entrepreneur who wants to have his own game empire (and I shudder to say it coming from my own particular perspective), the key word is capital. The most serious problems of the new companies have always come from the lack of this ingredient. The new company cannot believe for a moment that it is capable of generating a profit right off the bat. Rather, the prospective publisher must accept the fact that he will lose money for an interval of time sufficient for him to create a game line. Further, to make that game line viable, given the time factors inherent in the production of simulation games, it is necessary for the line to be composed of high-quality designs, without which the games themselves will not have a "shelf life" long enough to permit the accumulation of a line. A good product and sufficient financing are the key concepts.

Secondly, it is important to do something about the sorry state of mail-order game sales. This requires active and constant advertising. Too many publishers believe that it is sufficient to come up with a game and release it—that the game will be carried on the strength of the reviews it receives in the game media. But not every new design is covered in all the game media, nor do all gamers read enough of the media to ensure they will not miss reviews of important new designs. Further, a review is a one-shot deal; if the gamer does not catch the issue in which a new title is reviewed, then it is silly to expect he will be aware of the new game by the new company. Only advertising can bridge the gap — and only advertising that is undertaken with a dedicated budget and a planned campaign, rather than a haphazard scattering of a few dollars when funds are available in the shoestring budget.

Moreover, the game-publishing houses must devote some considerable time and effort to creating and maintaining effective customer-service departments. One of the major reasons that mail-order sales have soured is the public's feeling that game publishers have provided such poor service to mail-order customers. Yet, given distributors' discounts, it is clearly in the interest of publishing houses to attempt to emphasize the mail-order side of their operations as much as possible. Individual gamers too should

be aware that a mail order, particularly one for a game from a small publisher, does far more to keep open the option of buying designs from that house than does the same sale through a retail outlet. Moreover, from the gamers' point of view, a growth of mail-order sales would take some of the edge off the upward price spiral caused by publishers' attempts to meet the marketing and packaging demands of the retail marketplace.

As for the distributors themselves, it is past time for them to recognize their share of the responsibility in all of this. This commentator is aware of complaints from distributors that game publishers were offering mail-order buyers better discounts than they could offer to their own retailers. In fact, the whole notion of discounts has gotten somewhat out of hand. If the discounts are so great as to drive the small company game "alternatives" out of business, and then gamers themselves tire of the bland offerings of the large publishers, then there will be no gamers at all and the distributors too will be out of business.

Distributors should accept companies' attempts to conduct mail order business in good grace. Moreover, although discounts for volume buying are appropriate,

the largest discounts should be reserved for distributors who do something for the games they buy, rather than simply pass them along to retailers. This something could include additional advertising by distributors, creation of packaging displays for stores, and other measures. Simple volume should not be the sole criterion for the size of discounts to distributors. The bottom line is that healthy game publishers will make for satisfied gamers and solid distributors, while driving the publishers to the wall is in the long run bad for distributors as well as gamers.

In all this, *Simulation Corner* is not attempting to push a line or to be expert on the difficulties faced by distributors or publishers. Rather, the aim here is to pose a problem clearly in terms from which a discussion can be developed. *Simulation Corner* is willing to devote space to the opinions and responses of gamers, publishers, and distributors on these questions. Such responses will be run in a future installment if they are addressed to the author in care of this magazine. Only cooperative effort can solve these problems, but without cooperation the problems may result in the fall of gaming so soon after its meteoric rise.

There's more!

Proud as we are of this issue of DRAGON™ magazine, we're pretty pleased with what we've done in the past. And apparently, so are our readers, because most of our back issues are sold out. We do have copies of some magazines for sale, including issues #22 and #40 through #49.

If you've searched in vain for a copy of one of our early issues, the BEST OF THE DRAGON™ may solve the problem. This anthology of reprints of our most requested material from issues #1 through #14, is one of several other products sold by Dragon Publishing: THE FINIEOUS TREASURY™, a collection of adventures featuring the hero of our most popular comic strip; and DRAGONTALES™, an anthology of original heroic fantasy fiction and art.

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THE ELECTRIC EYE

COMPUTER TECHNOLOGY AND TERMINOLOGY

BUY ME!

by Mark Herro

Home computers may be the most important new consumer appliance to come along in decades. Any device that can control household lights and appliances, edit and type letters and reports, selectively monitor United Press International and the New York Stock Exchange, and play some great games besides, may be almost indispensable in the years to come. And to top it off, home computers are fun to use. Unlike passively sitting in front of a TV, you can interact dynamically with a computer.

Okay, you're convinced. But now, how should you go about buying a home computer?

Carefully.

Buying a home computer is a little like buying good stereo equipment. It is not a decision to be made quickly. You need some background on the available equipment. You need to know beforehand how you intend to use it. You need to know how to shop.

The best way to find out what's going on in the home computing field is to read some of the popular, more general magazines. Creative Computing (P.O. Box 789-M, Morristown NJ 02948; \$2.50/copy), Personal Computing (1050 Commonwealth, Boston MA 02215; \$2.50/copy), and Kilobaud Microcomputing (Peterborough NH 03458; \$3.00/copy) are some good sources for the beginner. Better known magazines; like Popular Electronics, also regularly publish computer-

related articles and ads. Magazines such as these will give you a good working knowledge of the field and of the different brands of computers.

Another good way of learning about home computers is to read manufacturers' literature. Of course, most will be biased toward that particular firm's equipment, but lots of good general information can be squeezed out of a sales pitch; just remember that it is a sales pitch. A side benefit of sales literature is that you can see what the capabilities of a particular computer are. Lots of things can be connected (or interfaced) to a computer — for a price.

A third way of getting information on home computers is from books. However, because of the tremendous amount of change the industry experienced from 1975 to 1978 (equipment standards were changing and many of the smaller companies went bust), large portions of many books may be out of date and of little use. Look especially for books published after 1978.

Finally, talk to people who own home computers. Their opinions and guidance may be helpful.

The big decision

After learning about what's available, the next step is to decide which computer is most suited for your needs. Each brand of computer tends to be better for some uses than for others. If you plan to use a home computer for only one particular application, examine the characteristics of a computer in that configuration. If you don't have just one kind of use in mind, several other factors enter into your decision:

Cost: Complete computer systems can be purchased for as little as \$200, but an average system would be much closer to \$1,000. Beware of hidden costs, such as those for cassette recorders (for program storage) and TVs or video monitors (for display and read-out screens), which sometimes cost extra and sometimes don't.

Service: A computer's electronics are extremely reliable in and of themselves, but the equipment attached to the computer may not be so durable. Check on serviceability when you are checking out different brands.

Software support: Even if you plan to program the computer entirely by yourself, check on the supply of "canned," or ready-to-run, programs (software) for that particular computer. Refer to those

magazines and manufacturer's literature some more if necessary. Programs made for one brand of computer won't run on another brand.

Hardware support: As with software, check the availability of add-on devices. Popular extras include printers and disk memory. Sometimes these devices will work with more than one brand of computer, with little or no modification.

Shopping around

As of this writing the three most popular home computers on the market are Radio Shack's TRS-80 (by far the most popular in the U.S., with over 250,000 units sold), Apple Computer's Apple-II, and Commodore Business Machine's PET/CBM (most popular in Europe). Some up-and-comers include computers from Atari and Ohio Scientific, plus relatively newer entries from Casio, NEC, and Sinclair.

Almost all Radio Shack stores have a TRS-80 demonstrator. Most of the larger stores even have off-the-shelf stock, and several computer-only Radio Shacks have popped up.

Computerland, Byte Shop, and Computerworld are some of the larger, nationwide computer retail chain stores, carrying several brands. Those and other stores can be found by looking in the Yellow Pages under "Computers." If all else fails, you can order factory direct.

Programming

Don't get too worried if you don't know how to program a home computer yet. As mentioned above, there are lots of programs for sale, especially for the most popular brands. Also, some brands offer scaled-down, beginner-level programming languages with detailed manuals. When you become proficient at the beginner's version, you can upgrade to a more powerful version.

Buy now?

In these inflationary times, prices for home computers are actually coming down. Prices may drop as much as 20% from current levels in a couple of years, maybe 40-50% or more in five years. Many people are waiting a while before they buy, but thousands of others are taking advantage now of the home computer's great potential for practical as well as enjoyable purposes. Everyone must make this decision based on his or her own needs and desires — whether or not he or she can afford to wait.

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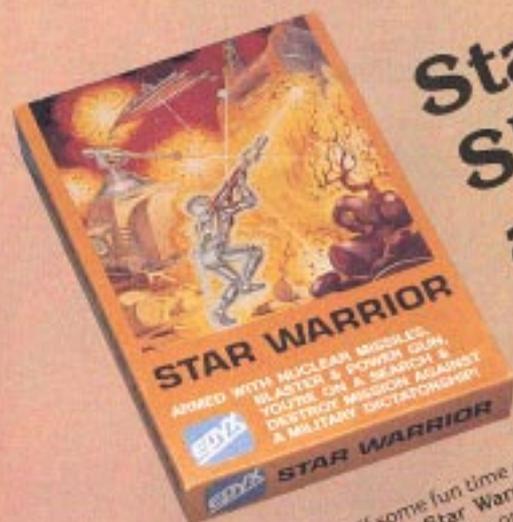
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In Scenario 1, you are on a diversionary mission for the assassination attempt. You want to do as much damage to the enemy units as possible.

The terrain is dangerous and difficult; the enemy forces are powerful and varied. (You may not see the enemy even when you are in the same general area... but, on the other hand, the enemy may not see you either.) There is always the chance

both in the same general area... level five enemy may not see you either... level five of an attack by an invisible enemy.

There are two scenarios and five levels of difficulty... level five is almost impossible to win. There are usually no fixed playing times for Scenario 2; you play until you get the governor and escape or until you are killed. But you can even set a fixed playing time in Scenario 1.

You have the choice of suits and equipment, and of movement, combat and special commands.

In other words, like all EPYX games, there are enough variations in the game so that you will never tire of playing. Each game is different and fresh. You will never get bored playing the game. Not in your or your computer's lifetime.

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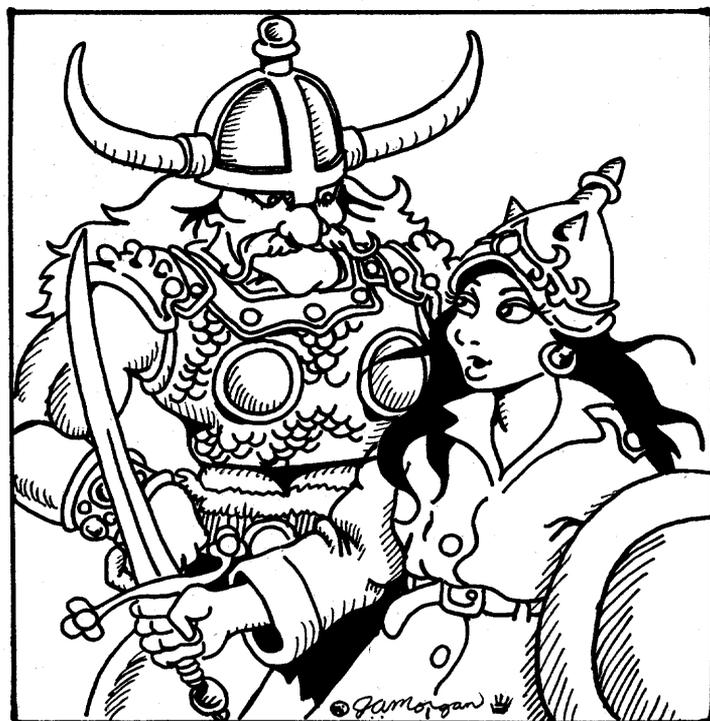
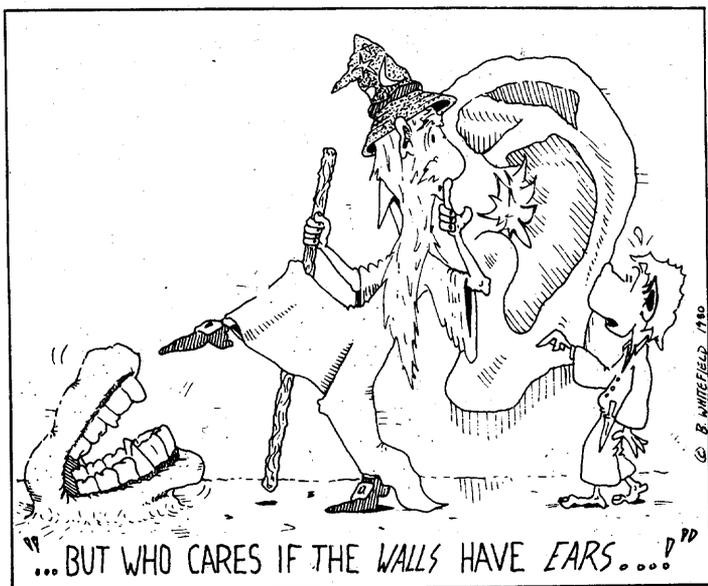
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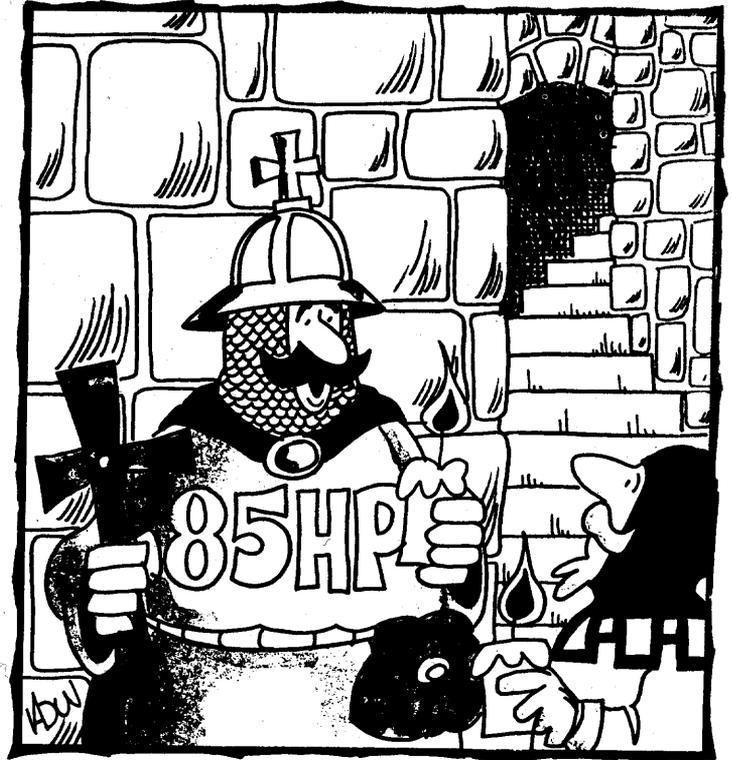


RIGHTHANDS





"DON'T LET IT BOTHER YOU.
LOTS OF FIGHTERS HAVE SWORDS THAT ARE
SMARTER THAN THEY ARE."



"NOT REALLY, BUT IT PUTS OFF THE
LITERATE MONSTERS."



WHAT'S NEW?

R!O!! I CAN'T FIX THIS STUPID THING! WE'LL HAVE TO CALL IT OFF!

WE CAN'T. THEY'RE ALREADY HERE.

WHAT?!

— WITH PHIL AND DIXIE

OH! — UM, HI POLKS! PHIL FOGLIO AND DIXIE NULL HERE!

WE HAD A SPECIAL TREAT LINED UP FOR THIS MONTH...

A TOUR OF THE NEW, AWARD WINNING, **TSR** DUNGEON!

UNFORTUNATELY, THE FUSE BOX SHORTED OUT, ERGO; NO LIGHTS.

BUT WE'LL DO THE BEST WE CAN.

MAKE PRETEND WE'RE ON RADIO.

Yowh!

PHIL?! WHAT HAPPENED?

BURNED MY FINGER.

HOW MANY MATCHES HAVE YOU GOT LEFT?

UM-TWO.

TERRIFIC.

WELL, HERE'S THE MAIN THRONE ROOM, LOOK AT THAT!

YES, PHIL, THOSE TAPESTRIES ARE WOVEN OF PURE GOLD!

YEP! AND THAT THRONE, WHICH WEIGHS TWO TONS, IS CARVED OUT OF A SINGLE RUBY?

WOW!

NOW THIS IS THE FEAST ROOM, DIXIE, EACH OF THOSE JEWELLED FOUNTAINS SPOUTS A DIFFERENT BEVERAGE!

BIG DEAL. TAB, GRAPE JUICE, CLUB-SODA AND OVALTINE.

WELL- THEY HAD TO SAVE A FEW BUCKS SOMEWHERE.

NOW HERE'S ONE YOU'VE BEEN WAITING FOR! THE WEAPON'S ROOM!

HEY! LOOK AT THIS, DIXIE! AN ATLANTIAN CROSSBOW!

REALLY? WELL, BE CAREFULL...

TWANG!
THUNK!

DIXIE!!

ARE YOU...

POW!

WELL- I'M DOWN TO MY LAST MATCH. LET'S SAVE IT FOR SOMETHING SPECIAL.

LIKE WHAT?

LIKE TRYING TO FIND OUR WAY OUT OF HERE!

RELAX. I KNOW WHERE WE ARE.

SEE? HERE WE ARE IN ONE OF THE SPACIOUS AND ORNATE **TSR** TREASURE VAULTS, WHERE...

HOLD IT! DIXIE... THIS IS A BROOM CLOSET.

...**NOW** YOU CAN WORRY.

WELL, WE COULD GO LOOK AT THE HIDEOUS DEMONS USED TO GUARD THE DUNGEON. LUCKILY, THEY'RE LOCKED UP WHILE WE'RE HERE.

SAY, PHIL, WHERE ARE THEY KEEPING THOSE DEMONS?

THEY'RE USUALLY KEPT BEHIND AN ELECTRIFIED FENCE.

... WHAT DO YOU MEAN... "USUALLY"

I DIDN'T SAY ANYTHING.

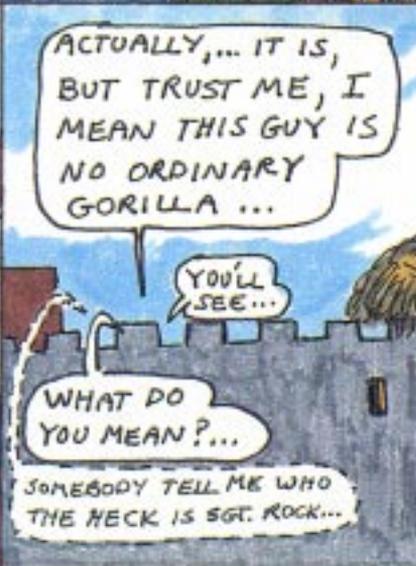
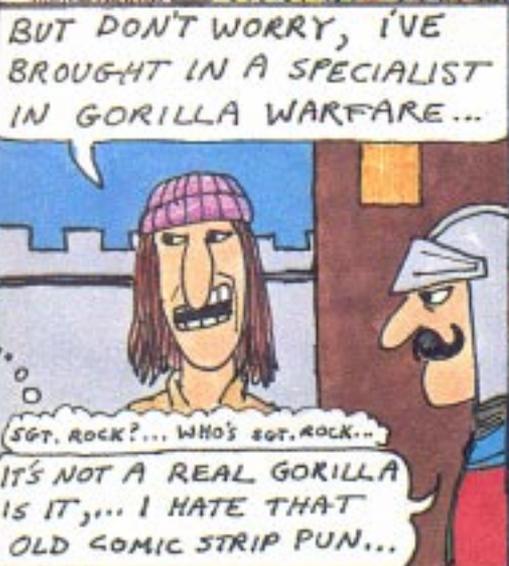
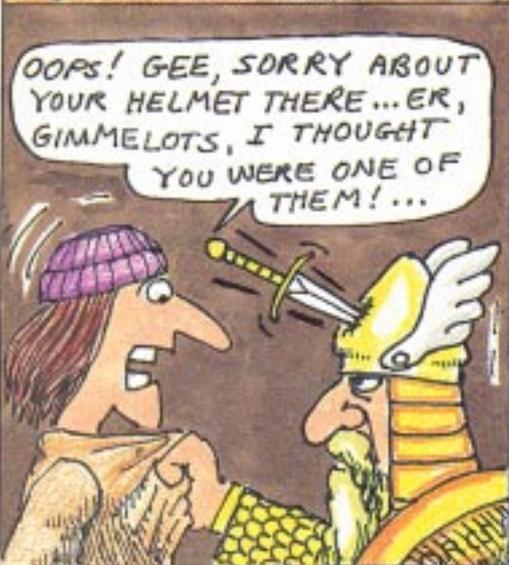
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POOF

Finieous Fingers & Friends in:

Who needs Sgt. Rock when we've got the gorilla of our dreams?

PROLOGUE: FINIEOUS FINGERS A WELL KNOWN THIEF AND HIS GANG OF BUDDIES IS BATTLING A GUILD OF HALFLING THIEVES FOR CONTROL OF THE CITY OF SAPHID. UNFORTUNATELY, THE HALFLINGS ARE MANY & FIN'S GANG IS SMALL, THAT PLUS CONSTANT RUN INS' WITH THE CITY GUARD AND THE HALFLINGS' GREAT SKILL AT AMBUSH ARE MAKING FOR A VERY TOUGH SITUATION... SEE FOR YOUR SELF... 





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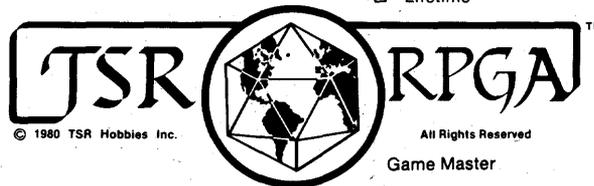
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_____ Lifetime _____ \$200



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The Martian Chronicle

BY PHOBOS PUBLISHING

Dragonslayers Lead Invasion

EARTH CONTACTS URANUS & PLUTO

By Cliff Kussmann

Officials at the Martian Institute of Technology revealed in a surprising report today that they have been monitoring Earth communication transmissions for the past several years.

The MIT spokespersons claimed that references have been made to Uranium reactors which Earth governments are purchasing from the people of Uranus.

The report seems to indicate that the people of Pluto are messy, undesirable creatures who neglect to clean up after themselves, since the Earthlings are having problems with Plutonium wastes.

The report also indicates that from time to time a Uranium goes through a strange ceremony to become a Plutonium, though why anyone would do a glyzop thing like that is a good question.

The first contact between the races seems to have been in the Earth year 1945, when a Uranium dropped in on an Earth town and, according to all reports, "had a blast."

INVASIONS BEGIN

Recently a large scale invasion of earthly hobby and game stores was begun by the Martians.

The initial invasion forces consisted of twenty-six different packs of 25mm fantasy figures titled "DRAGON-SLAYERS 25's". Each of these packs contain two different figures and retails for only \$1.50.

Wizards & Magics, Heroes & Heroines, Fighters, Adventurers, Monsters, Creatures and Non-Player Characters abound in this new line of figures by MARTIAN METALS. Figures so incredibly detailed you would swear they are alive, but they're not, after all

It was learned that a second invasion is imminent for the month of June with future invasions planned at regular intervals. In order that these invasions be more complete, the government of Mars has requested that earthlings send the coordinates (Name and Address) of any hobby or game store they wish invaded, and information will be sent to those stores on how to acquire MARTIAN products.

For a complete listing of the DRAGONSLAYERS and other products write to the address below:



TRAVELLER REPORT

Construction on the "Ship-STRIKER". These vehicles will be coming off the production lines as early as July (Terran month) of 1981 and will be available wherever Traveller miniatures are sold.

Intelligence reports indicate an increase in the Zhodani military forces since the release of a new pack of miniatures by Martian Metals. This pack, #2013 includes Zhodani Officers, Warriors, Technicians, and Maintenance Robots. It is also reported that packs of Vargr, Asian, Droyne, K'ree (Centaur), and Alien Adventurers are planned releases this summer and fall. For more information on Traveller miniatures make contact with the company listed below.

15mm miniatures rules GDW's soon to be released will include armored assault troop carriers, support vehicles, air rafts, assault guns and several undisclosed types. All vehicles will be manufactured in 15mm scale so as to be compatible with Traveller miniatures and be with Traveller miniatures and GDW's soon to be released 15mm miniatures rules below.



Martian Metals

Boks 778

Cedar Park, TX 78618

The MARTIAN CHRONICLE needs free lance reporters. Payment for articles used will be in Doshes. Submit articles to: PHOBOS PUBLISHING, BOKS 778 CEDAR PARK, TX 78613.

Koorniddly Bizshop

LEADSMITH LEPPER SAYS:

MARTIAN METALS & PHOBOS PUBLISHING announce the first annual "Guess Your Own Name" Contest. Anyone can win. No experience is necessary. Winners will receive their own personal gaming character sculpted and manufactured by Martian Metals. This will be your choice of type, whether fantasy, science fiction, or anything else you desire. This figure must be 25mm or less in height. All winners will receive their figure and the mold cavity to insure no duplication of this figure will be made. Just think, a one of a kind figure just for you. Winners will be required to supply clear and concise descriptions and/or artwork of the figure to be made.

To enter this contest simply guess your own name and address (phone number optional) on a Handy Dandy entry form or a 3"x5" card and mail it with a proof of purchase to MARS, BOKS 778, Cedar Park, TX 78613. All entries must be accompanied by a proof of purchase (found on the back of a DragonSlayer 15 or DragonSlayer 25 card) or an end panel from a Martian Metals boxed set (there are two end panels) or the top 1" of a Traveller miniatures card. All correct entries will be eligible for a random drawing held at Gen Con in August of 1981.

The United States Zip code system has been divided into four separate areas. Area 1 codes are 0 and 1; Area 2 codes are 2, 3, 4, and the Canadian entries. Area 3 codes are 5, 6, and 7; Area 4 codes are 8, 9, and foreign entries. One winner from each area will be chosen and notified by mail and/or phone. All Entries Must Be postmarked no later than midnight August 15th, 1981. This offer VOID on Venus and Mercury. All entries become the property of Phobos Publishing and cannot be returned.

WIN YOUR CHARACTER IN METAL

Guess Your Own Name....