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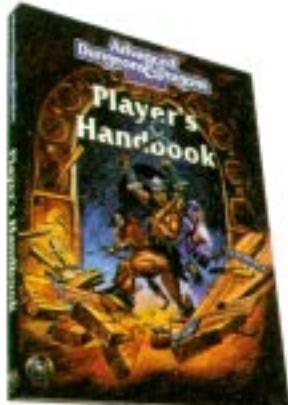
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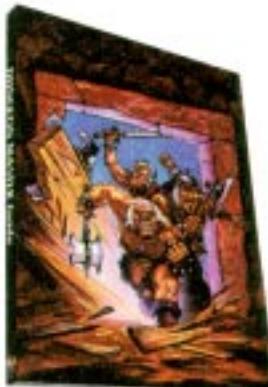
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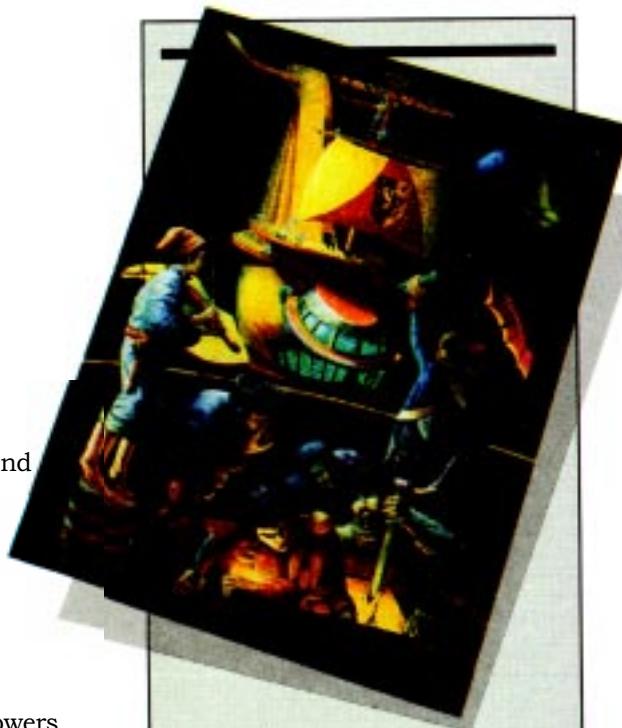
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COVER

This issue's cover painting, "Boarding Party," by Michael Scott reflects this month's theme quite well. The reveling that is depicted belies a darker intent; by drawing in more merrymakers, these "creative" characters are actually luring their prey closer to them. "Welcome to our parlor," one of the carousers was heard to quip.

Letters

What did you think of this issue? Do you have a question about an article or have an idea for a new feature you'd like to see? In the United States and Canada, write to: Letters, DRAGON® Magazine, 201 Sheridan Springs Rd., Lake Geneva WI 53147, U.S.A. In Europe, write to: Letters, DRAGON Magazine, TSR Ltd., 120 Church End, Cherry Hinton, Cambridge CB1 3LB, United Kingdom. If you wish your letter to be published, you must sign it. We will not publish anonymous letters. We will withhold your name if you request it.

3rd Edition— NOT!!!

Dear Dragon,

This spring, TSR will release new versions of the *Player's Handbook* and the *DUNGEON MASTER® Guide*. Your catalog states that these will include corrections and additions, but is not a 3rd edition of the AD&D® game. Is this actually so?

Also, I'm wondering about the spells and magical items from the *Tome of Magic*. Will they be included in the new *PHB* and *DMG*?

Paul Jurgens
via the Internet

Quite a number of people have contacted TSR recently concerning the new printings of the PHB and DMG. Let me state for the record that these new printings do not represent a 3rd Edition of the AD&D game in any way, shape, or form. (Even just mentioning a new edition of the game makes a lot of people around here start to tremble, fidget nervously, and consider extended vacations.) Seriously, a new edition of the game would be a tremendous amount of work, and before we undertook such a monumental task we'd certainly seek the input of you, the gamers who play the AD&D game, just as TSR did when developing the game's 2nd Edition in the late 1980s.

The new printings serve one simple purpose: to make our game books (and the game itself) look much more attractive. The new printings have easier-to-read layouts and include much more full-color art throughout.

As they are only new printings of the standard 2nd Edition game books (with corrections, fewer typos, etc.), no material from other sources, including the Tome of Magic appears in them. —Dale

What gives?

Dear Dragon,

When I heard that issue #215 of DRAGON Magazine had a list of cards for the BLOOD WARS™ card game, I checked and *voila!* There it was! Oh frabjous joy!

However, upon perusing the list of Battlefields I noticed that four of them: The Ship of Chaos, Shra'kt'lor, Soot Hall, and the Spawning Stone are duplicated. So what gives, folks?

Via the Internet

Well, I tracked down the author of the article in issue #215 (and designer of the BLOOD WARS game), Steven E. Schend, and asked him that very question. He said the error was simply a mistake in copying the card titles into the list. (Don't feel bad, Steven—Z missed it too.) Steven assures me that, with those four exceptions, the list in issue #215 is complete. There are no cards missing. As proof, Steven provided the following breakdown of cards from the game and the first escalation pack to check the list against:

There are 100 Battlefield cards.

There are 54 Warlord cards.

There are 56 Fate cards.

There are 90 Legion cards.

There are 34 "chase" cards.

This totals up to 334 cards, the number of cards in the list in issue #215. In order to correct the list in the magazine, simply cross out one of the two entries for each card mentioned above. —Dale

Nigel D. Findley

Passes Away

Game designer, author, and editor Nigel D. Findley passed away suddenly on February 19, 1995, at his home in Vancouver, British Columbia. Born in Venezuela in 1959 and raised in Spain, Nigeria, the U.S.A., and England, Findley settled with his family in Vancouver in 1969. After schooling and a brief business career, he chose to write full-time in 1990. Findley produced over 100 products in his career, including 12 novels. He wrote for most every game company in the industry including TSR, but is perhaps best known for all his work—both game products and fiction—for FASA's SHADOWRUN* game. He will be missed by his family, friends, colleagues, and readers everywhere. Donations in Nigel Findley's name may be made to the charity of your choice.

Dragonet revisited

Dear Dragon,

I've read with interest your plans to put TSR and DRAGON Magazine on-line. However, as a long-time subscriber to the magazine, I would hope that you never make an article or a feature of the magazine available on-line before the magazine itself reaches subscribers. This would be a great disservice to the readers who do not have access to the Internet.

Peter D. McMullen
via the Internet

TSR agrees with you totally, Peter. While it would be impossible to wait for every subscriber to receive the magazine before we upload the files (after all, we have subscribers all over the world), we currently wait until the 25th of the month prior to the cover date of the issue to upload. We think this allows most of our subscribers to receive their magazine before the issue's features appear on-line. If any of our readers feel that this is too long a period to wait for the upload, or too short a period of time for you to receive your magazine, let us know. While we can't affect how quickly the Post Office handles your magazine, we could change our upload date without trouble. This is your magazine, so tell us what you think. —Dale

Oop Ack!

Back in issue #214, we credited the artwork on page 10 "Elven Glade" to artist Daniel Horne. Unfortunately for us, the artist who created that painting is David Horne, not Daniel. We apologize for any confusion this horny problem may have caused.



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Rewind & Fast-forward

Let me say right up front that I hate sappy farewells. Long, drawn-out speeches, overviews, monologues, retrospectives, —yuck! These I consider worse than the relatives who've overstayed their welcome and whom you just can't get out the damn door. They have their coats on and are standing in the open doorway, but they just won't stop talking and waving. You hate to be rude and simply slam the door in their faces, but it's mighty tempting.

Why, you might ask, is he talking about farewells? Well, it's been hinted at and bandied about in the pages of this magazine for a few months now. Yes, my transfer to TSR's Games Department has *finally* come through, and this is the last issue of DRAGON® Magazine that I will edit. Hence the column's title—looking back and looking ahead. Since this is my farewell, I'm feeling compelled to do a sappy retrospective of the time I served—I mean was privileged to work on—DRAGON Magazine. I'm trying to resist, really . . . but . . . I feel, myself . . . weakening . . . Oh, no . . .

I told the thrilling adventure story (yawn) of how I found myself employed by TSR in the fall of 1989 back in the "gang editorial" of issue #200, so I needn't repeat it here. The first issue of the magazine to bear my alliterative name was #151. Doing a little math in my head, that means I've contributed my two cents' worth in the last 67 issues of this magazine. That's just over five and one-half years' worth. I've worked on DRAGON Magazine longer than I've done anything else in my life. (I have no idea what that says about me.)

At TSR, there are other ways to mark the passing of time: the number of departments you've worked for, the number of bosses you've had, and the number of times they moved your office are three favorites. Let's see: I (and DRAGON Magazine) have been in three departments since 1989, I've had at least three publishers, maybe four (all those guys in shirts & ties look alike to me), and I'm typing this in my third office—easily the best of the lot. Of course, soon after I finish this column, they'll boot me out to regions unknown and office #4. (I just hope there are places to hang my prints by M.C. Escher and fantasy artist Ruth Thompson.)

As far as game products go, I've seen the introduction of the SPELLJAMMER®,

AL-QADIM®, RAVENLOFT™, DARK SUN®, and PLANESCAPE® AD&D® game campaign settings, plus the conversion of MYSTARA® campaign, pulled over from the D&D® game. And soon, these will be joined by the BIRTHRIGHT™ campaign. (Look for articles on this in upcoming issues—plug, plug.)

Random highlights and anecdotes from the magazines themselves include:

- Issue #154, which was ready to go to printer on deadline—except for the fact that two vital pieces of color art, including the cover, hadn't arrived yet.
 - My picking up the mantle of Jeff Grubb and others when I started writing *The Marvel-Phile* column, until Steven Schend kindly took it off my hands. (*He even got paid for writing them.*)
 - The *Princess Ark* column (and later, *The Known World Grimoire*) by Bruce Heard: possibly the most underappreciated, most creative column the magazine has run in years. Go back and look at all the adventure ideas Bruce crammed into each installment.
 - The cover of issue #203: TSR's Fred Fields and freelance illustrator Tim Bradstreet blew us all away (pun intended) with their painting, "Nailed to the Gun," which is unlike any other piece ever to appear on the magazine's cover.
 - The theme sections on players' advice, DMs' advice, science fiction, and each October's horror theme: these were my favorite themes to work on because they always inspired me in my own games. Variety truly is the spice of life, especially in games where far too many campaigns are completely interchangeable. I hope these themes reduced the number of such campaigns.
 - The yearly magazine seminars at the GEN CON® Game Fair: these were my one guaranteed opportunity to chat with the readers of this magazine, the devoted, intelligent gamers who are constantly looking for new ways to enliven and enrich their game campaigns.
 - Issue #189: The issue had an "Exotic Cultures" theme that I'm very proud of. The material on Africa and India opened a lot of eyes (I hope) to the diversity of history and mythology we can draw from for our games. These articles, and the others published since, have served to illustrate a basic gaming tenet of mine: Why bother

making up something from scratch if you can just borrow an idea from history, fiction, or even another game?

My all-time favorite short story published while I was on staff: "A Prayer for the Dead" by Deborah Millitello in issue #162. That story has it all: anger, compassion, pathos, revenge, a budding romance, plus moral dilemmas and the consequences inherent in attempting to resolve such dilemmas. I've read that story a dozen times, and it still gets to me today.

I have more than five years' worth of memories that I could relate, but rather than continue this slipshod rambling down memory lane, I'll get to the point. I've met, known, and worked with a lot of people in the last five-plus years, and I'd like to thank each one here and now. Some are contributors, some are artists, some are colleagues, but you're all my friends. Thanks, guys. I cannot praise too highly all the people who've worked with me on this magazine. You folks are a class act, and I've been privileged to work with and learn from you all.

I hope this isn't the last you'll see of me in these pages. In my new duties as a game designer (wahoo!), I sincerely hope to return to these pages with some new ideas for your game, or maybe a preview of an upcoming project that I happened to work on (just like "The Game Wizards" column in this very issue. Wow, just imagine the odds of that happening. It boggles the mind.) Anyway, have fun and take it easy on my successor in this editorial hot seat, Mr. Wolfgang Baur, formerly of DUNGEON® Adventures. I'll let him explain the arcane series of events that led to this domino-like shuffling of personnel some other time. I'll see you at the GEN CON Game Fair this August. Stop by the demo tables in the castle and say hi. Now, in the immortal words of Dennis Miller, "I am outta here!"

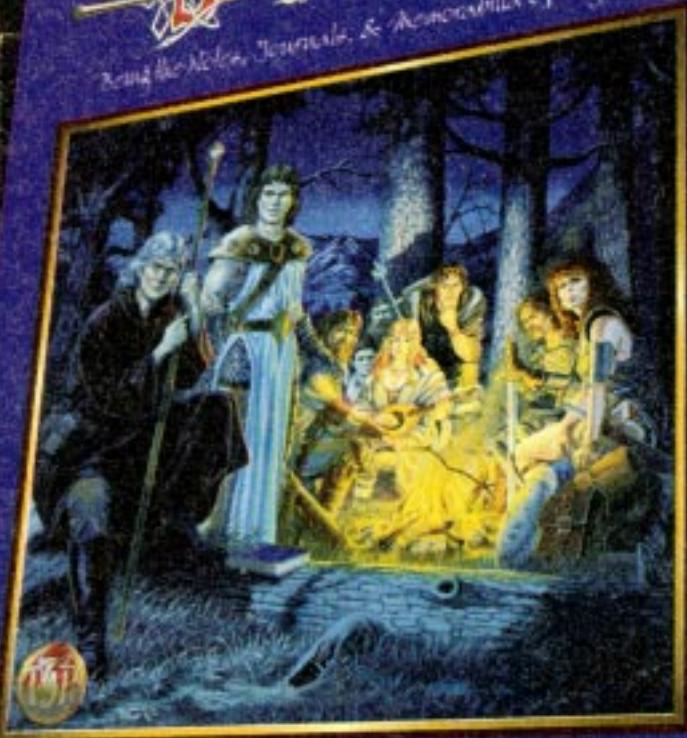
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Avoiding Happy Hour with Frodyne the Fearless

by Jean Rabe

Frodyne the Fearless. Ah, she was truly an impressive lass—decked out in shining armor and wielding an even more impressive enchanted long sword. Nothing scared her. No one could stop her from risking her life by delving into deadly dungeons. And no power in the kingdom could keep her from protecting innocent citizens endangered by vicious monsters. Of course, along the way Frodyne was not above acquiring a good amount of treasure. One had to be compensated for random acts of derring-do.

Frodyne was my first AD&D® game character and my first experience with a role-playing campaign.

I was attending Northern Illinois University in Dekalb, Illinois, (and majoring in journalism so I could be a great, crusading reporter). Frodyne was a werehawk. Yeah, I know, a non-standard character race, but back then—okay, it was roughly 17 years ago if you're that curious—there weren't as many rule books and non-standard characters seemed the norm.

Anyway, Frodyne was stupid.

I didn't do very well rolling the dice the night she was born, so she had single-digit Intelligence and Wisdom scores that when added together just barely reached double digits. But she was cute, and she could fly, and that latter skill was useful in getting her out of trouble.

She found trouble often.

For example, one evening we were "dungeoning," as we used to call it, and Frodyne had taken the lead. She seemed pretty tough and fearless in her armor, and being somewhat short she insisted on walking in the front of the group so she could get a better look at the surroundings. Turning a corner, she spied a black-robed man who looked evil. I guess she made a little too much noise in that nice armor, because the black-robed man turned, pointed a bony finger at her, and whispered, "Die." Well, Frodyne wasn't fearless for the first time in her imaginary life. Being a little too young to depart the here and now so quickly, she instantly shifted to her hawk form, leaving her armor

clattering on the ground. The cacophony made the evil wizard mad, and he went after the rest of the adventuring group, too—who had just rounded the corner and spotted him.

I'm not sure how all the characters made it out of the dungeon that night. I suspect the DM was being kind and didn't want to waste the rest of the evening with us rolling up new heroes. (How ya doing, Chuck?) So the characters went back to town—angry at Frodyne. She bought a new set of armor—while she profusely apologized to her companions. Everyone returned to the very same dungeon, but this time the characters chose a path away from the black-robed man, and Frodyne didn't walk in the lead.

Chuck was my first DM. He was a tall, bookish genius who lived on the fourth floor in my dormitory. Somehow between all his studies he found time to invent fantastic adventures centered in a world he had created. He had this detailed map sketched out on graph paper, with the major continent looking vaguely like an upsidedown Australia. There were railroad tracks running around much of it, but our group never found them or the train. We did find lots of villains, beasties, and piles of gold coins, though. We got together once a weekend, usually on a Friday or a Saturday night, and sometimes both. We'd play all evening, occasionally into the proverbial wee hours of the morning, with Neil Diamond tunes running in the background. It was great. And it kept us out of the bars.

In fact, avoiding alcohol is how I discovered role-playing. I was never one for "going out drinking," as college kids are notorious for doing. So shortly after the fall semester began I started looking for a weekend pastime that didn't involve traipsing from bar to bar for their two-for-one specials. I'll admit a lot of my college friends were into the American version of pub-crawling, and I'm sure they had a good time, but the scene wasn't for me.

Enter Laura.

She was an education major who lived a

few doors down in the dorm. We got to be friends because of a mutual interest in science fiction, and *Star Trek* in particular. One night she invited me to go "dungeoning" with her and Chuck and some guys on the fourth floor. Intrigued, I said okay, not knowing that evening would eventually propel me to Wisconsin and to a different career than I had intended.

And all because of a role-playing game.

Our group of weekend warriors got to be fast friends—meeting in each other's rooms to "dungeoning" between study assignments and part-time jobs. We either played in Chuck's world or Laura's, and our adventuring party grew as more of our friends discovered the game. When college ended we parted company, promising to keep in touch, and Chuck gave me his wonderful map with the undiscovered railroad.

I moved to Quincy, Illinois, to be an education reporter for a daily newspaper there. I didn't know anyone in town, and it seemed the only activities the reporters engaged in were softball (men only) and weekend parties filled with kegs of beer (how enchanting). Looking for a hobby and a way to make some friends, I trotted over to a bookstore two blocks from the newspaper offices. The store sold the AD&D game, and I put a notecard on the bulletin board announcing I was looking for a campaign.

A few days later I started getting phone calls, and my weekend nights were soon filled with wilderness expeditions and dungeon crawls. Gee, I love this game. Once again I became fast friends with a wonderful group of people (and I eventually married Bruce, one of the DMs). The gaming club grew to about 60 people, and we met once a week in a large hall at the Illinois Veterans' Home, a retirement community. There, I adopted a grandfather, a 92-year-old staunch Republican named Ralph. One of us had to adopt a grandfather so our gaming group could use the hall free. Being the president of the club, I volunteered. Gaming once again was re-

Continued on page 122

Power Play



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by Larry Granato

Artwork by Doug Shuler

Players in AD&D® game campaigns usually think of rewards in terms of money and magic because that's what they get experience points for. They use them to defeat monsters. Defeating more monsters gives them more magic and more money, which is used to defeat more monsters, *ad nauseum*. However, in a well-developed campaign there are many ways a creative Dungeon Master (DM) can reward without shoveling out the platinum and +3 swords. For instance, the DMG, on page 80, mentions other valuable treasures including lands and titles.

Social status, land, property, businesses, titles, and special privileges are beneficial to all player characters (PCs). It gets them more involved in the campaign setting and can lead to exciting political adventures, such as those in Jan Berrien Berends' article "The Greatest and Most Honorable Adventure" in DRAGON® Magazine issue #196.

These rewards also require the adventurers to be more careful in dealing with nonplayer characters (NPCs), and thus pay attention to their role-playing. The DM also must take care to develop NPCs as more than stock caricatures who stand around with their hands out. Some players disdain cultivating NPC contacts, thinking they can just bribe their way out of any problem. Money can't buy everything. So, the DM should have NPCs react negatively when PCs put everything in terms of "How many gold pieces?"

As an example, the party could visit a royal official in hopes of gaining information. While waiting endlessly in anterooms and corridors, paying off lackeys and being shuffled from one underling to another, they see NPCs ushered right through to the official. When they ask why, they can be told that the others have the right contacts at court or belong to prestigious organizations. They worked their way up the social ladder and have earned certain rights and privileges, and the PCs can, too.

Not all rewards need be C.O.D.

The exquisitely dressed Lord Bri'on Chumley looked on as the group of adventurers stood before his noble Duke. "Indeed," the Duke said approvingly from his throne, "as you have proved your mettle by defeating the evil sorcerer who has been plaguing my realm, it is in my mind to grant you a boon." He gazed at the company before him, just a hint of a smile on his face.

"Well," said a brawny, but not-too-smart-looking fighter, "We could sure use 50,000 gold pieces. And, uh, do you have any magic wands . . .?"

Chumley snorted as he watched the Duke's face grow hard. The rudeness and greed of the party was even more distasteful when Chumley thought of the many richer rewards that were available to them—such as membership in the Duke's elite Order of the Lion; his own membership had served Chumley very well for he had been able to meet so many accomplished wizards, priests, and warriors . . .

Although the party may have had some fabulous adventures, if no one has heard about them or they don't have irrefutable proof, their claims are likely to be met with skepticism. ("So you defeated the giants of South Dorking Woods?" the doorman said dryly. "Sorry, I never heard of them. Please be on your way.") When dealing with NPCs who don't know the party, an undeserved reputation for coward-

ice because of a single unfortunate encounter can hamper the party for months or years in game time.

Rewards in social advancement should be made useful in adventuring rather than just another rating to keep track of, so the players will want to gain these types of rewards. Being able to meet important NPCs who can help the party, not with gold or magic, but with information and influence, is very worthwhile. But, beware who you befriend! NPCs are often members of cliques who have enemies who will criticize the party's association with them.

Powerful NPCs have influence they can use on behalf of PCs. PCs also can acquire influence by becoming well known. In game terms, influence gives favorable reaction roll modifiers. The more influence, the greater the modifier or important the NPC who can be swayed. It doesn't take much influence to impress a butler, but a Duke would require a great deal. The DM should modify influence by such things as the PC's social status, titles, offices, organizations he belongs to, reputation, gifts, bribes, his relationship with the NPC, and, most importantly, how well the situation is role-played.

Influence is used to get favors. When an NPC shows a positive reaction, he may grant the PCs a favor. Naturally, the NPC only can grant a favor that is his to give; the stable-sweeper can't get the PC an audience with the king no matter how good his action roll is. Favors come in many forms. A favor can be used to have something done in the fastest and most efficient way rather than following the usual bureaucratic routine. It also could be used in making special requests that normally would not be considered. Favors can get people jobs (or prevent someone else from getting the job), get the party out of trouble, get audiences, acquire privileged information, affect the outcome of trials, have legislation passed (or blocked), and help them deal with all the intrica-

cies of courts and government.

To a certain extent, favors are transferable from one person to another. However, most NPCs expect that the PC asking for a favor will do them a favor in return. This is a matter of honor, and characters who do not reciprocate will find they quickly lose whatever influence they had. There are many cases in medieval legend and in history of people having to follow through on promises they made against their best interests, simply because they'd given their word, and to renege would be dishonorable.

The following boons and benefits are arranged in order of increasing desirability. Although they are numbered, DM should not roll dice to see what kind of reward a PC gets, but should rather choose the most appropriate benefit, i.e., not only what the character deserves, but something his interests lie toward. For example, a barbarian would not be a good candidate for election to office, while membership in the "Fraternal Order of Mages" would be fitting for an up-and-coming wizard. Some benefits are more applicable to fighters than priests or wizards. It also is important that PCs should earn their benefits.

Some of the benefits that PCs may receive include nonweapon proficiencies (NWPs). The DM decides if the PC gets a "free" NWP slot or uses one that would be available at a higher level. It takes 1-12 months to learn the new proficiency.

Table #1 "Honors," Table #5 "Employment" and Table #12 "Miscellaneous" are best used for low level characters. Moderate level PCs could receive Table #3 "Wealth," Table #4 "Real Estate," Table #2 "High Honors," or Table #7 "Business." High level types might receive "Titles" from Table #8, "Feudal Fiefs" from Table #9, or "Elite Employment" from Table #6.

Honors, from Table #1, usually are given to a PC (or a party) who has distinguished himself for a particular deed, or for reliable service over a long period of time. In general, they are of local value only, and if the PC travels far from his home they will be of little use.

Table #2's High Honors make the PC famous over a wider area. A favorable reaction modifier is very likely, and the DM should allow the PC a small amount of influence over the underlings and lackeys he must deal with.

Table #3, #6, and #5, are typically bestowed by a ruler, noble, town,

merchant, organization, or guild for some deed the PC's accomplished. It isn't always for killing monsters; writing an excellent poem, song, or book (especially one that praises the ruler), settling a difficult case, solving a perplexing mystery, or hosting a special event are all good reasons.

Wealth is straightforward. Business benefits are more complex, and various types are listed in Table #6. Some, like shares in a ship, can lead to caravan adventures. However, in some lands, it is considered bad form for knights and nobles to engage in business, unless they act as a "silent partner."

Employment is a tricky proposition since the fun in role-playing is in adventuring, not holding down a regular job. Therefore, most jobs are presented as being part-time or seasonal, and can be done between adventures. If this doesn't work, the PC can be appointed as a special assistant or consultant who sets his own hours. If the PC is high-level, he can give the job to a follower.

Real Estate (Table #4) can be given only by a great magnate or a king, typically for services rendered personally, rather than general adventuring.

Table #8, #9, #10, and #12 are benefits that can be granted only by a king or other great lord. These should be used sparingly.

Elite Employment includes prestigious full-time jobs. These are suitable for high-level PCs involved in political campaigns. Otherwise, the PC can be a "minister without portfolio" who works between adventures.

The acquisition of a title ("ennoblement") is extremely rare for commoners, although they are sometimes granted to members of the knightly class. It is not unusual for members of the nobility to gain additional titles. The term "titled noble" suggests that there also are untitled nobles, who as a matter of courtesy, are referred to as "Lord" or "Lady," but have no specific title.

There may be nations where titles can be bought, but the DM should consider that in those places titles are probably rather common and not held in high regard, e.g., after spending thousands of gold to become a count, a PC finds out his coach driver is a prince. (A visitor to Czarist Russia early in this century found his taxi driver indeed was a prince!) Also, the old-blood nobility know very well who the parvenus are, and have nothing

but disdain for them.

Feudal Fiefs are given by a king or overlord to vassals who swear fealty to them. Fiefs not only include land, but legal rights over the tenants who reside there. The PC is the judge and chief executive of his fief. He can impose taxes and duties. In return, he must protect the people with his military forces. A PC must be at least a gentleman or squire to receive fiefs #1-3, a knight for #4-5, a noble for #6-9, and a high-ranking noble for #10 or higher. Most PCs will wish to create their own freeholds, and it would not be unusual for a ruler to grant them a fief along a border or wilderness area that is largely undeveloped. Fief-holders may gain additional fiefs because of service to the crown.

Table #11 is to be used with those who have connections with the royal court or leaders in the government.

Table #12 should be used only when the PC has developed a long-term, close relationship with the monarch or an important nobleman.

Finally, no examination of benefits would be complete without a list of misfortunes that accompany public life. Once a PC becomes well-known, there always will be adversaries, jealous rivals, meddlers, and gossips who try to bring him down. Table #13 catalogs the possible tribulations the DM can inflict on a PC who blunders, tries to cover up something in his past, or runs afoul of the wrong people.

DMs should take care to make these rewards an active part of the campaign. Court intrigue, favors owed, and reputations to be upheld have spawned many an adventure. As you read the lists below, consider what adventures could be built around each boon or benefit. These benefits also may be granted to entire adventuring parties where applicable.

Table #1 : Honors

1. Recognition or Mention: The PC's good deeds are acknowledged by a person of standing, or his name is printed in a bulletin or official publication. He gets a +1 reaction modifier for 1-3 months.

2. Honorary appointment/degree: the PC is appointed to an honorary position, such as "High Provost of the Harvest Festival," or gets a "Doctor of Humane Philosophy" degree. He gets a +1 reaction modifier for 3-6 months.

3. Decoration/award: The PC receives a medal, trophy, ribbon,

prize, testimonial, keys to the city, plaque, or certificate suitable for framing in an official ceremony. He gets a +1 reaction modifier for 6-12 months.

4. Membership in civic organization: The PC is inducted into something like the "Most Loyal and Worshipful Guild of Fishmongers." He becomes known as "pillar of the community," and will be on good terms with local leaders and officials, getting a permanent +2 reaction modifier when dealing with them.

5. Minor religious office: The PC is asked to serve in his temple as an usher, sacristan, secretary, bellringer, chorister, etc. (Priest-class PCs are appointed assistants to the high priest). This puts him in good standing with others of the same faith (automatic favorable reaction). The work does not take much time and there is no salary.

6. Arbitrator/Advisor: The locals respect the PC's opinion so much that he is asked to settle disputes. People often come to him for help and advice. This situation may lead to adventures.

7. Squireage: The PC is allowed to add the title "esquire" after his name and display his coat of arms. People tip their hats to him in the street. He's invited into the social life of the local gentry and is considered a militia and community leader. Note that this is different from the type of squire who is a knight's assistant. Essentially, an esquire is a junior member of the knightly class, a gentleman who's not been officially knighted.

8. Knighthood: The PC is knighted in a special ceremony. Knighthood gives the recipient many advantages, but requires service as well. The PC should observe the code of chivalry. Knights often are asked to slay monsters, right wrongs, vanquish evildoers, disperse bandits, rescue damsels, and so on, without asking for a reward, as it is unchivalrous to quibble about money.

Table #2 : High Honors

1. Triumph/banquet/monument: The PC leads a triumphal parade, is esteemed at an impressive feast, or has a monument constructed in his honor. He gets a +2 reaction modifier for 1-3 years.

2. Appointment to the royal house: The character receives an honorary job at court, such as "The Superintendent of the Royal Soup Spoon," with a yearly salary of 50-200

gold pieces (gp). He must present himself at court annually.

3. Elite decoration, honor, or epithet: The PC gets a fancy medal like "the grand cherub with triple oak leaf clusters." He can hobnob with other recipients of the decoration, and has a +1 reaction modifier for life. Alternatively, he is permitted to add an impressive style to his name such as "Sir Coroman Gramel, Crusher of the Hill Giants, Hero of Dimbar, and Drow-buster."

4. Name commemorated: A street, building, town, organization, or geographic feature is named after the PC. He doesn't get a reaction modifier, but everyone knows who he is, and he can smugly say, "That's my mountain."

5. Renowned hero: The PC becomes known far and wide for his exploits and gets a +2 reaction modifier for life, in addition to regular invitations for speaking engagements, parties, openings, etc.

6. Select knighthood: The character is admitted into an order of powerful and wealthy knights, like those described by Mike Easterday in DRAGON issue #125's "Code of Chivalry" or issue #195's "To All a Good Knight" by Tom Griffith. He must follow the rules of the order. The knights can help him hire followers, establish a freehold, meet important people, etc., but they also are involved in political intrigues and military ventures. Alternatively, the PC is made a banneret, a senior knight in charge of 5-20 other knights.

Table #3: Wealth

1. Gift: Jewelry, fancy clothes, expensive furniture, a work of art, a fine horse, ceremonial arms, etc., is given to the PC. If the stuff is sold, the giver will be insulted.

2. Cash grant: The amount (1,000-4,000 coins of appropriate denomination) should not be excessive.

3. Pension: A yearly stipend of 1,000-6,000 gp, as long as the ruler lives and the PC serves him. When a change of ruler takes place, the benefit lapses.

4. Benefice: This benefit usually is given to priests who have a supervisory responsibility in their church. The PC is given fiscal control over the extra revenue generated by a religious establishment. How the PC spends the money is up to him, but it will be noticed if it's not used for charitable purposes.

5. Property guardian: The PC becomes a trustee for a piece of prop-

erty, whether a business, real estate, or valuable item. He may not sell the property, but any revenue it provides is his to keep.

6. Loan: A low- or no-interest loan of up to 20,000 gp is granted to the character.

Table #4: Real Estate

1. Rural land: Unimproved fields and meadows suitable for agricultural purposes are given to the character.

2. Country estate: Essentially a large farm with workers is granted to the PC.

3. Townhouse: The PC receives a good-sized ordinary building in a town.

4. Mansion: The PC receives a large, fancy house.

5. Tower: A small fortified building that can be located almost anywhere is given to the PC.

6. Palace: An opulent structure in a city, requiring some 300-600 gp per month upkeep is granted to the PC.

Table #5: Employment

1. Job: As a clerk, overseer, bailiff, guard, justice of the peace, tax collector, etc. It's part- to full-time. Pay is 5-20 gp per month.

2. Sinecure: A job requiring little or no work. Pay is 10-60 gp a month. The PC can hire a lackey to take care of everything.

3. Promotion: If the PC already has a job, he gets a promotion to management at double salary. If not, he gets a plum of a job that pays 75 gp per month and requires little or no work at all.

4. Minor government office: Such as a mayor, guild leader, village council member, etc. The work is part-time and the salary is 25-100 gp per month.

5. Junket: The government will pay the PC's expenses for one journey, during which time he is expected to do some nominal work.

6. Spy/Informer: The PC is asked to snoop, either while he's out adventuring or just around town. The amount he'll be paid is based on the information he ferrets out.

Table #6: Elite employment

1. Committee: The character is appointed to a royal committee which, for example, is investigating the snuff shortage or examining proposed regulations on the length of men's pointy shoes. The committee meets 1-4 times a year for 1-8 days at a time. For each

meeting attended the character gets 10-100 gp.

2. Stewardship: The PC is placed in charge of a royal town, forest, or manor. the salary is 100-400 gp/month. The actual operation of the property can be left to someone else, but the PC will be held accountable for anything that happens.

3. Castellany/Constableship: The PC is placed in control of a castle and the surrounding lands. His salary starts at several hundred gp per month (DMs decide exact amount), plus whatever funds are allocated for upkeep and pay for the garrison. He may appoint a seneschal to manage the place in his stead, but he is ultimately responsible.

4. Envoy: An ambassadorship to a foreign land. Salary is 200-600 gp a month plus expenses. A train of servants and assistants are provided. Permanent embassies are rare; the work lasts 1-12 months.

5. Religious hierarchy: The PC gets a prestigious job in his church. Non-priestly characters can be appointed as church elders, advisors, or even to religious offices that don't require them to cast priest spells. Priests get special positions like supervising several small temples, assisting at a big cathedral, or serving a leader in the upper hierarchy. The work is part- to full-time and the salary ranges from none to substantial.

6. Business leader: A position on a guild council or company board of directors paying 50-300 gp/month. A few meetings must be attended each year.

7. Important office: Such as county sheriff, magistrate, governor, general, captain of the royal guard, etc. The job's full time and pays several hundred gp/month.

8. High office of the realm: Lord Marshal, Grand Constable, Royal Steward, Lord Chamberlain, Chancellor, High Justice, Warden of the Marches, etc. Salary is 1,000 gp month, but the job is full-time.

Table #7: Business

1. Business opportunity: The PC has a chance to "get in on the ground floor" of a new venture. He may invest up to 20,000 gold. Many businesses lose money in the first years. After that, typical profits are 1-20%.

2. Commission/Partnership: The PC gets a percentage or fee from a business. For example, an innkeeper might pay him for steering customers

to his inn. Alternatively, he can invest up to 10,000 gp as a "silent partner" in a company that's profitable.

3. Business holdings: Shares in a company. If it is profitable, the PC will receive yearly dividends of 1,000-4,000 gp. The shares also could be worthless, of course.

4. Share of ship: The PC gets cargo space on a merchant ship. He may rent out the space for 500-3,000 gp per voyage or invest up to 30,000 gp in merchandise to be traded. Profits on regular trips of 2-8 months are 5-40% with a small possibility of the ship being lost. Profits on voyages of 1-3 years can range up to several times the amount invested, but there is a good chance of the ship not returning.

5. Franchise/Merchant factor: A merchant group gives the PC the right to market their products or services in a particular area, as a semi-independent representative running his own business. The merchants provide know-how and materials at a discount. They are well-organized and their wares are in demand.

6. Subsidy: The PC gets a sum from the government to operate an enterprise that it deems essential, such as mail delivery or arms-making. This guarantees profits of 20% as long as the business is operated competently.

7. Monopoly: A highly lucrative benefit granted by the king. Profits from monopolies (such as salt, spices, or silk) start at 50%. If the PC abuses his monopoly he will become a despised figure among the common folk, as well as encouraging smuggling and a black market.

8. Hold fair: The PC has the right to hold an annual merchant fair and receives a small (1%) tax on all merchandise sold at the fair in addition to a fee (10-100 gp) for each vendor. The PC must make arrangements for a large open area for booths to be set up, provide police, judicial, sanitary, secure storage, accounting, water, food, and other needs. The profitability of the fair will depend on the merchandise, number of vendors and buyers, transportation net, weather conditions, etc.

Table #8: Titles

1. Baronet/Vavasour/Thane/Lord: Titles appropriate for the most minor of the nobility. Sometimes, there is no actual title at all, just a noble ranking.

2. Baron/Seigneur/Burgrave/Peer:

3. Count/Earl/Graf/Capital/Magnificio.

4. Viscount.

5. Marquis/Margrave/Landgrave/Palsgrave/Count Palatine.

6. Prince: The title of prince is granted to rulers of great lands in their own right, but is different from a royal prince (a close relation of the monarch).

7. Duke

8. Grand Duke/Grandee.

Table #9: Feudal fiefs

1. Manor: The smallest of feudal holdings, essentially a farm with workers. The manor house is nothing more than a larger-than-average building.

2. Village: A village of some 1-400 peasants attached to a manor.

3. Knight's holding: A typical knight's allotment, with lands, a village, and castlet or fortified manor house.

4. Honour: A combination of several manors.

5. Lordship/Seignory: A large holding with a castle.

6. Freehold/Barony/Demense: The freehold as described in the DMG.

7. Regional holding: A large barony.

8. County/March/District/Forest: An extensive area composed of several baronies.

9. Town/Port: Population: 1,000-10,000.

10. Duchy/Province: An area composed of numerous baronies, counties, and towns.

11. City: Population 10,000+.

12. Duchy or County Palatine: As #8 or #10 above, except that the PC holds the land in direct place of the sovereign, and has all the powers that the ruler would normally enjoy.

Table #10: Court benefits

1. License for castle or other stronghold: Permission to build a castle. This avoids the normal delays and fees. Most kings limit castle-construction to prevent individuals from becoming too powerful. Alternatively, a license is granted for some other enterprise.

2. Special privilege: The PC is given leave to do something that no one else can do, like wearing his hat at court, having armed bodyguards, or getting to hold the king's coat. These privileges are highly sought after and give the PC a +2 reaction modifier when dealing with courtiers.

3. Royal charter: The PC is granted a charter allowing him to carry out some specific deed for the benefit of himself and the crown; such as developing a freehold, founding a new town, opening up a trade route, or exploring new lands.

4. Tax exemption: The PC is released from paying certain taxes. This is usually done when the PC promises to invest his money for the benefit of the community. If he starts to acquire too much money, the DM always can impose "new" taxes not covered by the exemption.

5. Favorable legal judgement: If the PC is involved in a legal case, he gets a verdict in his favor.

6. Given command of troops: A military force, provided by the King, is placed under the PC's control. The King will provide pay and food for the men; the PC must provide living arrangements.

7. Arranged marriage: The PC has an advantageous marriage arranged, in that he can marry into a wealthy and powerful family. There is no guarantee the intended spouse will be young, attractive, or good-natured; arranged marriages are often the opposite.

8. Exchange/Ransom: If the PC is taken prisoner, the king will see to it that he is returned by paying the necessary price.

9. Hostage/Ward guardian: The PC is given charge of an important hostage or underage noble heir. The hostage must be treated with the utmost respect and allowed freedom within a certain area, but must not escape. The PC controls the ward's estates and fortune until he comes of age. There undoubtedly are other relatives of the heir who would benefit greatly if he died prematurely.

10. Patronage: An important person will back the PC by providing money, influence, equipment, followers, etc. He also will expect the PC to do his bidding whenever he desires. Alternatively, the PC may acquire a court-type NWP such as etiquette, heraldry, dancing, musical instrument, animal handling (falconry), hunting, riding, singing, or artistry.

Table #11: Special benefits

1. Royal intervention: If possible, the king will bail the PC out of any trouble he's in, once and only once.

2. Alliance with noble family: A clan of aristocrats sees an opportunity in joining itself with the PC. While

they can provide much help, they have their own interests in mind, and will treat the PC accordingly.

3. Court influence: The PC is welcome at court and can get small favors from courtiers and servitors without the usual waiting and bribery. In addition, each year the PC may propose one idea which will be considered by the king for action.

4. Adoption: The PC is adopted into a noble family (who may not have an heir) and receives all the benefits thereof, including titles, estates, servants, eccentric relatives, pressure to conform to family traditions, feud enemies, etc.

5. Royal pardon: The monarch pardons the PC for crimes he has committed.

6. Entrusted with secrets: The PC is taken into the monarch's confidence. The king won't be pleased if the information leaks or is used for the PC's personal advantage (see Disfavor, on Table #13 below). The benefit is double-edged, as enemies of the king may try to get the secrets from the PC in unpleasant ways.

7. The king's ear: The king will take suggestions from the PC. However, if the advice is bad, the PC will suffer the monarch's wrath (see Disfavor, below).

8. Royal favor: The PC can do no wrong in the king's eyes. This makes him an enemy of everyone opposed to the king, his policies, or who's just jealous. Royal favor is often capricious, and can be withdrawn as quickly as was bestowed.

Table #12: Miscellaneous benefits

1. A pat on the back: Sometimes there are no tangible rewards for achievement.

2. Contacts: The PC acquires contacts for mostly reliable rumors and other information (a favorable modifier on die rolls for these types of encounters).

3. Popular acclaim: The PC is hailed by the commoners and earns their gratitude. He gets free meals, discounts on merchandise, and is generally well-liked by regular folks. The nobility, however, does not share in this admiration.

4. Introduction: The PC is introduced to an NPC of his choice. This is a good way to meet someone important without the usual red tape or bribes.

5. Favor: A VIP owes the PC a one-

time favor. The VIP will resent it if the PC asks for too much, but usually will keep his word. If the PC is greedy, word will get around and he won't get any more favors.

6. Transport: A horse, coach ride, ship passage, or even a magical steed or transport, is available for a one-time, one-way trip when the PC needs it. This can be more useful than it sounds. Remember "My kingdom for a horse"?

7. Letters of introduction: Official documents which introduce the bearer as a person of good character. Useful at nobles' castles and foreign courts.

8. Included in will: The PC stands to inherit money and property, but only while he stays in favor with the NPC who's making the will (usually a relative). He must wait for him to die, of course.

9. Good word: An influential NPC will put in a good word for the PC if needed. This may not solve the problem, but could help considerably.

10. Club: The PC becomes a member of an exclusive club. Influential people can be met there, where business and political deals are made. However, the club rules are strict and the PC will be ejected if he causes a disruption.

11. Education: A scholarship to an institution of higher learning. The PC (or a follower) can acquire an academic NWP such as history, languages, or religion.

12. Sponsorship/Apprenticeship: An NPC will sponsor the PC in either proposing him for membership in some organization the PC wants to join, or by teaching him a craftsman NWP such as blacksmithing, gem-cutting, or pottery in his spare time.

13. Religious initiate: The PC is initiated into a special religious group, generally a branch of his own faith. He becomes a lay member of the order (or if already a priest, becomes a member of an "inner circle"). Members of the sect will hold him in high regard. The DM might allow a non-priest PC to learn a minor bit of priestly magic, or a priest PC to acquire a special spell.

14. Safe conduct pass: A guarantee of passage safely through areas of conflict. Evil persons often fail to recognize the validity of such documents.

15. Letter of marque: Permission to fit out an armed ship as a privateer, attacking enemy shipping during wartime. The king gets a cut of any loot,

usually 25-50%.

16. Train of servants: A retinue of 4-16 well-trained grooms, butlers, maids, or coachmen, costing 20-80 gp per month. Room and board must be provided.

17. Secret society: The PC is admitted into a secret society which has a code of conduct, secret handshakes, funny hats, and so on. Some important people are also members. It costs 50-300 gp a year for dues and regalia and at least two meetings a year must be attended. Society members always help each other if possible. (Historical note: Santa Anna avoided a firing squad after being captured at the Battle of San Jacinto by flashing a secret Masonic distress sign, which was recognized by General Sam Houston, who also was a Mason.)

18. Priestly or magical assistance/Mentor: The PC can call on a high-level priest or wizard for one-time help with spells or information. Alternatively, a mentor will teach him a NWP of the PC's choice.

19. Candidate for election: A political faction backs the PC as a candidate, by providing funds, campaign workers, and publicity. The PC may spend his own money as well. Whether he gets elected will depend on the PC's actions, but he will be beholden to his backers in any event. Most local-level elected positions are part-time jobs that pay 50-200 gp/month.

20. Refuge: A noble, a temple, or foreign ruler will provide political asylum and a hiding place for the PC if he gets in deep trouble.

Table #13: Misfortunes

1. Object of ridicule: The PC becomes a figure of fun to the locals. Any idea he proposes is met with riotous laughter. It is impossible for him to recruit NPCs.

2. Bad reputation: The PC acquires a bad name. Reaction rolls have a -2 penalty. Insulting rumors about him are constantly circulated. In addition, the gentry are offended, and no person of the noble class will have anything to do with him.

3. Mandatory host: At the King's command, the PC must play host to 2-8 arrogant nobles who make excessive demands for gourmet food, servants, entertainment, and so on. They stay 1-6 months and incur expenses of 100-400 gp/month each.

4. Required gift: The PC must provide a gift costing 1,000-6,000 gp to his overlord. If the overlord doesn't

like the gift enough, further gifts are demanded.

5. Demotion: The PC's job is downgraded; he even may be fired. If he is unemployed, he is conscripted into the king's service.

6. Legal disputes: The PC is sued by disgruntled followers, ex-lovers, and townspeople for real or imagined injuries. Alternatively, he is investigated by a government commission for violations of various obscure laws. The case will take 7-12 months to come to court and costs 1,000-6,000 gp in legal fees. If the PC loses, he can expect an additional penalty of at least the same amount.

7. Troops quartered: The PC has to board a group of rowdy soldiers. Their numbers will be appropriate to the size of the PC's abode, but will tend toward the maximum possible. The voracious troops each devour 10 gp of food and drink a month each, and will rudely annoy his family, followers, and friends, spy on the PC, and cause 1-20 gp worth of breakage and pilfering every week.

8. Creditors: People who are owed money by the PC make intensive efforts to recover their money. This involves legal action and the hiring of collection agents and even thieves to acquire his valuables. If the PC doesn't owe any money the DM should arrange for him to be involved in a failing business venture that's deep in the red or inherit massive debts from a relative.

9. Forced loan: The PC must lend the King 1,000-10,000 gp (or more). There's a 40% chance the loan will be paid back in 2-24 months, a 25% chance for 2-5 years, a 20% chance for 6-11 years, and a 15% chance for never being paid back. The King rarely pays interest, either.

10. Forced duty: The PC is required to perform some unpleasant duty for the King, such as foreclosing on widows, collecting taxes from destitute elderly people, running orphans out of town, etc. This does nothing for his prestige.

11. Tax audit: The PC's tax payments up to seven years back are checked. If the PC has been scrupulous about paying taxes, there is a 40% chance of the auditor finding a minor problem that results in a 100-600 gp fine. If the PC has given normal attention to his tax payments, there's an 80% chance of a 1,000-6,000 gp fine. If he's been lax about paying his taxes, there will automatically be a 10,000-40,000 gp fine plus possible jail time.

12. Infamous: The PC becomes exceedingly notorious, and receives a -6 reaction modifier wherever he goes. Merchants close up shop, parents lock up their children, bureaucrats roll out the red tape, and town guardsmen harass him mercilessly. All his followers, except those of the worst character, desert.

13. Rivalry: The PC is challenged to a duel by a spiteful and powerful enemy. If he wins, his opponent will do everything in his power to cause him trouble the rest of his life. If he kills the enemy, he will be faced with an unending stream of challenges, assassination attempts, overt and covert attacks by the enemy's henchmen, friends, and relatives seeking revenge.

14. Unfavorable benefit: This appears to the PC to be one of the benefits listed in the charts above, but has something wrong with it. For example, the PC might get a haunted castle, or his land might turn out to be a stinking, monster-infested swamp, his gift might be cursed, his business venture a total failure, his new position subjects him to an endless stream of beggars, moochers, and cranks, or the favor of the king turns out to be that the monarch refuses to let the PC out of his sight and requires him to play parchesi 20 times a day.

15. Shotgun marriage: The PC is forced or tricked into marriage with a lying scoundrel or a whining shrew; the new in-laws are abominable, of course. They plot to gain his money and his possessions.

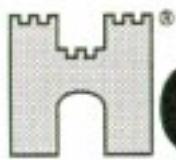
16. Feud: A hostile noble family enters a state of war with the PC. In the city, sudden attacks by family members can be expected. In the country, large bands of their armed retainers will be on the lookout for the PC. If he owns a fief, raids and full-scale assaults are possible.

17. Disfavor: The PC has displeased the king or queen. While he's not formally accused, he's next in line for the chopping block. Everyone avoids him. Any other PCs who associate with him suffer the effects of "bad reputation" (#2 above).

18. Dishonored/Disgraced: The PC is stripped of his titles, rank, and wealth in a formal ceremony, and becomes "infamous" (#12).

19. Exiled: The PC is forced out of the country, under penalty of death.

20. Outlawed: The character becomes a wanted criminal, with a bounty on his head.



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Behind ENEMY

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by Phil Masters

A game campaign about simple survival

Background

The inspiration for this article begins in ancient history. In 401 B.C.; a Persian prince named Cyrus, brother of the King of Kings, Artaxerxes II, attempted to take over the whole Persian Empire from his brother. To enhance his military strength, he hired 13,000 Greek spearmen—some of the best mercenary troops going.

Cyrus was a skilled general, but this did not save him from the occupational hazard of all soldiers in war; he was killed in action at Cunaxa, near Babylon. His Greek troops mostly survived the battle, but were left leaderless in the heart of a hostile empire. To surrender would have meant slavery or worse for them, and when their officers tried to negotiate with the victors, they were treacherously taken prisoner.

However, the Greek soldiers found new leaders from amongst their numbers, including an officer named Xenophon, who had originally joined the expedition as an observer. The "Ten Thousand" then executed a brilliant fighting retreat on foot, over hundreds of miles of unknown country, some of it mountainous, in the face of local resistance during winter weather. They eventually found safety in the independent city-states of the Black Sea coast. Xenophon, who also was a writer and historian, told the story in a book called *The Anabasis*; not surprisingly, it fascinated Greeks of the time, as it showed a vast empire that could find no answer to determined Greek warriors. Later, Alexander the Great may have remembered this lesson when he led a Greek army to conquer Persia.

(Xenophon himself was a colorful character, an Athenian whose sympathies for Sparta, Athens' enemy, earned him exile from Athens for some years. He wrote books on military theory, politics, and on estate management; he was an intelligent, monarchistic, opinionated soldier-thinker.)

Game relevance

Something very like the "March of the Ten Thousand," could be used as the basis for a limited role-playing campaign. Just have a bunch of PC heroes stranded deep in hostile territory, and offer them the simple choice: get back to friendly territory, or face slavery or death.

The PCs could be soldiers, merce-

Artwork by Stephen Danièle

naries, or simply be on a quest or other mission that takes them into unfriendly territory. Apart from combat and wilderness survival problems, they could find themselves dealing with neutral locals, who might let them pass in exchange for favors or trade with them—provided that the PCs' pursuers could be distracted. Their route home might lead them through all sorts of mysterious country, perhaps taking in encounters with local creatures, weird NPCs, magical monsters, and strange sites in the wilderness. (This could be an excellent campaign to mix role-playing with table-top war-gaming; PC leaders and heroes have to deal with some problems personally, and also must direct the rest of the group when faced with the need to do battle.)

Obviously, it is possible to place PCs in such a situation on their own, and this can make for an interesting campaign, with the tiny PC group surrounded by thousands of enemies, having to think their way out of trouble. If the PCs are leading a large group though, they also must coordinate the group's movements, forage for food, and attempt to find shelter for the group. The group need not be an army; the PCs could be escorting a "wagon train" through hostile territory, guarding a merchant caravan, or protecting refugees. In such circum-

stances, the PCs also would need to protect the noncombatants. In any event, player characters tend to be pretty good at sneaking and dodging; they often can get through dangerous country by avoiding contact with the enemy. If they have to escort a large group with them though, they have to use different tactics and make harder decisions.

Making the idea fit

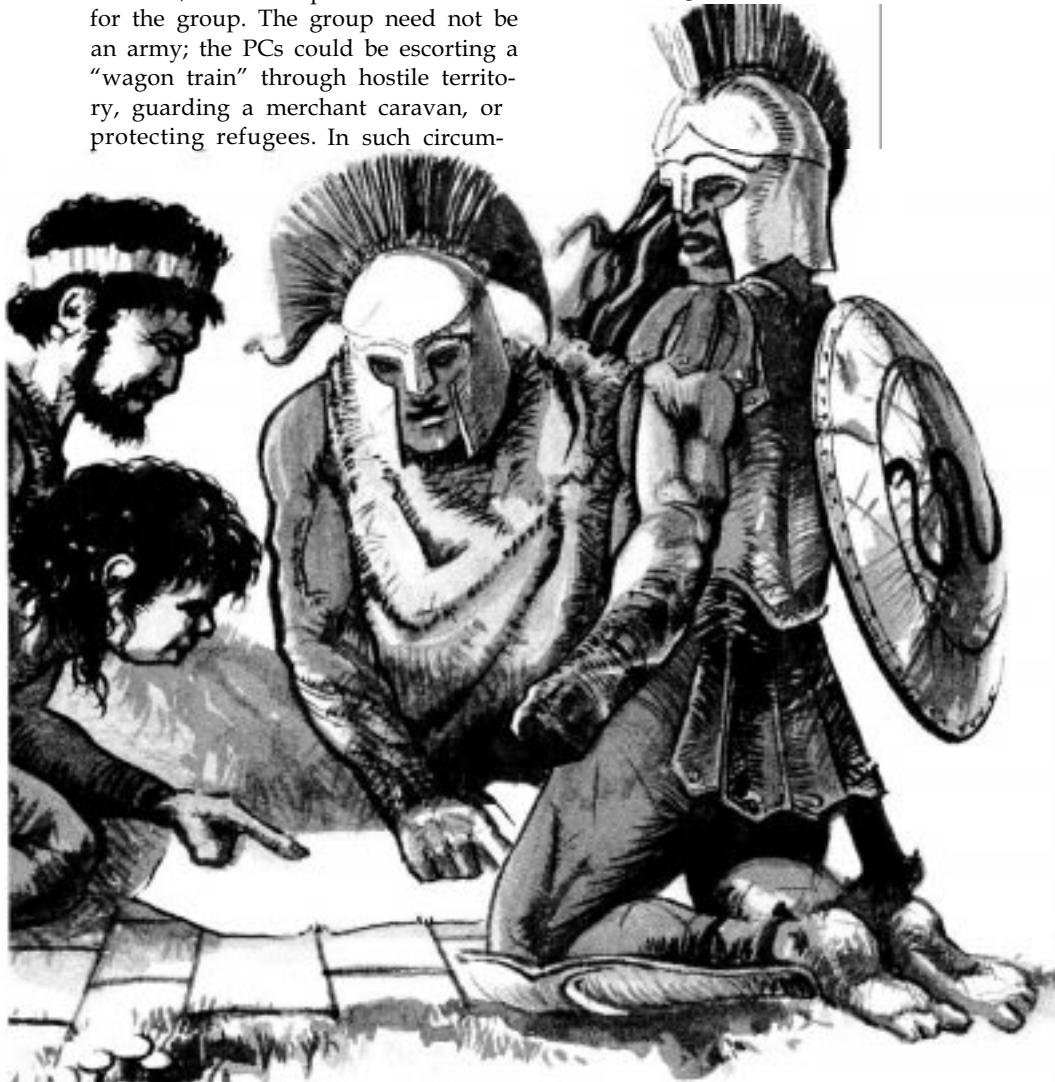
The main things that a game world needs to allow this campaign idea to work are a relatively large, strong nation or empire with some internal conflict or a powerful enemy state (which could be a nation or just an area heavily infested with monsters and dangerous creatures such as humanoids, fiends, dragons, giants, etc.) and some limitations with transport. It wouldn't do for the PCs simply to unroll their *carpet of flying* and soar home in a matter of hours. Magical modes of travel should be severely restricted or totally unavailable. (Obtaining such a means of transport could be one of the PCs' goals—so they don't have to walk all the way home.) One thing to bear in mind; the ruler

of the empire from which the PCs are to escape should not be too vengeful, dangerous, or clever. After all, she might bring a vast army against the PCs, and if it's well led, that could mean a rather short and messy campaign. The opposition the PCs face should be serious, but not unbeatable. The success of the Ten Thousand was impressive, but perhaps Artaxerxes was almost as happy to see them escape as to enslave them; after all, they were a problem that went away if he ignored it for long enough!

The other thing needed to make the campaign work is, of course, the right players with the right characters. They must be interested and willing to take on a tough mission in which the main objective is survival rather than glorious conquest; point out that "mere" survival against this sort of odds is glorious. Furthermore, the PCs must be committed to saving their entire force, including NPCs; if the players are too inclined to run self-serving, egocentric characters, they may decide to sneak away from the others one night, and use stealth to escape from the hostile territory while the NPCs get slaughtered. This can be discouraged by emphasizing that the best safety, in this situation, is in numbers, or by threatening the PCs with the revenge of any NPCs who survive such treachery. It is up to the GM to ensure that the PCs have the right attitudes. (Good-aligned characters should work to prevent any such PC defections if their players are good role-players anyway.)

Handling combat

When battles must be played out, note that some role-playing systems (such as the AD&D® game) have additional rules for mass combat (the BATTLESYSTEM® rules), some games such as the WARHAMMER® rules are closely tied up with dedicated war game systems, and some have been provided with simple, abstract systems for quickly handling such things. For SJG's GURPS® system, seek out the various supplements and magazines containing the official mass battle rules; for the FANTASY HERO* game, see the *Fantasy Hero Companion*. For this particular campaign idea, having use of a good set of table-top rules and the figures to use with them, is a very good idea; in fact, some groups may choose to regard this as a war game campaign with role-playing elements, rather than the reverse.



Historical and fantasy settings

In an ancient-style fantasy setting, the story of *The Anabasis* can be re-created more or less in one piece, with as many extra, fantastic complications as the GM wishes. It even could be run as a complete, carefully researched recreation of the original events.

(Also—GMs of time-travel campaigns could send PCs back to ancient Persia to observe the details of the original events. This could lead to adventures as the PC observers become entangled with the Ten Thousand's running battles. Alternatively, time meddlers could try to intervene at various points, perhaps to save Cyrus and give him the victory after all, perhaps to see the Greeks wiped out and *The Anabasis* never written—which could have all sorts of tricky, perhaps cataclysmic effects for subsequent Greek and Persian history.)

For a medieval fantasy campaign, imagine re-casting a stock low-level AD&D game party as junior members of a unit—line soldiers or guards (fighters), young wizards who tagged along with their mentor who was providing magical support and protection (mages), scouts (thieves), and chaplains and spiritual advisors (clerics). Now have these people elected to lead the survivors out of trouble when their high-level officers are captured or killed. They must pick an escape route and use their previously theoretical knowledge of strategy and planning in the face of all manner of opponents, monsters, and practical problems. Perhaps their pursuers can, by threatening or closing off one escape route but leaving another open, sucker the PCs' group into marching across "haunted ground," and the PCs must resolve the mystery of some enigmatic ruin before superstitious fear destroys the group's morale (a good excuse for a quick dungeon-bash). Most important of all, the PCs have to keep the group together and in good spirits—which could be quite a role-playing challenge, given that the NPC members of the group may well be less competent or experienced than the PCs.

Modern settings

It's a bit harder to fit this idea in a modern-era game; the PCs have less to worry about if they can, for example, get hold of a transport plane to lift

them out of their predicament and carry them home. (Even then, the dash for the airport can make an exciting scenario.) Even if an airlift isn't available, a few good trucks or armored personnel carriers can cross most modern nations in a few days (which could make for a *Road Warrior* style "running fight" scenario.) However, that's assuming that the stranded PCs can get hold of reliable transport of one sort or another.

A group of superheroes or spies could be trapped with a group of important NPCs (aliens, defectors, etc.) they intended to rescue. An infantry squad, caught deep in enemy territory, can have a hard trek on their hands, with many potential incidents along the way. GDW built all their early TWILIGHT 2000* game scenarios around this basic idea.

SF games

A high-tech SF game can open up the whole question again—not because transport is necessarily slow or unavailable, but because distances to cover can be so much greater. One possibility is to have the PCs stuck on a fairly low-tech planet, with little transport; perhaps the planet has a single starport, considered "neutral ground" under strict interstellar law—but that's thousands of miles away. (This idea has been used in some scenarios for GDW's TRAVELLER* RPG before now.)

Alternatively, the PCs already may be aboard a ship—but the enemy territory around them consists of hundreds of star systems, and the Enemy has a strong navy. (See *Return of the Jedi* for relevant ideas.) Or, the mechanism that allows starships to cover the vast interstellar distances (jump drive, warp-speed engines, etc.) is damaged beyond the PCs' ability to repair while the vessel and its occupants are deep inside enemy space.

Afterword

If the "Anabasis campaign" is set up as a short-term, "closed" campaign, then it ends when the PCs and their (surviving) followers reach safety—friendly or neutral territory—and go home to write their memoirs. However, the same plot could be inserted into an open-ended campaign, at the beginning or somewhere in the middle. If this is done, the PCs will gain more from the ordeal than the usual experience points and plunder.

For one thing, they will probably be remembered, respected, and admired by the people they led to safety. Having the friendship of a large band of NPCs is nothing to complain about in any RPG. This doesn't mean that these NPCs will follow the PCs blindly and unpaid into further dangers, but occasional requests for assistance will be looked on favorably, and the odd offer of interesting work, with payment deferred, might be treated with more respect than usual.

Secondly, following the story of the original *Anabasis*, the PCs can become famous. Aside from the chance to obtain free drinks at inns by recounting the tale to appreciative audiences, they may be pursued by people who want to know more about the practical details of their success. The PCs have proven that they can defeat the enemy's armed forces, secret police, wizards, psionicists, etc., despite desperate odds; their tactical ideas could be worth borrowing.

Of course, this cuts two ways; the enemy they escaped from may regard them as an embarrassment, a target for revenge, and a danger for their knowledge of the enemy's weaknesses. A few run-ins with summoned monsters or hired assassins should keep the PCs on their toes.

This in turn might encourage the characters to take an interest in a logical follow-up adventure. Seven decades passed between Xenophon's expedition and Alexander's conquest of Persia, but a game world could see something similar happen much quicker; an invasion of the enemy by a rising power (perhaps one the PCs can be convinced to support with promises of riches, land grants, etc.). In that case, the PCs would be in line for employment as military advisers, intelligence experts, and perhaps, even generals.

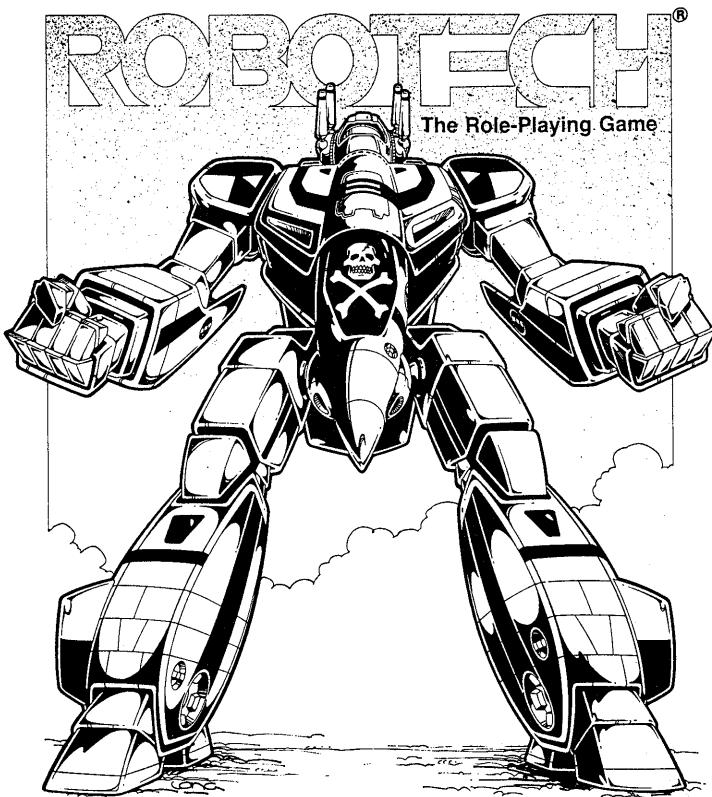
Sources

The story of *The Anabasis* is mentioned in most history books that deal with the ancient Greek period, and Xenophon's own book, *The Anabasis*, has been translated more than once. GMs wanting to research the historical events in detail should be able to find something in any good-sized public or university library; casual readers might well find enough in a decent encyclopedia.



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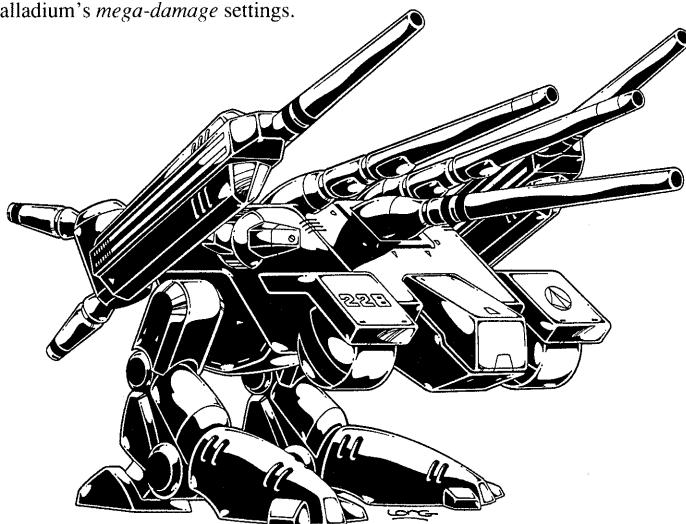
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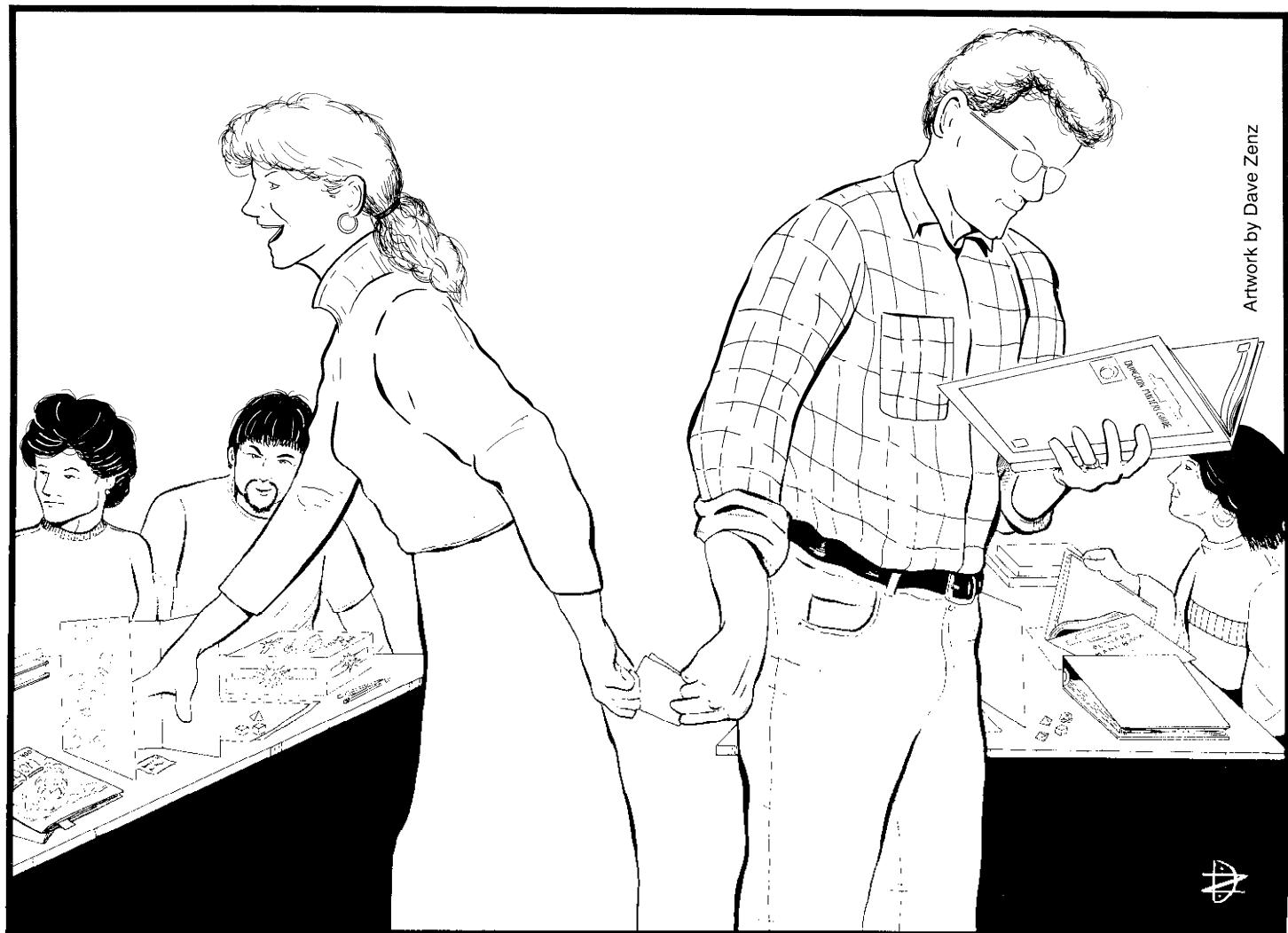
Two Heads are Better than One

by Joshua Siegel

**Two GMS equals
half the work
and twice the fun**

The adage that serves as this article's title, while not true in all cases, certainly applies to the fine art of being a game master (GM). The GM must not only prepare the adventure, but also must keep track of the characters' actions, look up rules, play the

diverse roles of every NPC encountered, and still make sure the players are having fun! Being a GM definitely is a labor of love, but sometimes the workload can become too much for one person. There are times when a second GM can be a lifesaver.



Benefits

Have you ever wondered why so many novels are created by writing partners? It is because two minds working together more than doubles the output of creativity. Working alone, a GM (or author) may have a limited perspective on how characters may react to certain challenges and may not realize the full spectrum of possibilities. Partners can toss ideas back and forth to decide which are the best and put them to use. New traps and puzzles can be tested on one's partner to discover whether they are actually as challenging as thought. Partners also can discover weak areas or mistakes in the adventure (or story) that otherwise could go unnoticed.

Split parties often are a headache for a GM. Fret no more! With a little coordination, a separated group can be run easily by two GMs. As long as the two GMs keep each other informed of the characters' actions, all will go well without one GM having to run back and forth between player groups. Combat scenarios also can move along much faster with two GMs. Each one can work with a smaller group of players, so no one has to sit bored while waiting for her turn to roll the dice. The post-battle excitement level also is raised as each player enthusiastically describes the action from his character's perspective to players in the other group.

What happens when the GM cannot make it to the game session? Normally, the game is cancelled or someone else has to prepare a quickie fill-in adventure. Not if there are two GMs.

For example, Rob remembers that he has a big term paper due Monday and doesn't have time for tonight's game. He calls his GM partner, Gina. Gina and Rob talk for a few minutes about the adventure they had prepared, then Gina takes their notes and goes to the game. After Rob has finished his paper, he visits Gina to get caught up on the game's events and they begin to work on the next week's adventure.

GMs can work together in different ways. For convenience, I have divided the type of GM partnerships into three categories: Co-GMs, Assistant GMs, and Apprentice GMs. In actual play, the functions and roles of these different types cross over and the boundaries can blur.



Co-GMs

In this type of partnership, the GMs take equal roles. All responsibilities are divided equally and neither partner takes precedence over the other. This can be the most difficult form of GM partnership, especially if both people are headstrong individuals. The partners should be good friends who work well together. They also should spend plenty of time together. The best pairs of Co-GMs might be either roommates or spouses. The toughest part of being a Co-GM is alternating who actually runs the game during that particular game session and who takes a lesser role. One way to do this is through "tag teaming," in which the GMs alternate running the game several times during one session. However, this can be confusing to the players as well as the GMs! A better method may be to let one GM give descriptions and do the various dice-rolling, while the other plays essential NPCs and looks up rules questions. Co-GMs can create wonderful situations, such as letting the player characters resolve an argument between two NPCs, each played by one of the GMs.

Assistant GMs

Although he usually has as much responsibility as a Co-GM, the Assistant GM tends to take a back seat during actual play. While not running the game, the assistant still has plenty of responsibilities to keep him busy. If a question about one of the rules arises during play, the game does not have to come to a halt while the GM searches through her notes and books for the answer. Instead, the Assistant GM can look up the rule in question while the action continues. Rules lawyers often relish this role, as it gives them a chance to show off their expertise. Another task for the Assistant GM is the control of "special effects." He can create fun sound effects and pop an appropriate soundtrack into the stereo when the real action starts. Thus the GM/DJ is born! An Assistant GM also should be given the chance to play NPCs, guide split parties, and run the

game when the regular GM cannot make it. Remember, it is still a partnership! The assistant is an equal in most ways, especially during the game's creation. One of the most helpful things an Assistant GM can do during a game is to take notes on the adventure, both for posterity and for creating future adventures.

Apprentice GMs

Sometimes a player will decide that she would rather run a game than play a character but feels that she is not quite ready to run a game on her own. Maybe she is a new player that does not yet know all of the essential rules, or perhaps she just lacks self-confidence. Either way, the best way to prepare for a career as a solo GM might be to work with someone who is more experienced and comfortable with the role. The "apprentice" works with the experienced GM in much the same way as an assistant would, but with an emphasis on learning and working toward full mastery of the role. The GM should take the time to answer any questions from the apprentice during the game or creation of an adventure. The GM also should

seek as much input from the apprentice as possible and let her look up rules, even if they are already known. These drills will help to boost the apprentice's confidence, as will letting her run short side-bar adventures. It is imperative that a GM remembers that his partner is an apprentice in name only. She is not someone to sweep the floor or fetch popcorn for the gaming group! Treatment like that can quickly lose you a friend. The apprentice is in no way inferior to the regular GM, simply less experienced.

Problems

GM partnerships can add much variety and excitement to your game, but there are a few things to be careful about. As in all relationships, conflicts can arise between the two GMs. These disagreements can be caused by details as minor as an NPC's name or something as important as the campaign's continuing theme. The most logical way to resolve a conflict is through compromise. However, diplomacy does not always work. If the argument comes to a point at which it disrupts the game or threatens a friendship, it should be taken care of immediately. Either get both parties to drop the issue, or go

back to using a single GM. If a GM partnership doesn't work for your group, then don't use it. It's as simple as that.

Also to be avoided is the use of more than two GMs. Remember, too many cooks can spoil the soup. If your gaming group is so big that you feel you need more than two GMs, it would probably be better to split the group into different campaigns. The games can still cross-over with each other, and things should be much less confused. A second GM probably is not a good idea unless a group has more than five players. It can still be a benefit, but there is no real need for one. Besides, who wants more GMs than players?

A partnership between two GMs can be a very rewarding experience, both for players and GMs. It is surprising just how much more can be accomplished and how much is added to the game. So try a GM partnership in your campaign and I think that you will agree that two heads really are better than one.

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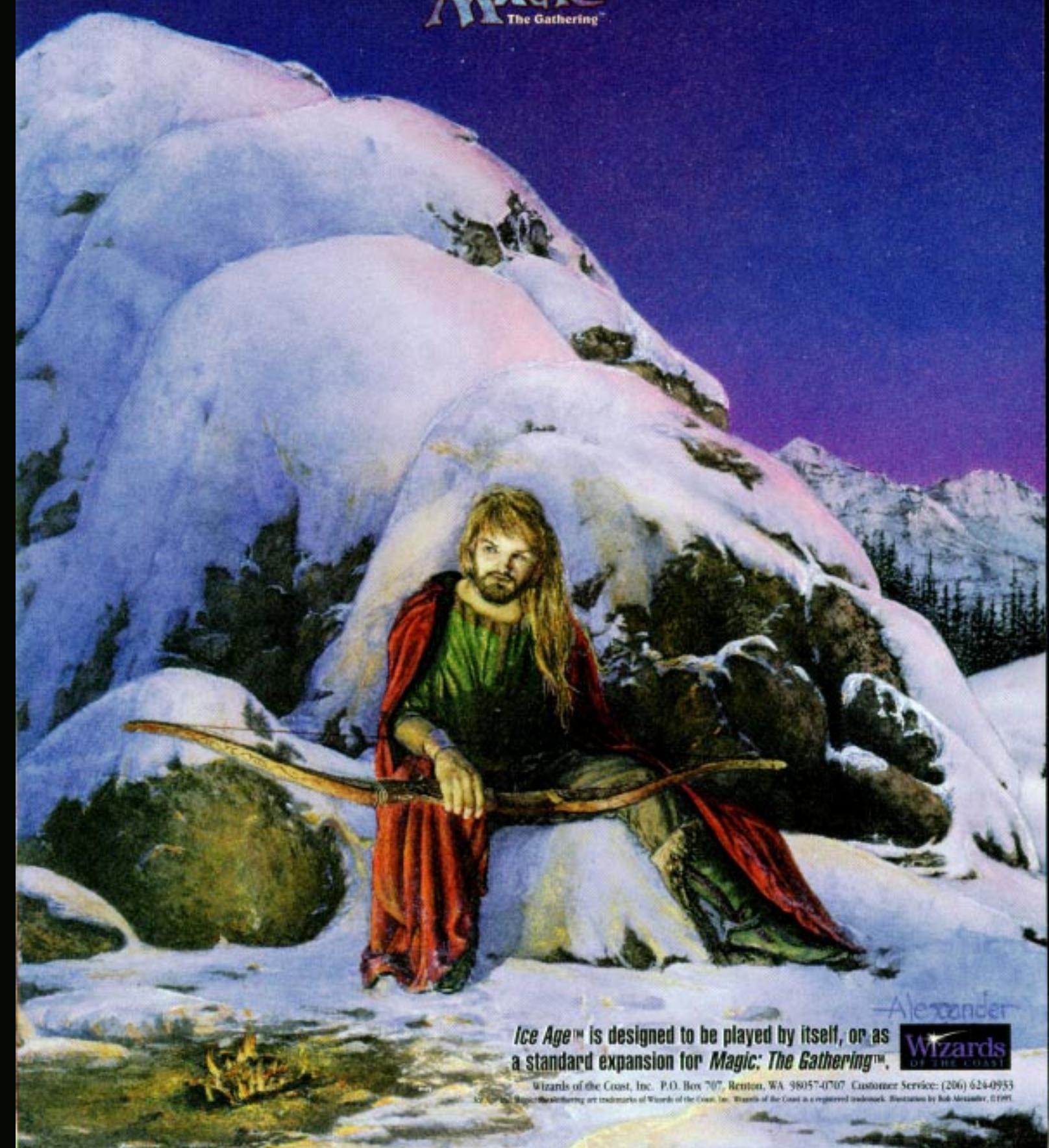
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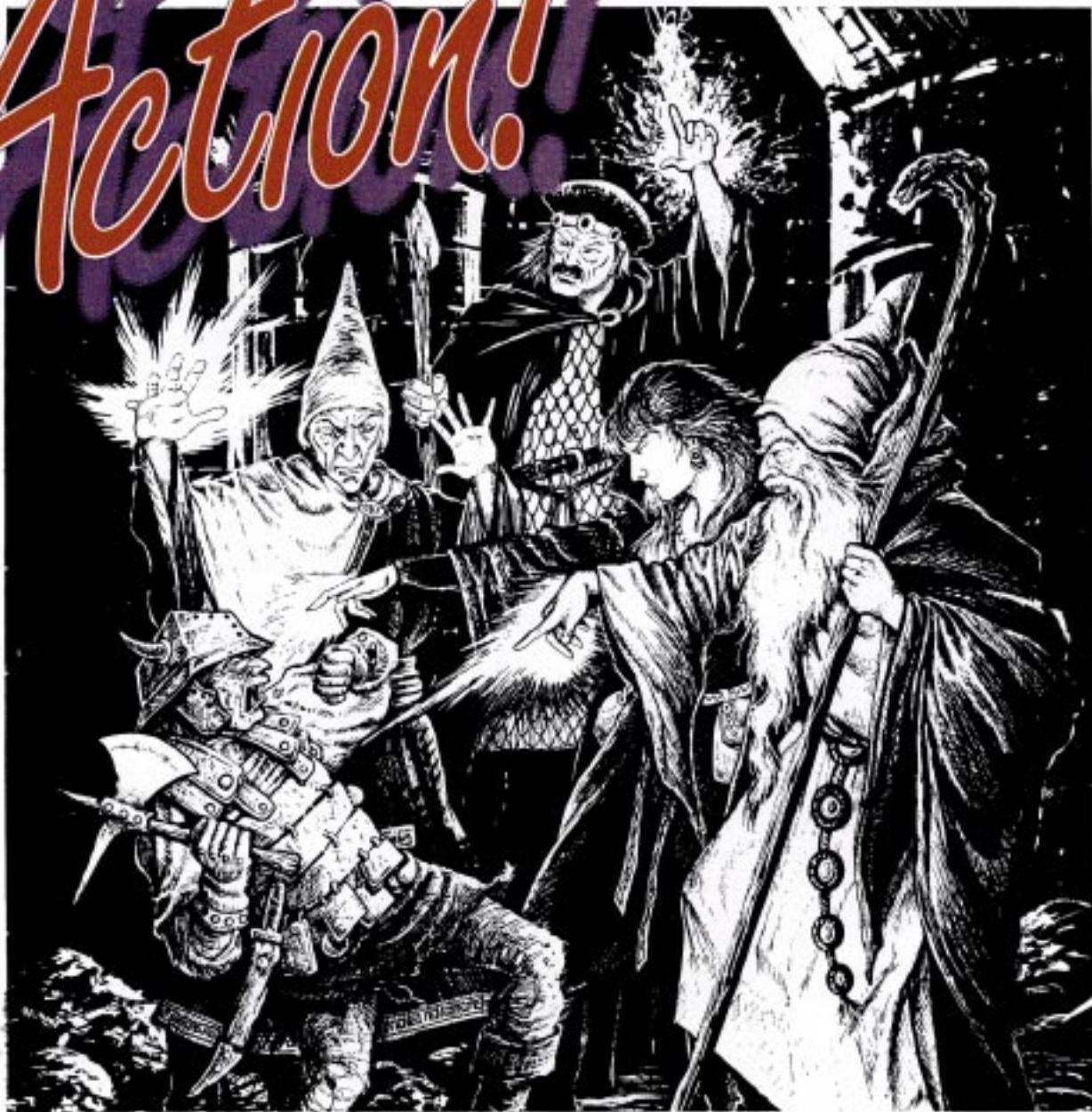
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Class Action!!

by Peter C. Zelinski

Artwork by Dave Miller

Designing AD&D®
game adventures
for one PC class



Dungeon Masters often are frustrated by experienced AD&D® game players. Such players have a decade or more of experience with the AD&D game, and in that time they have perfected drills for dealing with nearly every trap, magical item, and band of low-level monsters imaginable. Given this, DMs must be willing to break with traditions to keep their adventures and campaigns novel and inter-

esting. This article discusses breaking with one very prevalent tradition, that of party composition. Specifically, this is an article about designing and running adventures or campaigns for parties whose members are all of the same class.

The most effective class "mix" for an adventuring party is about 40% warriors, 30% priests, 20% wizards, and 10% rogues. This combination stresses combat effectiveness and character

durability (both in hit points and in availability of healing spells), while at the same time represents all of the classes so that the skills of each are available should they be needed. This also is the combination that is assumed by most game modules, and the combination that groups of players, in general, are most used to playing. The party of uniform class therefore represents a profound

break with tradition; most tried-and-true adventuring tactics will have to be revised, and many unconventional strategy questions will have to be answered. Consider, for example, a party consisting solely of low-level mages. What fraction of this party should memorize *sleep* spells before beginning the adventure? How many of these spells should be cast when the first band of goblins is encountered? Is a frontal assault with staves and daggers ever a good idea? If not, what can be done to avoid this situation? The challenge to the players in a one-class adventure lies in answering questions exactly like these.

The DM is faced with her own set of challenges in designing such an adventure. After all, the DM probably is just as unfamiliar with one-class parties as the players are, so the creation of an effective adventure will require an above-average amount of reflection and experimentation on her part. Essentially, the challenges to the DM are twofold. First, she must contrive a logical scenario that will both explain how the adventuring party came to be, and prevent the party from enlisting the help of members of other classes. Second, the DM must tailor the encounters of the adventure to the particular class of the party, being mindful of the power level and the range of abilities of the class in question. While the first challenge can be met only through the DM's ingenuity, the second challenge is best met through trial-and-error. Monsters, especially, can be pre-screened—the DM simply runs through a likely battle between the party and the chosen monster to determine if the power level of that monster is appropriate. This is an important step, because the possible one-class parties represent a vast range of combat ability. A group of first-level fighters, for example, could easily dispense with a lone orc, but a lone orc with maximum hit points could prove a formidable opponent to a group of first-level mages who have run out of spells.

In choosing treasure, the evaluation procedure is not so well-defined. While all classes greet the discovery of gold or gemstones with equal enthusiasm, the same can not be said of magical items. Should the placement of magical items be tailored to the class of the party? Yes and no. If the players and the DM have played together in the past, and the players have come to expect that about 40% of the magical

items their characters find will be potions, say, and 30% will be scrolls, then they may sense the hand of the DM if suddenly 70% of the magical items are potions just because now the characters are all warriors who would not care for scrolls. On the other hand, presenting the players with a lot of magical items their characters cannot use, or even figure out, can be distracting as well as unrewarding. The DM should operate somewhere between these two extremes. This is particularly true of potions of healing. For a party of non-priests, the success of the adventure may depend on a few of these "priests in a bottle" falling into their hands. However, awarding too many of these may be the equivalent of actually giving the party a priest. Remember that the purpose of one-class adventuring is to challenge the players by changing the composition of the party of PCs that they send into the world, while keeping the realities of that world constant.

Generating PCs

Of course, the random rolling of ability scores is unlikely to result in a group of characters who all qualify for some desired class, so the intervention of the DM is necessary here. It is recommended that character ability scores be determined using one 3d6 roll for each of the six scores, in order, but that players be allowed to reroll every ability score that does not meet the desired class's minimum requirement for that ability. I have participated in many campaigns where the DM allowed players to decide the classes of their characters before rolling any dice, then tailor their ability scores by rolling them in order and raising to the minimum requirement any scores that fell short.

In a one-class party, this option means a greater similarity in the ability scores of the characters, which in turn means less difference between the characters themselves. In a one-class party, small differences in ability scores become very important. Since the characters all have essentially the same repertoire of class-related abilities, and since equipment and magical items are interchangeable, the only distinguishing characteristics that remain between characters in a one-class party are racial abilities, non-weapon proficiencies, and ability scores. Consider an adventuring party of all clerics, for example. Such a party might decide that the members

with high Strength will engage in melee, those with high Dexterity will hurl missiles, and those with the very highest Wisdom will pray for the few spells the party chooses that are not related to combat.

Of course, rerolling until the minimum is achieved becomes an endurance test for players rolling Charisma for paladin characters. Since there is only a small chance of rolling a 17 or higher on 3d6, it would be absurd for the entire group of players to continue rolling until each one met the requirement. Therefore, for generating paladins' Charisma, the following statistically equivalent method may be used: each player rolls 1d4, only those who roll a "4" have characters with 18 Charisma; all others have a measly 17.

The four character class groups are considered individually as candidates for a one-class adventure. Sample scenarios are given that justify the existence of a one-class party for each of the four groups. The scenarios are meant to describe single adventures, but each may serve as a springboard for a one-class campaign. If such a campaign is attempted, the DM will have to decide how rigidly she will enforce the one-class-and-one-class-only condition. It might be best not to enforce it at all, so that if the players decide they prefer to return to a more traditional campaign, then character death, PC retirement, and dual classes for humans can be the mechanisms that make this transition possible.

Warriors

Of the four character groups, a party of warriors is the easiest to justify. Even in our own world, people of similar professional training tend to form restrictive groups, and the most restrictive of these groups is soldiers. Furthermore, a party consisting solely of warriors is the one-class party that is most similar to a typical adventuring party, because warriors generally comprise the greatest fraction of a party by class.

A party of fighters or paladins may be part of a standing militia in the service of some lord or temple. In such a case, an adventure would likely take the form of a mission given the party by its superiors. However, even if the players prefer their characters to be free of any permanent employer or master (as most do), there is still some justification needed for excluding non-warriors from the party. The characters may be a group of merce-

naries or crusaders who have adventured together several times in the past; true, spell-casters and lock-pickers may be useful at times, the fighters' thinking might go, but these types have to be protected in combat, and our opponents are just too dangerous to allow time for babysitting. Note that a party of rangers could be "free agents" of the sort mentioned above.

In general, a party of warriors will be more combat effective than a mixed party of the same number and level. However, the difficulty level of the monsters should not be increased in accordance with this. The reason for this is that every battle, even the ones that the heroes are relatively certain to win, will cause injury to members of the party. Like a party of wizards or rogues, a party of warriors can recover lost hit points only through the nonweapon proficiency Healing, which is usable once per day on each character, or through some means of temporarily foregoing the adventure, either by resting or by returning to town to receive the attention of an NPC priest. Unlike wizards and rogues, however, warriors have no readily available skills or abilities that allow them to avoid combat. For a party of warriors, often the only way to get past a monster is to defeat it.

This is not to say that warriors should not be encouraged to use strategy or clever deception in fighting monsters, but the cumulative effects of damage inflicted balance any increase in fighting ability over the course of many direct-combat encounters. An exception to this might be made for paladins, whose "laying on hands" and the ability to purchase the Healing proficiency at normal cost combine to give them a slight edge in recuperative ability. The monsters faced by a band of paladins probably should be a little tougher, but bands of fighters or rangers should be forced to battle only extremely challenging monsters when the encounter is soon to be followed by an opportunity to recover.

Scenario: The prince

The distraught queen of a small and peaceable kingdom has declared war on a tribe of hobgoblins living in the wilderness to the north because she recently learned that these hobgoblins have captured her only son. This dire news was reported to the queen by members of the prince's retinue who

were left for dead by the hobgoblins after their ambush. These men also say that the hobgoblins did not seem to recognize the prince as a member of royalty; he was shackled and led away like the rest of the retinue and will probably be kept alive only until he ceases to be useful as slave labor.

The player characters either are members of the kingdom's standing army, or independent warriors who have volunteered to help the army in this mission. Either way, they are friends of the prince and know him to be a just and worthy leader who deserves a better fate than to be the prisoner of hobgoblins.

The hobgoblin base is a ruined keep sandwiched between two obstacles: a dense, labyrinthine, and evilly enchanted forest to the west, and a dangerous mountain range to the east. Only two long, narrow passes between these obstacles, one to the north and one to the south, allow access to the keep. The queen's army has split in two and engaged the hobgoblins simultaneously in both passes, thus preventing the hobgoblin leaders from taking their slaves and fleeing the region. Unfortunately, both the organization and the ferocity of the hobgoblin resistance has exceeded all expectations. The prognosis of the commander of the kingdom's forces is not good; neither half of the army is gaining any ground, and at present rates the dwindling supplies and mounting casualties will necessitate a full retreat in seven more days. The commander shares this information with the player characters because he has a mission for which he wants them to volunteer. While the army keeps the hobgoblin warriors occupied, the player characters are to make a covert assault on the hobgoblin base to locate and rescue the prince. Since the mountain range is unpassable for travelers in metal armor, the characters will approach the base by way of the forest, where the principal danger is the evil monsters who lurk within it. If the player characters are fighters, they were chosen because they have experience with this sort of heroic mission. If they are paladins or rangers they were chosen because their **protection from evil** or woodland skills respectively will serve them well in the forest. The party will be completely cut off from the army while it is "behind enemy lines," but the commander does have two potions of **healing** he will give the group. He

will advise the characters to use them sparingly.

If the party successfully overcomes the monsters it meets in the forest, then it will reach the hobgoblin keep in two days. Allowing one day to find and liberate the prince and two days for the return trip leaves the party two days to hide in the brush just inside the forest and recover.

The ruined keep will be mostly devoid of adult males when the party arrives, except for those who are recuperating in the crude infirmary. Careful examination of the keep from within the forest will allow the characters to notice that the few remaining uninjured adult males seem to be regularly visiting the keep's sole tower, exactly as if they are guards rotating shifts—this must be where the slaves are kept. Elves in the party also may spot a secret door in the wall of the keep that allows access to the tower without having to pass through the infirmary, so that the party may attempt to dispose of the guards quickly, before they can sound an alarm. Unfortunately for the party, the hobgoblin leader has stayed behind, and he will happen upon the party before it can escape. The party will then have to defeat him, or else the heroes will wind up as slaves themselves—slaves who will certainly be better guarded in the future.

Wizards

In contrast to warriors, wizards are the most difficult characters around whom to design a one-class adventure. Unless they are lucky enough to own an offensive magical item or two, wizards derive all of their combat effectiveness from spells, and these spells are quickly depleted. Even the offensive magical items generally possess a finite number of charges. It is because wizards must so conserve their energies that they deliberately travel with bands of warriors and priests who can do their fighting for them; this allows wizards to use their few spells for less wasteful pursuits. A party of unaccompanied wizards therefore would be rare indeed, and could be the result only of unusual circumstances.

The most important thing the DM should remember in designing an adventure for a party of wizards is that this class derives all of its power from rest periods. For warriors, rest periods are necessary only for recovering hit points. For wizards, however, they assume the added significance of

being the only means by which they can "restock" the magical arsenal on which they are so dependent. Therefore, an all-wizards adventure should be structured so that opportunities to rest and study spells are regularly available. The number of encounters in one adventuring day should be kept small enough so that a party that intelligently budgets its spells will have a spell or two remaining to use against the last monster. While it may be amusing to have the party run out of spells and be forced to engage a monster in melee, such an attack probably is doomed to failure unless the opponent is very weak. The DM should run a practice battle involving spell-less wizards to gain a realistic idea of how meager their fighting abilities are.

Beyond this, the abilities of the party may vary widely, according to what spells are written in the party spell books. The adventure should be tailored to reflect these abilities, and the monsters should be weak enough to reflect the lack of warriors. However, at least a few of the encounter areas should be challenging enough that the wizards are forced to use their spells in untraditional ways, or in imaginative combinations to which they would never have resorted had there been warriors and priests available to protect them.

Scenario: The spell book

A desperate messenger has brought terrible and unexpected news to the city. Two dozen miles away, the war that has raged for the past year has been utterly lost; the invaders are marching in victory toward the city, and will arrive within the day. One of the many treasures the invaders hope to find within the city is the Spell Book of Tross, the private tome of a deceased archmage containing powerful spells of his own invention. The invaders wish to find it so they can deliver it to the mage who leads them and thereby increase his power.

The player characters are wizards, either mages or specialists. They are the graduate students, instructors, or temporary guests of the city's College of Magic who, for one reason or another, have neither joined the warriors, priests, and able-bodied men in battling the invaders, nor attempted to bribe their way across the enemy lines like the city's thieves' guilds. They recognize that the Spell Book of Tross could be a tool for great evil and destruction if it fell into the invaders'

hands, so they have retrieved it from the college's library, and now it falls to them to smuggle the book to safety. Fortunately, there is a way to do this, but it will be very dangerous.

The college has long known of ancient catacombs deep beneath the city, catacombs that are connected to a series of natural caverns that extend far outside of town. Unfortunately, the catacombs are inhabited, both by undead and by a handful of creatures who have migrated from the caverns. The caverns have not been mapped, but it is believed that they exit near a stretch of rocky hills outside of town. A journey through these hills will be slow and quite difficult, but it is unlikely that the invaders will choose to patrol here. Beyond the hills is a 100-mile trek through largely uncleared wilderness to the keep of the nearest good-aligned lord who can be trusted to provide sanctuary to the characters and the spell book. The characters know the location of the secret entrance to the catacombs. Therefore, if they leave quickly, they can begin their run for safety without the invaders knowing where they have gone. The characters may be able to learn some of the spells in the book they are carrying, but most will be too high-level for their comprehension.

This adventure will be a long one, but it is composed of several short episodes, and there is no time limit (as long as the invaders do not discover them and give pursuit), so the party can take as many rest periods as their provisions allow. If the party clears the catacombs, it can rest safely before entering the caverns. If it clears the caverns, it can rest safely before emerging into the hills. From there, the party can expect a significantly lower frequency of encounters, say 0-3 per day at the very most. These wilderness encounters will be much more challenging than the underground encounters—some even may require the characters to cast nearly all of their spells to defend themselves. However, the party always has the option of seeking out a natural hiding place and waiting quietly for the chance to memorize more spells before traveling any farther.

Priests

A party of priests is the one-class party that suffers the least for the lack of the other classes. The combat ability of priests is second only to that of warriors, and priests have several

spells available that approximate the spells of wizards and the skills of rogues. For this reason, priests merit the least commentary.

It is worth noting, however, that a party of priests, particularly clerics, easily is the most resilient of the possible one-class parties, and this is due of course to the large number of healing spells that the party has available. At higher levels, the difference in fighting ability between warriors and priests is significant, but at lower levels this difference is small enough that the healing ability of a party of priests makes them at least competitive with their warrior counterparts. In populating a dungeon for a party of priests, the DM need not be overly conservative.

The principal challenge for the DM will be in justifying both the association of a large group of priests, and the fact that they must embark on a dangerous adventure without the assistance of any warriors or wizards. If the priests all worship the same deity, this may be easy enough to do. However, the adventure stands to be much more interesting if the priests serve different deities.

Scenario: The temple

There is a large and fairly wealthy temple that has long been thought to be the ideal location for the uninterrupted worship of a certain good-aligned goddess. However, for the past several months, a sinister band of fiend worshipers has been secretly carving out their own temple beneath that of the goddess. Two days ago, the fiend worshipers penetrated the goddess' temple from below, and drove out all of its clerics. Now they have corrupted the temple with their evil, and it is believed that they are engaged in unearthly rituals aimed at opening a permanent gate to the Lower Planes.

The aura of evil about the temple is so strong that any non-evil being who attempts to enter it becomes so racked with pain as to be unable to continue. **Protection from evil** spells are useless to combat this effect. It is felt that perhaps a paladin would be able to withstand the aura sufficiently to enter and retake the temple; paladins therefore have been summoned, but the closest ones are six days' ride away. It was one of the temple's displaced residents who discovered the defense: a good-aligned cleric wearing a silver holy **symbol** around his neck

can enter the temple unharmed. It was decided, therefore, that since the fiend worshipers have to be dealt with immediately, there is no time to wait for the paladins. The player characters are the good-aligned clerics who have been assembled to foil the fiend worshipers and take back the temple if possible. Some of the characters are former residents of the temple, but most are clerics who worship good deities who are allies of the goddess of this temple.

The party will find the temple infested with chaotic evil allies of the fiend worshipers, some of them undead, most of them living (else the party might have it too easy—they could just turn undead through the entire adventure). Resistance will be fierce, but because of the chaotic nature of the enemy it will be disorganized. Former residents of the temple may know the location of hidden clerical scrolls, or similar useful items. If the party is able to find these items, they may come in handy against the fiend worshipers. If the fiend worshipers have found these items, however, then the evil priests will use them against the party in the final battle.

Note: If the temple is replaced with a sacred forest, then this becomes a scenario for a band of druids.

Rogues

Since it is difficult to imagine an adventuring party consisting solely of bards, this will be a discussion of one-class adventures for thieves (perhaps with a bard or two tagging along).

The most obvious justification for a party of thieves is a thieves' guild of which all the characters are active members. Such organizations are understandably secretive, and an adventure involving only thieves could simply be "guild business" that need not involve outsiders. Unfortunately, such an adventure could be difficult for the DM to design; in all likelihood the adventure would take place within an urban environment, and if this urban environment is the city that is home base to the guild, then the characters logically would be quite familiar with it, and the DM would have to impart a great deal of information before the adventure began.

Indeed, where all-wizard adventures are the most difficult to justify, all-rogue adventures are the most difficult to create. Thieves surpass only wizards in combat ability (except for that very handy ability to backstab

unknowing foes), but unlike wizards, thieves in general are not able to use magic to make up for this shortcoming. The typical AD&D game adventure that relies heavily on direct combat is probably least appropriate for thieves, because thieves have no special talents that are applicable to this situation (and backstabbing one's way through an entire adventure quickly would grow tiring). An all-thief adventure probably would have to be an urban adventure requiring stealth and guile, or a dungeon adventure relying on mechanical traps more heavily than monsters (such as a tomb or crypt).

Scenario: The city

For over a decade, the city has had only one resident thieves' guild, and this is the guild to which the player characters belong. The guild is neutral in alignment, and its longevity is due in part to a secret agreement it has with the city guard: in exchange for restricting its burglaries to businessmen who are known to be corrupt, the city guard makes only a haphazard attempt to arrest the burglars who are guildsmen. Recently however, a large, evil thieves' guild has come to the city and is attempting to take the city for its own. Assassination is the means by which they hope to accomplish this; in the past four nights, four of the player characters' fellow guildsmen have been ambushed and slain—something must be done at once. Unfortunately, appeals to the city guard have been largely ignored; while the agreement between the two organizations has been helpful in the past, the guard will not shed blood for thieves. The guild is on its own.

What is known about the evil guild is that its base is a bunker outside of town. The base is well-fortified, and the entrance is laden with intricate traps. Leadership in the evil guild is achieved through the assassination of existing leaders; the present leader is a high-level chaotic evil human thief who has managed to remain in power for five months now. The mission of the player characters, therefore, is to end the threat to their own guild in the most straightforward way possible, by infiltrating the evil guild's base, killing the leader, and assuming control. Of course, this is somewhat easier said than done.

The DM should remember that the opponents in this scenario are a band of thieves, probably chaotic ones at

that, not a well-organized militia. This is what will give the player characters the edge they need. Since all of the guild members consider themselves above sentry duty, for example, hired men-at-arms will be keeping watch. These will be somewhat alert, but all in all fairly easily disposed of, hopefully before they can sound an alarm. It is the trapped entrance corridors that the guild most relies on for security, and these should give the party some trouble (negative modifiers on the PCs' skills for particularly intricate traps is possible). Once inside, the party will be confronted with a large chamber wherein most of the lower-ranking guild members will be drinking and loudly carrying on. This crowd is drunk enough that the party should be able to contrive some means of sneaking through without attracting undue attention. Beyond this chamber, however, the party will encounter the guild officers, and these will be much more wary. The party even may have to resort to bargaining with one of these officers, offering to help the officer kill the guild leader if the officer can lead them to him. If such a bargain is struck and the guild leader is engaged in battle, then when the leader is weakened the player characters may have to defend him against the officer so that the officer does not strike the killing blow. If they do not, then they must attempt to kill the new leader immediately after he has killed the old one. Either way, this will make for a confusing battle, but mercurial loyalties are to be expected. After all, there is no honor among thieves.

Conclusion

Of course, the preceding analysis was brief. This article was intended to be illustrative as much as instructional, to show how far beyond the traditional AD&D game norms it is possible to go while still playing the game enjoyably. For this reason it was deliberately extreme; a mixed party of clerics and druids would not go against the spirit of this article, nor would a party of fighters, paladins, and rangers. Nor, for that matter, would a party of thieves that included multi-classed members who also were warriors, priests, and wizards. When it comes to deciding what sorts of parties can find adventure in an AD&D campaign world, the rules are exactly as accommodating as the DM who uses them.

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Magical-item tables for the ENCYCLOPEDIA MAGICA™ tomes

Those of you who've seen the new ENCYCLOPEDIA MAGICA books know from a glance that each of its volumes contain thousands of magical items. These items are culled from every issue of DRAGON®, DUNGEON®, *Imagine*, and *The Strategic Review* Magazines, each issue of the POLYHEDRON® Newszine, and from every module, accessory rule book, boxed set, and flipbook produced by TSR from 1974 through the end of 1993. This is approximately 1,600 pages worth of stuff in a compacted, yet readable type size.

Volume IV, released to distributors in November, 1995, contains two very important appendices. The first is an extensive index for those looking for a specific item but can remember only part of its name or an item created by a specific individual. (Originally, the index was going to cover magical effects as well, but the index, then, would be a volume in itself, and that wasn't an option.)

The second and probably the most important appendix in Volume IV is the Random Determination Matrices. It's unfortunate that the tables—the all-important link between the volumes and the DM divvying the magic out—couldn't be included in the first volume.

Because the random tables are in Volume IV, players and DMs alike must wait until December, 1995, before the volumes can be used to their fullest capacity. In order to alleviate this problem, we are giving you, the reader of DRAGON Magazine, the unique privilege of seeing a prepress edition of the random tables.

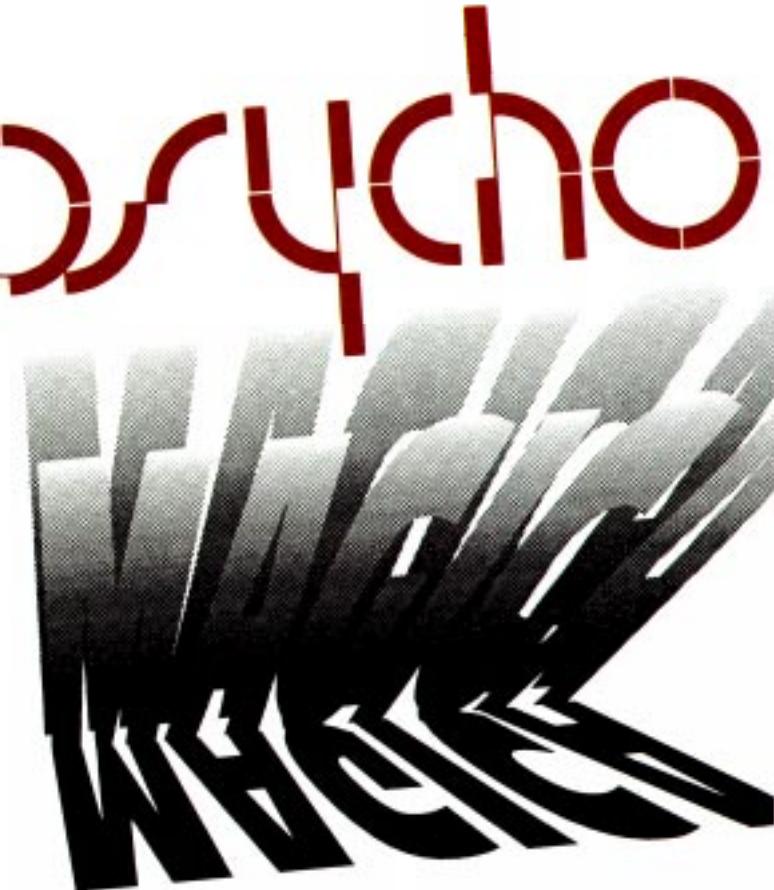
The prepress release of these tables are timed with the release of the third volume in the series. They weren't given before this time because about half of the items listed in the tables were yet undefined. Now with the release of Volume III, most of the items are detailed and are readily available for the DM. Anything rolled that's yet to be described either can be invented for the time being or simply rerolled.

When possible, the DM should select the magical items to be given out in the campaign. Sometimes, however, the DM has more pressing matters to worry about, and a series of magical item randomizing charts can help tremendously, especially with the hundreds of thousands of magical

variations (including both weapons and miscellaneous gear) listed in the pages of the four volumes of the series. To select magical items randomly, roll on Table 1 below. This table directs the DM to the specific categories listed in Tables A through T. Table 1 is almost identical to Table 88 in the *DMG*, except that it includes an entry for humorous items and one for artifacts and relics. Please note, however, that Table T, the table containing the complete list of artifacts, does not have an entry on Table 1. This is due to their unique nature and power. Artifacts should never be given out randomly as treasure. Table T, though, is included in order to give the DM a list of the artifacts available in the ENCYCLOPEDIA MAGICA volumes.

Table 1: Magical Items		Reference Tables
d100	Roll Category	
01-20	Magical Liquids	A
21-35	Scrolls	B
36-40	Rings	C
41	Rods	D
42	Staves	E
43-45	Wands	F
46	Miscellaneous: Books	G
47-48	Miscellaneous: Gems & Jewelry	H
49-50	Miscellaneous: Clothing	I
51-52	Miscellaneous: Boots & Gloves	J
53	Miscellaneous: Girdles & Helmets	K
54-55	Miscellaneous: Bags & Bottles	L
56	Miscellaneous: Dust & Stones	M
57	Miscellaneous: Household Items	N
58	Miscellaneous: Music Instruments	O
59-60	Miscellaneous: Weird Stuff	P
61	Miscellaneous: Humorous Items ¹	Q
62-77	Armor and Shields	R
78-80	Weapons	S
	Artifacts & Relics	T

¹ This result can be rolled again if the DM refrains from humorous items in her campaign.



Once the general category is determined, the DM can choose a specific item from the tables given below. Each item on the tables is given a number so that the DM can select items randomly, if this method is chosen.

The die rolls for these tables are d1000. This means the DM must roll three lo-sided dice, coming up with a number from 001 (one) to 000 (1,000). It is suggested that the DM use three different colored dice to make the rolling easier. For instance, if a red, white, and a blue die are used, the DM would use the red for the hundreds place, the white for the tens digit, and the blue die for the ones.

Several items listed on the tables have an asterisk after the name. If this result is rolled, the DM is encouraged to roll again on that table, combining the entries into a unique item. This can be done any number of times, but the DM may wish to limit the number of rerolls to, say, three.

Table A: Magical Liquids

Roll	Item
001	Enchanted Enhancements*
002-003	Arcane Formulae for a Dracolich
004-005	Arcane Formulae for a Lich
006-007	Cordial of the Dryad
008-009	Oil
010-011	Absinthe
012	of Acid Resistance
013-014	African Ju Ju
015-016	of Agelessness
017-018	Allspice
019-020	Allspice II
021-022	Anger
023	Animation
024-025	Anise
026-027	Aphrodisia
028-029	Glitz & Klaw's of Health
030-031	of Heroic Action
032-033	of Kindness
034	of Life
035-036	of Luck
037-038	of Madness
039-040	Nerve Tonic
041-042	Nodozze
043-044	of Obscurement
045-046	of Photosynthesis
047	Physical Enhancement
048-049	Quirks*
050-051	Rainbow Bridge
052-053	of Reduction
054-055	of Revivification
056-057	of Sanity
058	Skunk Water
059-060	of Sunlight Resistance
061-062	of Weakness
063-064	of Youth
065-066	of Zorbo Fingers
067-068	Essence of Darkness
069	Ichor of Intoxication
070-071	Liquid Iron
072-073	Liquid Road
074-075	Mist of Rapture

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081-082 Arabian Nights
 083-084 of Aries
 085-086 of Armor
 087-088 of Armor II
 089-090 Attraction
 091-092 Attractiveness
 093 Bard's Aphrodisiac
 Inspiration
 094-095 Bats' Blood
 096-097 of Beauty
 098-099 Bendover's
 100-101 Bergamot's
 102-103 of the Black Arts
 104 Bottom #20
 105-106 Bruno's Curse
 107-108 Buddha Type I
 109-110 Buddha Type II
 111-112 Buddha Type III
 113-114 of Bug Repellence
 115 Bull's
 116-117 of Buoyancy
 118-119 Caloric Shield
 120-121 Carnation
 122-123 Chocolate
 124-125 Citronella
 126 Civet
 127-128 Cleo May
 129-130 of Cloaking
 131-132 of Commanding
 133-134 of Concentration
 135-136 of Confusion
 137-138 of Conquering Glory
 139 Controlling
 140-141 Crab Apple
 142-143 of Crossing
 144-145 Cumin Seed
 146-147 Cypress Seed
 148-149 of Damnation
 150 Dendan
 151-152 Desire Eme's
 153-154 of Dexterity
 155-156 of Disenchantment
 157-158 Doas Isay's
 159-160 Double Cross
 161 of Dragon's Blood
 162-163 of Dream
 164-165 of the Dryad
 166-167 of Elasticity
 168-169 of Elemental Invulnerability
 170-171 of Enchantment
 172 of Enchantment II
 173-174 of Eternal Fire
 175-176 of Etherealness
 177-178 Eucalyptus
 179-180 of Eve
 181-182 of the Evil Eye
 183-184 Excision
 185 of Exodus
 186-187 of the Feasts
 188-189 of Feather Falling
 190-191 of Fiery Burning
 192-193 of Fire Stilling
 194-195 Five Finger Grass
 196 Frangi Pani
 197-198 of Fumbling
 199-200 Galangale's
 201-202 Gardenia
 203-204 Getaway's
 205-206 Grape
 207 of Great Devotion
 208-209 of Hair Replacement
 210-211 of High Conquering

212-213 of High John the Conqueror
 214-215 Hindu Grass
 216-217 Honeysuckle
 218 of Horridness
 219-220 Hypnotic
 221-222 Hysspo
 223-224 of Immovability
 225-226 of Impact
 227-228 Invisibility
 229-230 of Invulnerability
 231 Jamaica
 232-233 Jannis' Aroma of Night-
 mares
 234-235 Jasper's of Permanent
 Etherealness
 236-237 Jezebel
 238-239 of Jinx Removing
 240-241 Jo's Liquid Road
 242 Kludde
 243-244 Lavender
 245-246 of Life
 247-248 of Lighting
 249-250 of Lightning Bolts
 251-252 Lily of the Valley
 253 of Lorn
 254-255 of Luminescence
 256-257 Magnolia
 258-259 of Manpower
 260-261 Maybel's Insect Charm
 262-263 of Mercury
 264 of Metal Fatigue
 265-266 Mojo
 267-268 of Monster Repulsion
 269-270 Moon
 271-272 Musk
 273-274 Narcissus
 275-276 of Neutral Scent
 277 of New life
 278-279 Nine Mysteries
 280-281 Obeah
 282-283 of Obedience
 284-285 Olibanum
 286-287 of Permanent Disenchant-
 ment
 288 of Petrification
 289-290 of Phosphorescence
 291-292 of Phosphorus
 293-294 of the Pickpocket
 295-296 of Power
 297-298 of Preservation
 299 Primrose
 300-301 Reptilla's Curdled Death
 302-303 of Reversibility
 304-305 of Romance
 306-307 Rosemary
 308-309 Rue
 310 of Rust Proofing
 311-312 Sandalwood
 313-314 of Scents
 315-316 of Scribes
 317-318 of Scrying
 319-320 of Sharpness
 321-322 of Slipperiness
 323 Snake
 324-325 Solomon's
 326-327 Spikenard
 328-329 Spirit
 330-331 of Stillness
 332-333 of Stone Passage
 334 of Sulfur
 335-336 of Time
 337-338 of Timelessness
 339-340 of Trinity

341-342 of Unlocking
 343-344 Verbena
 345 of Vibration
 346-347 Virgin Olive
 348-349 of Vision
 350-351 of voodoo
 352-353 of Will Power
 354-355 Wintergreen
 356 of Wishing
 357-358 Witch's
 359-360 Xyz
 361-362 Ylang Ylang
 363-364 Zodiac
 365-366 Zula Zula

Ointment

367-368 of Blessing
 369 Courtesan's Cream
 370-371 of Far Seeing (Ashen)
 372-373 of Far Seeing (Black)
 374-375 of Far Seeing (Blue)
 376-377 of Far Seeing (Bluish)
 378-379 of Far Seeing (Clear)
 380 of Far Seeing (Copper)
 381-382 of Far Seeing (Golden)
 383-384 of Far Seeing (Gray)
 385-386 of Far Seeing (Silver)
 387-388 of Far Seeing (White)
 389-390 of Flying
 391 of Healing
 392-393 of Healing II
 394-395 Keoghtom's
 396-397 of Mage Smelling
 398-399 Poison
 400-401 of Recovery
 402 of Scar Removal
 403-404 of Scarring
 405-406 of Second Sight
 407-408 of Soothing
 409-410 Tanning
 411-412 Padriac's Portable
 Purveyor

Perfume

413-414 Aroma of Dreams
 415 Curdled Death
 416-417 Eliyas
 418-419 Essence of Darkness
 420-421 Murdock's Insect Ward
 422-423 Starella's Aphrodisiac

Philter

424-425 Aleese's of Overwhelming
 Love
 426 of Beauty
 427-428 of Drunkenness
 429-430 of Drunkenness II
 431-432 Durimal's Merry Blend
 433-434 Durimal's Potent Draft
 435-436 Durimal's Sovereign Tonic
 437 of Glibness
 438-439 of Love
 440-441 of Persuasiveness
 442-443 Quirks*
 444-445 of Stammering and
 Stuttering

Pigment (Paint)

446-447 Bell's Palette of Identity
 448 of Blackmoor (Red)
 449-450 of Blackmoor (Blue)
 451-452 of Blackmoor (Green)
 453-454 of Blackmoor (Black)
 455-456 of Blackmoor (White)
 457-458 of Blackmoor (Brown)
 459-460 of Longevity
 461 Nolzur's Marvelous
 462-463 Yellow Kohl

Potion

464-465 of Absorption
 466-467 of Advanced Meditation
 468-469 of Agility
 470-471 of Ageing
 472 of Alternate Profession
 473-474 of Ambrosia
 475-476 Amalgamous Type I
 477-478 Amalgamous Type II
 479-480 Amalgamous Type III
 481-482 of Animal Control
 483 Antidote
 484-485 of Anti-Magic
 486-487 Anti-Sleep
 488-489 of Arcane Comprehension
 489-490 of Archmagedom
 490-491 of Black Sight
 492-493 of Blending
 494 of Blindness
 495-496 of Bouncing
 497-498 of Bubbles
 499-500 of Chameleon Power
 501-502 of Childishness
 502-503 of Clairaudience
 503-504 of Clairvoyance
 504-505 of Clarity
 505-506 of Clean and Dry
 506-507 Clearwater
 507-508 of Climbing
 508-509 of Controlling Damage
 509-510 of Cold Resistance
 510-511 of Confusion
 511-512 of Contact Disruption
 512-513 of Corrosive Touch
 513-514 of Craftsmanship
 514-515 of Creation
 515-516 of Cure Disease
 516-517 of Curing Lycanthropy
 517-518 of Danger Detection
 518-519 Dark Draft of the Voodoo
 Masters
 519-520 of Deafness
 520-521 of Defense
 521-522 of Deftness (Dex 17)
 522-523 of Deftness (Dex 18)
 523-524 of Deftness (Dex 19)
 524-525 of Deftness (Dex 20)
 525-526 of Delusion
 526-527 of Digestion
 527-528 of Digging
 528-529 of Diminution
 529-530 of Direction
 530-531 of Dracolich
 531-532 of Dragon Breath
 532-533 of Amethyst Dragon Breath
 533-534 of Black Dragon Breath
 534-535 of Blue Dragon Breath
 535-536 of Brass Dragon Breath
 536-537 of Bronze Dragon Breath
 537-538 of Brown Dragon Breath
 538-539 of Cloud Dragon Breath
 539-540 of Copper Dragon Breath
 540-541 of Crystal Dragon Breath
 541-542 of Deep Dragon Breath
 542-543 of Emerald Dragon Breath
 543-544 of Gold Dragon Breath
 544-545 of Green Dragon Breath
 545-546 of Mercury Dragon Breath
 546-547 of Mist Dragon Breath
 547-548 of Red Dragon Breath
 548-549 of Sapphire Dragon Breath
 549-550 of Shadow Dragon Breath
 550-551 of Silver Dragon Breath
 551-552 of Steel Dragon Breath
 552-553 of Topaz Dragon Breath
 553-554 of White Dragon Breath
 554-555 of Yellow Dragon Breath

606-607	of Dragon Control	770	of Mind Dampening	933-934	of Tongues	391-400	of Protection from Acid
608-609	of Dragon Control II	771-772	of Mind Focusing	935-936	of Toughening	401-410	of Protection from Air
610	of Dragon Control III	773-774	of Mind Restoration	937-938	of Tragic Heroism	411-420	of Protection from Baatezu
611-612	of Dragon Sight	775-776	Mirage	939-940	of Treasure Finding	421-430	of Protection from Cold
613-614	Dragon's Blood	777-778	of Mirrored Eyes	941-942	of Truth	431-440	of Protection from Divination
615-616	of Dreaming	779-780	of Missile Protection	943	Truth Drug	441-450	of Protection from Dragon Breath
617-618	of Dreamspeech	781-782	of Monster Creation	944-945	of Ugliness	451-460	of Protection from Earth
619-620	of Drunkenness	783	of Neutralization	946-947	of the Undead	461-470	of Protection from Electricity
621	of Elasticity	784-785	of Noxious Resistance	948-949	of Undead Control	471-480	of Protection from Elementals
622-623	of Elasticity II	786-787	of Nutrition	950-951	of Underground Awareness	481-490	of Protection from Felines
624-625	of Elemental Control	788-789	Odrovir	952-953	of Useful Appendages	491-500	of Protection from Fire
626-627	of Elemental Form	790-791	of Open Mind	954	of Vampirism	501-510	of Protection from Gas
628-629	of Enlightenment	792-793	of Opposite Alignment	955-956	of Venom	511-520	of Protection from Genies
630-631	of ESP	794	of Pain Suppression	957-958	of Ventriloquism	521-530	of Protection from Heat
632	of Ethereality	795-796	of Perception	959-960	of Visions	531-540	of Protection from Illusions
633-634	of Explosions	797-798	of Pestilence	961-962	of Vitality	541-550	of Protection from Lycanthropes
635-636	of Explosions	799-800	of Petrification	963-964	Wallac's of Speedcasting	551-560	of Protection from Magic
637-638	Vial of Explosions	801-802	Phase	965-966	of Water Adventuring	561-570	of Magical Weapons
639-640	of Extra-Healing	803-804	of Plant Control	967	of Water Breathing	571-580	Protection
641-642	of Fire Breath	805	of Plant Growth	968-969	of Water Breathing II	581-590	of Nonmagic Weapons
643-644	of Fire Resistance	806-807	of Poison	970-971	of Water Breathing III	591-600	Protection
645	of Fire Vulnerability	808-809	of Poison Negation	972-973	of Water Movement	601-610	of Protection from Plants
646-647	of Fluidness	810-811	of Polymorph Self	974-975	of Wizardry	611-620	of Protection from Poison
648-649	of Flying	812-813	of Wizard Power	976-977	of Worm Calling	621-630	of Protection from Possession
650-651	of Forewarning	814-815	of Priest Power	978	Zak's of Invulnerability	631-640	of Protection from Shape-changers
652-653	of Forgetfulness	816	of Rogue Power	979-980	Zombie Blood	641-650	of Protection from Spirits
654-655	of Forgetfulness II	817-818	of Warrior Power	981-982	Zombie Broth	651-660	of Protection from Tanar'ri
656	of Fortitude	819-820	Pox			661-670	of Protection from Traps
657-658	Foul Water	821-822	of Protection from Immiscibility			671-680	of Protection from Mechanical Traps
659-660	of Freedom	823-824	of the Pseudo Treant			681-690	of Protection from Magical Traps
661-662	of Fresh Air	825-826	of Psionic Ability			691-700	of Protection from All Traps
663-664	of Fright	827-828	Psionics Boosting (Gray)			701-710	of Protection from Undead
665-666	of Frost Resistance	829	Psionics Boosting (Green)			711-720	of Protection from Water
667	of Fur Growth	830-831	Psionics Boosting (Red)			721-730	of Questioning
668-669	Gaseous Form	832-833	Psionics Boosting (Silver)			731-740	Quirks*
670-671	of Genius	834-835	Psionics Boosting (Violet)			741-750	of Recovery
672-673	of Ghostliness	836-837	Psionics Boosting (White)			751-760	of Repetition
674-675	of Giant Control	838-839	Psionics Boosting (Yellow)			761-770	of Return
676-677	of Giant Control II	840	of the Psychotic Killer			771-780	Rhialle's
678	of Giant Strength	841-842	of Pursuit			781-790	Sand
679-680	Glitz & Klax's*	843-844	Quirks*			791-800	Sea
681-682	of Gluttony	845-846	of Rage			801-810	of Seeing
683-684	of Golden Silence	847-848	of Rainbow Hues			811-820	of Seven Druid Spells
685-686	of Good Humor	849-850	of Recall			821-830	of Seven Wizard Spells
687-688	Gray Slumber	851	of Reflection			831-840	of Shelter
689-690	of Greensprouting	852-853	of Regeneration			841-850	of Six Priest Spells
691	of Growth	854-855	of Regeneration II			851-860	of Six Illusionist Spells
692-693	of Healing	856-857	of Rejuvenation			861-870	of Six Wizard Spells
694-695	of Heroism	858-859	of Rest			871-880	of Six Wizard Spells II
696-697	Horn of Plenty	860-861	of Restoration			881-890	Sorcerer's
698-699	of Housecat Control	862	of Resuscitation			891-900	of Spell Catching
700-701	of Human Control	863-864	of Reverse Ventriloquism			901-910	of the Stellar Path
702	Hummingbird Nectar	865-866	of Rogue Wisdom			911-920	of the Stellar Path II
703-704	of Immunity	867-868	of Safe Consumption			921-930	Suggestion
705-706	of Immunization From Lycanthropes	869-870	of Scent Neutralization			931-940	Tattoo
707-708	of Infravision	871-872	of Scrying			941-950	of Transmutation
709-710	of Inner Strength	873-874	of Seeing			951-960	of Trapping
711-712	of Insulation	875	of Sensory Enhancement			961-970	of Truth
713	of Intensity	876-877	of Shadow			971-980	of Wind Magic
714-715	of Invisibility	878-879	of Sharp Eyes			981-990	Wizard
716-717	of Invulnerability	880-881	of Sight			991-000	of Wizards
718-719	of Iron Handedness	882-883	Singing				
720-721	Istar's Truth	884-885	Skeletal				
722-723	Kanzaz	886	of Sleep Bestowing				
724	Kur's Drink	887-888	of Sleep Breathing				
725-726	of Language Learning	889-890	Sleeping				
727-728	Lethargy	891-892	of Sleepy Breath				
729-730	Levitation	893-894	of Snake Crawling				
731-732	of Lichdom	895-896	of Sobriety				
733-734	of Life Stealing	897	of Soul-Chilling				
735-736	of Life Suspension	898-899	of Speech				
737	of Lightning Form	900-901	of Speed				
738-739	of Longevity	902-903	of Spelljamming				
740-741	Love	904-905	of Spirit Binding				
742-743	Luck	906-907	of Spirit Flight				
744-745	Lycanthropy	908	of Stone Form				
746-747	Mage Wine	909-910	of Strength				
748	of Magic Blocking	911-912	of Superhealing				
749-750	of Magic Enhancement	913-914	of Superheroism				
751-752	of Magic Peas	915-916	of Superheroism II				
753-754	of Magic Resistance	917-918	of Superior Animal Control				
755-756	of Magic Resistance II	919-920	of Superior Healing				
757-758	of Magic Shielding	921	of Sustenance				
759	of Magnetism	922-923	Sweet Water				
760-761	of Magnification	924-925	of Swimming				
762-763	of Master Thievery	926-927	Teleportation				
764-765	of Merging	928-929	of Thievery				
766-767	of Metal Immunity	930-931	of Thinness				
768-769	of the Midas Touch	932	Toad Skin				

Table B: Scrolls

Roll	Item
001-010	Enchanted Enhancements*
011-020	of Forms
021-030	of Writing
031-040	Parchment
041-050	of Looping
051-060	of Monster Holding
061-070	of Selective Reading
071-080	Self-Protecting
081-090	Scroll
091-100	of Animal Growth
101-110	Ballant's
111-120	of Communication
121-130	of Creation
131-140	Curate's
141-150	Cursed
151-160	Cursed of Amber
161-170	of Death Servant
171-180	of Delay
181-190	Domination
191-200	of the Efreeti
201-210	of Equipment
211-220	Erasing
221-230	of Five Priest Spells
231-240	of Five Priest Spells II
241-250	of Five Wizard Spells
251-260	of Flame Magic
261-270	of Four Illusionist Spells
271-280	Glyph
281-290	of Ha Rahni
291-300	Illumination
301-310	of Mapping
311-320	of Mapping II
321-330	of Mixed Priest Spheres
331-340	Spells
341-350	Mondassos Automated
351-360	Spell
361-370	Nether
371-380	of Portals
381-390	Priest of Mixed Spheres
391-400	Priest of Mixed Spheres II
401-410	Priest Spells

Table C: Rings

Roll	Item
001-003	Enchanted Enhancements*
004-007	Admundfort of Leadership
008-011	of Affliction
012-014	of Amasis
015-018	of Animal Control
019-022	Animal Friendship
023-025	Animal Magnetism
026-029	Anulment
030-033	Anything
034-036	of Apathy
037-040	of Appearance
041-044	of Aquatic Depth Location
045-047	of Arachnid Control

048-051	Armor of Eelix	362-365	of the Air Hierophant	521-523	of Magic Detection	657-660	of Smoke Paraelemental
052-055	of Armoring	366-369	of the Fire Hierophant	524-527	of Magic Resistance	661-664	Command
056-059	of Avian Control	370-372	of the Water Hierophant	528-531	of Mammal Control	665-667	of Phantom Form
060-062	Awareness	373-376	Hoinbee's of Truth	532-535	of Many Wishes	668-671	of the Phoenix
063-066	Bard's	377-380	of Holiness	536-538	of Marking*	672-675	of the Pomarj
067-070	of Beauty	381-383	of the Holy Slayer	539-542	of Materialization	676-678	of Projection
071-073	Berronor Truesilver's Silver	384-387	Horned	543-546	of Memory	678-682	of Projection II
074-077	of Detect Lies	388-391	of Human Control	547-549	Message	683-686	of Protection
078-081	of Thief Negation	392-394	of Human Influence	550-553	Moodarvian of Sight	687-690	of Protection from
082-084	Bladeturning	395-398	of Hunan Influence	554-557	Moodarvian of Smell	691-693	Charming
085-088	Blink	399-402	of Ice	558-560	Moodarvian of Sound	694-697	of Protection from the
089-092	Blinking	403-405	Icebolts	561-564	Moodarvian of Taste	698-701	Elements
093-095	of Boccob	406-409	of Immunity	565-568	Moodarvian of Touch	702-704	Guardians
096-099	Bone	410-413	of Impersonation	569-571	Mordmorgan's of Warmth	705-708	of Protection From Undead
100-103	Browdow's of Weapon Harm	414-416	of Infravision	572-575	of Movement	709-712	Pyros' of Spell Storing
104-107	Burbul	417-420	Intrier's of Shooting Stars	576-579	Mud	713-715	of Ash Quasielemental
108-110	of Bureaucratic Wizardry	421-424	of Invisibility	580-583	of Multiple Wishes	716-719	Command
111-114	of Cantrips	425-428	of Invisibility Negation	584-586	of Nature's Love	720-723	of Dust Quasielemental
115-118	Cat's Eye	429-431	of Invulnerability	587-590	of the Necromancer	724-726	Command
119-121	of Chameleon Power	432-435	of Izmur	591-594	of Neutralization	727-730	of Vacuum Quasielemental
122-125	of Cirulon	436-439	of Jasmine Odor	595-597	of the Nibelungen	731-734	Command
126-129	Cilidaris' of Wizardry	440-442	Jhessail's Silver	598-601	of Night	735-738	of Lightning Quasielem.
130-132	of Clairaudience	443-446	of Jolting	602-605	Noora's of Djinn	739-741	Command
133-136	of Clear Thought	447-450	of Jumping	606-608	Summoning	742-745	of Mineral Quasielem.
137-140	of Cloaked Wizardry and Invisibility	451-453	of Keys	609-612	Nuggin's Cursed of Armoring	746-749	Command
141-143	of Clumsiness	454-457	of Kings	613-616	of Oak	750-752	of Radiance Quasielem.
144-147	of the Comet	458-461	Laduguer's	617-619	Onyx of Negative Plane Protection	753-756	Command
148-151	Command	462-464	Lanolin's of Power	620-623	of Opposition	757-760	of Steam Quasielemental
152-154	of Continual Churning	465-468	Lantern	624-627	Orbus +1	761-763	Command
155-158	of Contrariness	469-472	of Life	628-630	Orbus +2	764-767	of Quick Action
159-162	of Coolness	473-476	of Life Protection	631-634	Orbus +3	768-771	of Quickness
163-166	Corkitron's of Human Influence	477-479	of Light	635-638	of Plant Control	Quirks*	of Quirks*
167-169	of Courly Etiquette	480-483	of Lighting	639-642	of Plant Control II	of the Ram	
170-173	Crius	484-487	of Lighting Resistance	643-645	of Plant Control III	of Randomness	
174-177	Cursed of the Great Kingdom	488-490	of Limited Telepathy	646-649	of Ice Paraelemental Command	of Range Extension	
178-180	of Curses	491-494	of Liquid Identification	650-653	of Ooze Paraelemental Command	of Rapid Regeneration	
181-184	Dalamar's of Healing	495-498	of the Little People	654-656	of Magna Paraelemental Command	of Readiness	
185-188	Dart	499-501	of Loth			of Regeneration	
189-191	of Delusion	502-505	of Lore			of Remedies	
192-195	of Depetrification	506-509	Lucky of the Wild Coast			of Resistance	
196-199	of Disguise	510-512	Lycanthropy				
200-202	of Distraction	513-516					
203-206	of Dizziness	517-520					
207-210	of Djinni Summoning						
211-214	Draupnir						
215-217	Draupnir II						
218-221	of the Drow						
222-225	of the Eagle						
226-228	of the Ear						
229-232	Eelix						
233-236	Eelix II						
237-239	of Elemental Adaptation						
240-243	of Elemental Command						
244-247	of Earth Command						
248-250	of Air Command						
251-254	of Fire Command						
255-258	of Water Command						
259-261	of Elemental Metamorphosis						
262-265	of Energy						
266-269	of ESP						
270-273	of Faerie						
274-276	Famulus						
277-280	of Fashion						
281-284	of Fearlessness						
285-287	of Feather Falling						
288-291	of Fire Resistance						
292-295	of Fire Starting						
296-298	of Flying						
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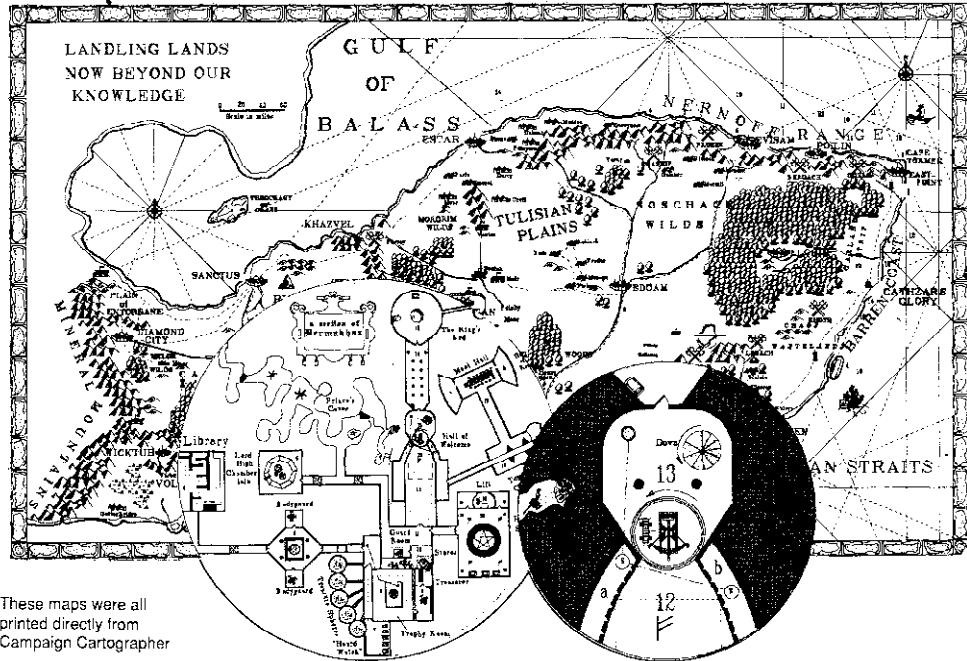
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018-025	of Animal Location	743-751	Rust	150-152	of Recording	441-444	Daimos'
026-034	of Animation	752-760	of Salt	153-156	of Silver Magic	445-447	Book of the Dark Ages
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043-051	of Arc Lighting	769-777	Scant of Storms	161-163	of Study (Constitution)	454-456	Deep Fears of Humanity
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Table G: Books							
Several names listed in this section are shortened to fit the tight format. The item can easily be found by using the index or searching the section in the ENCYCLOPEDIA MAGICA Volumes applying to that type of item.							
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044-047	Lightwand without Ring	044-047	of Vile Darkness	317-320	Architecture	608-611	
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051-054	Mace/Wand of Lightning	Analect of Magic		324-327	Ashakar's	628-631	
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059-061	and of Magical Mirrors	Boccob's Blessed Book		332-334	Avran Greenstrider's	648-651	
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299-304	of Healing
305-310	of the Hellfurnaces
311-316	Kaldair Swiftfoot's
317-322	KalnaKaa's Black
323-328	of Lathandar
329-334	of Lordliness
335-341	of the Manta Ray
342-347	of the Manta Ray II
348-353	Mantle of Celestian
354-359	Mantle of Mist
360-365	Mantle of the Mundane
366-371	of Many Colors
372-377	Midnight Slasher's
378-383	Mummy's Cloak
384-389	of the One Plume
390-395	of Passage
396-401	of Plenty
402-408	of Poisonousness
409-414	of Protection
415-420	of Reflection
421-426	Rhun's Horned
427-432	Shadowcloak
433-438	Shaman's Mantle
439-444	of the Shield
445-450	of Stars Type I

451-456	of Stars Type II
457-462	of Stars Type III
463-468	of Strength
469-475	Sumpko's Mantle
476-481	of Survival
482-487	of Symbiotic Protection
488-493	Tiger of Chalyik
494-499	Theodolus' of Arachnida
500-505	of Warmth
506-511	of Weather
512-517	Wings of the Rakers
518-523	White of Charming
524-529	Wolf of Wegwiur
530-535	Zinzerena's

Cloth	
536-542	of Cleanliness
543-548	Merchant's
549-554	of Perfect Fit
555-560	of Polishing
561-566	of Polishing II
567-572	Shekinester's
573-578	Steel

Coat	
579-584	Fare's of Protection
585-590	Invulnerable of Arm
591-596	Invulnerable of Arnd
597-602	of the Seas

Dress	
603-609	of Amazement
610-615	of Protection

Fur	
616-621	Anagakok
622-627	of Elsewhere
628-633	of Warmth
634-639	Zambi's of Warmth

Gown	
640-645	Loriell's
646-651	Sehanine's
652-657	Nemean Lion Skin

Robe	
658-663	Aba of the Desert
664-669	Aba of Displacement
670-675	Aba of Protection
676-682	Evil of the Archmagi
683-688	Good of the Archmagi
689-694	Neutral of the Archmagi
695-700	of Blending III
701-706	Caftan of Protection
707-712	Diirinka's
713-718	of Drying
719-724	of Eyes
725-730	Ghastrobe
731-736	of Holding
737-742	H'Veyk's of Immediate Access

Robe	
743-749	Jellaba of Concealment
750-755	Jellaba of Eyes
756-761	Jellaba of Scintillating Colors

762-767	Kaftan of Ogrishness
768-773	Marion's of Blending
774-779	Mellifleur's of Stars
780-785	of Powerlessness
786-791	of Protection
792-797	of Repetition
798-803	Rock
804-809	of Scintillating Color
810-816	of Scintillating Colors
817-822	of Serration
823-828	of Stars
829-834	Stone
835-840	Sulmish of Magical Enhancement
841-846	Tvashtri's Golden
847-852	of Useful Items
853-858	of Useful Items II
859-864	of Useless Items
865-870	of Vanishing
871-876	of Veluna
877-883	of Vermin
884-889	of Warmth
890-895	Wizard's
896-901	Yama's

914-919	War (AC 3)
920-925	War (AC 4)
926-931	War (AC 5)
932-937	War (AC 6)

Stocking	
938-943	of Elf Summoning
944-950	of Mystery
951-956	Tabard of the Mystics

Tunic	
957-962	of Glory
963-968	Wizard's
969-974	Veil of X-ray Vision

Vest	
975-980	of Attraction
981-986	of Missile Protection

Vestment	
987-992	Greater of Power
993-000	Lesser of Power

Table J: Boots and Gloves

Roll	
001-005	Item

Enchanted Enhancements*	
--------------------------------	--

Anklet	
006-011	Equus
012-017	of Growth
018-023	of Hobbling
024-029	of Levitation
030-035	of Sinking
036-041	of Sure Footing
042-047	of Walking

Armband	
048-052	of Comfort of Sleep
053-058	of Death
059-064	of Healing
065-070	of Salutation
071-076	of Snake Changing
077-082	of Strength
083-088	Trueheart's Warding
089-094	of Variable Strength

Band	
095-099	of the Arachnid
100-105	of Bird Restraint
106-111	of Denial
112-117	Familiar Protection
118-123	Enhancement
124-129	Iron of Bilarro
130-135	of Might
131-136	of the Serpent

Boot	
136-141	of Attraction
142-147	of Balance
148-152	of Carrying
153-158	of Cleanliness
159-164	of Cloudwalking
165-170	of Comfort
171-176	of Concealing
177-182	Cyria's Winged
183-188	of Dancing
189-194	Deceptor's
195-199	Elven
200-205	Elven II
206-211	of Elvenkind
212-217	of Feather Falling
218-223	Featherweight
224-229	of Gentle Thievery
230-235	of Gentle Thievery II
236-241	of Jogging
242-246	of Levitation
247-252	Loki's
253-258	Midnight Slasher's
259-264	Moccasins of Free Movement

265-270	of the North
271-276	of Pinching
277-282	Runjove's Winged
283-288	Shalandain's of Starstriding
289-294	of Speed
295-299	Spider's of Stealth
300-305	of Star Striding
306-311	of Stomping
312-317	of Striding and Springing
318-323	of Tracks
324-329	of Traveling and Leaping
330-335	of Varied Tracks
336-341	Winged

Bracer	
342-346	of Archery
347-352	of Attraction
353-358	of Blasting
359-364	of the Blinding Strike
365-370	of Brachiation
371-376	of Brandishing
377-382	of Cleanliness
383-388	of Defense
389-393	of Defenselessness
394-399	of Deflection
400-405	of Invulnerability
406-411	Noj's of the Mermen
412-417	Noj's of Brandishing
418-423	Phandoor's

Claw	
424-429	of Magic Stealing
430-435	of Nezram
436-441	Noj's of Magic Exchange
442-446	Talon of the Danse Macabre
447-452	Talon of Zaltec
453-458	misted
459-464	Cleats of Gripping

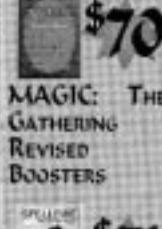
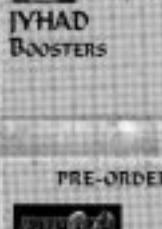
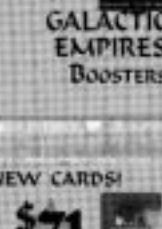
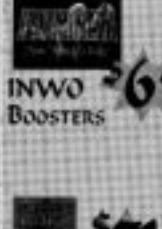
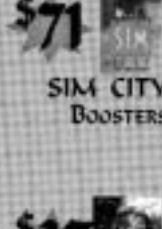
Collar	
465-470	of Change
471-476	of Charisma
477-482	of Disguise
483-488	of Protection
489-493	of Stiffness
494-499	of Strangling
500-505	of Tusmit
506-511	Wolf

Gauntlet	
512-517	Claw of the Bear
518-523	Clawed
524-529	Climbing
530-535	of Dexterity
536-540	of Dexterity II
541-546	of Entrapment
547-552	Fire Claws
553-558	Fjalar's
559-564	of Fumbling
565-570	Glim-Gauntlet
571-576	Hand of Remote Action
577-582	of Heat
583-588	of Holding
589-593	Iron of Urnst
594-599	of Might
600-605	Moander
606-611	of Ogre Power
612-617	of Ogre Power II
618-623	of Polishing
624-629	of Proficiency
630-635	Razor Claws of Chakyik
63	

824-829	Helping	239-244	Golden	709-714	of Disguise	099-102	of Plenty
830-834	Holy of Bane	245-249	Golden of Greyhawk	715-720	of Disguise II	103-106	Protection Pouch
835-840	Tomorast's Left	250-255	of Psionic Enhancement	721-726	Faceless	107-110	Pouch of Accessibility
841-846	Tomorast's Right	256-261	of Underwater Speech	727-732	Fanged	111-113	Pouch of Holding
847-852	of Vecna	262-267	of the Wyrm	733-737	Greenmask with Eyes of Charming	114-117	of Returning
853-858	Wonderful	268-273	Cowl of Warding	738-743	Greenmask with Eyes of the Eagle	118-121	Pouch of Security
859-864	Heel of Reunion				Greenmask with Gaze	122-125	Seed Satchel
			Girdle		Reflection	126-129	Silent Purse
865-870	of Immurk the Invincible	274-278	of Back Defense	744-749	Normal Greenmask	130-133	Skain's Satchel
871-876	of Walking	279-284	of Dwarvenkind	750-755	134-137	Sleeping Bag of Armor Nullification	
		285-290	of Femininity/Masculinity		of Teleportation		
		291-296	of Freshness		of Transmuting		
		297-302	of Gender Alteration		of Traveling		
877-882	of Fharlanghn	303-307	of Giant Strength		of Tricks		
883-887	Hefiz's Superb Shiny	308-313	Golden of Urn		of Useful Items		
888-893	Iron of Vidar	314-319	Kerisia's Femininity		of Vanishing		
894-899	Sandals of Speed	320-325	of the Lions		of Wind		
900-905	of White Bronze	326-331	of Many Pouches		Wind Pouch		
906-911	Woodland	332-336	of Priestly Might		of the Woodlands		
			Hat		Zadron's Pouch of Wonders		
912-917	Bahija's of Spider Climbing	337-342	of Command	802-807	Zagyg's Spell Component Pouch		
918-923	of Dancing	343-348	Conical	808-813	Barrel		
924-929	Dragon	349-354	Cyclocone	814-819	of Hiding	181-184	
930-934	of Drinking	355-360	of Difference	820-825	Itzpix's Collapsible	185-188	
935-940	Ebomara's of Spider Climbing	361-366	of Disguise	826-830	Neverending of Grog	189-192	
941-946	Glass	367-371	of Disguise II	831-836	Neverending of Salt Pork	193-196	
947-952	of Kicking	372-377	of Disguise III	837-842	of Poverty	197-200	
953-958	Ruby	378-383	Feez of Disguise	843-848	of Rolling	201-204	
959-964	Ruby II	384-389	of Fools	849-854	Basin		
965-970	of Slowness	390-395	Gnaash's Stupidity	855-859	of the CG Angel	205-208	
971-976	of Soft Movement	396-400	of Hairiness	860-865	of the LG Angel	209-212	
977-981	of Spider Climbing	401-406	of Hairlessness	866-871	of the NG Angel	213-216	
982-987	Snowshoes of Speed and Traveling	407-412	of Headlessness	872-877	of Hidden Dangers	217-220	
		413-418	of Holding	878-883	Basket of Devouring	221-224	
		419-424	of Imprisonment	884-888	of Cures		
		425-429	of Occupation	889-894	of Plentiful Potions		
		430-435	of Stupidity	895-900	Beaker		
				901-906	225-227		
				907-912	of Winds		
				913-917	228-231		
				918-923	of Winds II		
				924-929	Winged		
				930-935	Winged II		
				936-941	Bottle		
				942-947	of the Wraith	236-239	Brazen
						240-243	of Containment
			Headband			244-247	Efreeti
		436-441	of the Corusk Mountains			248-251	of Evaporation
		442-447	of the Jotens			252-255	Eversmoking
Table K: Girdles and Helmets	Item	448-453	Headdress of Peaceful Contact			256-259	of Fireflies
Roll	Enchanted					260-263	Graffiti
001-005	Enhancements*		Helmet			264-267	of Pleasant Odors
			454-458	of Alignment Change		268-271	of Preservation
			459-464	Athena's		272-275	of Refreshment
			465-470	of Blonding		276-279	Safety
			471-476	of Brilliance		280-282	Temperature
			477-482	of Cirulon		283-286	Thought
			483-488	of Comprehending Languages		287-290	Thuba's Efreeti
			489-493	of Creation		291-294	of Trapping
			494-499	of Darkness		295-298	Undead
			500-505	of Disguises			
			506-511	of Dragons			
			512-517	Dragonhelm			
			518-522	Enlii's			
			523-528	Golo's of Telepathy			
			529-534	Griffon Mane			
			535-540	Harrowhelm			
			541-546	of the Insect			
			547-551	Joukahainen's Golden			
			552-557	of Liaison			
			558-563	of Light Seeing			
			564-569	of Opposite Alignment			
			570-575	of Reading			
			576-581	of Seabreathing			
			582-586	of Underwater Action			
			587-592	Selnor			
			593-598	of Sensory Protection			
			599-604	Shukenja			
			605-610	Skull of Death			
			611-615	Subterranean Sagacity			
			616-621	Telepathy			
			622-627	of Teleportation			
			628-633	of Underwater Action			
			634-639	of Underwater Vision			
			640-644	Valor			
			645-650	Waterdeep			
			651-656	of 40 Watt Brilliance			
			657-662	of Weaponry			
			663-668	Wyrmhelm			
			669-673	Hood of Servitude			
			Mask				
			674-679	Air	075-078		
			680-685	of Attractiveness	079-082		
			686-691	of Combat	083-086		
			692-697	of Comedy	087-090		
			698-703	Death	091-094		
			704-708	Death of Ptah	095-098		

401-404	Rudra's of Cloning	Chest	Scabbard
405-408	Strongbox of Immobility	669-672	of Drawers
409-412	Tamate-Bako	673-675	Foot Stool
Brazier		676-679	Oyster
413-416	of Commanding Fire	680-683	Quartermaster's
	Elementals	684-687	of Sieges
417-420	Hu'i Wing	688-691	Cursed of Sieges
421-424	of Sleep Smoke	692-695	of Zorathus
425-428	Bucket of Fire Snuffing		
Cabinet			
429-432	of Air Restoration	Coffin	Tub
433-436	H'Veyk's Cavernous	696-699	920-923
437-440	of Ministering		of Holding
441-444	of Security		924-927
Cage			of Poison
445-448	of Carrying		
449-451	of Entrapment		
452-455	of Shelter		
456-459	String		
Can			
460-463	of Cant	Container	Sheath
464-467	of Moonlight	708-711	928-931
468-471	of Preserving	712-715	of Frogs
472-475	of Spinach	716-719	of Smallness
476-479	of worms	720-723	Zadore's Poison
480-483	Zwann's Irrigation		Sleeping Bag of Armor
484-487	Zwann's Watering		Nullification
Canister			
488-491	of Condiments	Decanter	Tub
492-495	of Curses	724-727	944-947
Canteen			of Fat
496-499	of Coolness		948-951
500-503	Erdlu		of Lard
504-506	of Purification	728-730	Bathtub
Case			952-954
507-510	of Compression		955-958
511-514	Exalted Component		of Sailing
515-518	of Document Transmission	731-734	959-962
519-522	of Scroll Holding		Taryn's
523-526	Tenser's Portmanteau of	735-738	963-966
	Frugality		of Washing
Cask			
527-530	Everfull	Flagon	Urn
531-534	of the Wind Spy	743-746	967-970
Cauldron			of Ashes
535-538	of Ambrosia	747-750	of Awakening
539-542	Archdruid	751-754	of Curses
543-546	of Blindness		979-982
547-550	of Creatures	Flask	of Hindsight
551-554	of Doom	755-758	983-986
555-558	of Entrancement		of Water Purification
559-561	of Foretelling	759-762	Vampire Sheath
562-565	of Fresh Water		Chamber
566-569	of Healing	763-766	991-994
570-573	of Heating		Extradimensional Safe
574-577	Iubadan's	767-770	995-000
578-581	Mordom's of Air		
582-585	of Plenty	Goblet	Table M: Dust and Stones
586-589	Potion	775-778	Roll
590-593	of Restoring Freshness		Item
594-597	Warming	779-782	001-002
598-601	Cegilune's Iron Pot		Enchanted
Censer		783-786	Enhancements*
602-605	of Conduct		
606-609	of Controlling Air	Horn	Air Spores
	Elementals	802-805	003-004
610-613	of Controlling Air		Air Spores
	Elementals II	806-809	005-006
614-617	of Summoning Hostile		Chandrasakar's
618-620	Elementals	810-813	
	of Thaumaturgy		Apple
Chalice		814-817	007-009
621-624	of Colors		of Bragi
625-628	of Continual Water	Jar	010-011
629-632	of Detection	818-821	of Chaos
633-636	Eucharistic		Bead
637-640	Holy Grail	822-825	012-013
641-644	of Identification		of Accuracy
645-648	of Irreversibility	826-829	014-016
649-652	of Liquid Food		Eye
653-656	of Planar Travel	Jug	017-018
657-660	of Poison	830-833	of Dew
661-664	of the Shield Lands		019-020
665-668	Silver	Alchemy	of Force
			021-022
		Amorpha	Glass
			023-025
		Red	of Oblivion
		Dyeing	026-027
		Blue	Pearl
		Blue	028-029
		Dyeing	of Atonement
		Blue	030-032
		Blue	of Damnation
		Blue	033-034
		Blue	of Hindrance
		Blue	035-036
		Blue	of Karma
		Blue	037-038
		Blue	of Response
		Blue	039-041
		Blue	of Succor
		Blue	042-043
		Blue	of Prayer II
		Blue	044-045
		Blue	Bean of Ooze, Slime and Jelly
		Berry	
		046-048	Fireberries
		049-050	Magical
			Bone
		051-052	of Animation
		053-054	of Bruising
		055-057	Clapper
		058-059	Hatching Dragon
		060-061	Very Young Dragon
		062-064	Young Dragon
		065-066	Juvenile Dragon
		067-068	Young Adult Dragon
		069-070	Adult Dragon
		071-073	Mature Adult Dragon
		074-075	Old Dragon
		076-077	Very Old Dragon
		078-080	Venerable Dragon
		081-082	Wyrm Dragon
		083-084	Great Wyrm Dragon
		085-087	of Slaying
		088-089	of Turning
		090-091	Buttercup's Bouquet
		Candle	
		092-093	Black
		094-096	Blinking
		097-098	Blue
		099-100	of Brilliance
		101-103	of Charming
		104-105	Convocation
		106-107	Darkness
		108-109	Defense
		110-112	Disruption
		113-114	Divination

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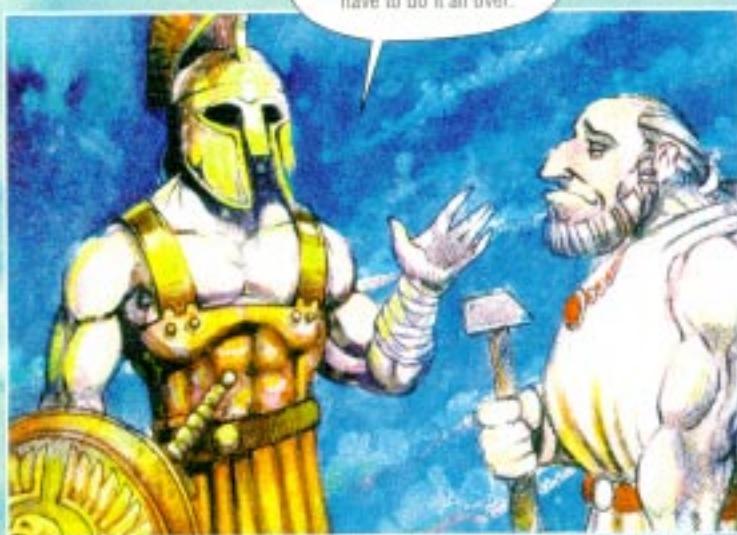
115-116	of Everburning	305-306	of Mature adult Dragon Breath	475-476	Deep Red Sphere	667-668	Excisement
117-119	of Evocation			477-478	Flickering White Snowflake	669-670	Exodus
120-121	Exploding	307-309	of Old Dragon Breath	479-480	Gold Ellipsoid	671-673	Five Finger Grass
122-123	Fireball	310-311	of Very Old Dragon Breath	481-483	Green Sphere	674-675	Frangi Pani
124-125	Flame	312-313	of Venerable Dragon Breath	484-485	Incandescent Blue Sphere	676-677	Galangale's
126-128	Flame Arrow	314-316	of Wurm Dragon Breath	486-487	Light Blue Prism	678-680	Gardenia
129-130	Flame Blade	317-318	of Great Wurm Dragon Breath	488-490	Maroon Star	681-682	Getaway's
131-132	Gold			491-492	Orange Cube	683-684	Good Taste
133-135	of Invocation	319-320	Dreamhold	493-494	Pale Green Ellipsoid	685-687	Grape
136-137	Methven	321-322	Egg of Fascination	495-496	Pale Lavender Spindle	688-689	Powder of the Hero's Heart
138-139	Noora's of Propitiousness	323-325	Flame	497-499	Pale Yellow Lozenge	690-691	High Conquering
140-141	of Powerlessness	326-327	Fog Cloud	500-501	Pearly White Prism	692-693	High John the Conqueror's
142-144	of Propitiousness	328-329	Golden	502-503	Pink Ellipsoid	694-696	Hindu Grass
145-146	of Protection	330-332	Gold of Ghastar	504-506	Pink & Green Ellipsoid	697-698	Honeysuckle
147-148	of Protection II	333-334	Obsidian of Ghastar	507-508	Puce Cube	699-700	Hypnotic
149-151	Purple	335-336	Gold of Ghastar	509-510	Pulsing Red Star	701-703	Hyssop
152-153	Pyrotechnic	337-338	Silver of Ghastar	511-512	Pure White Octahedron	704-705	Powder of Images
154-155	Red	339-341	Gray	513-515	Rainbow Ellipsoid	706-707	Jamaica
156-158	Reflection	342-343	Guardian	516-517	Rainbow Spindle	708-709	Jezebel
159-160	Sanctuary	344-345	Hard-Boiled	518-519	Scarlet & Blue Sphere	710-712	Jinx Removing
161-162	Shielding	346-348	Imprisonment	520-522	Silver Rod	713-714	Kludde
163-164	Smoke Detection	349-350	Incubalum	523-524	Silver Sphere	715-716	Lavender
165-167	of Spells	351-352	Khenel's Philosopher's	525-526	Silvery Mirror Cube	717-719	Life
168-169	Survival	353-354	Mishakal's Token	527-528	Soft Black Rectangle	720-721	Lily of the Valley
170-171	of Transference	355-357	Multicolor	529-531	Yellow Sphere	722-723	of Magic Detection
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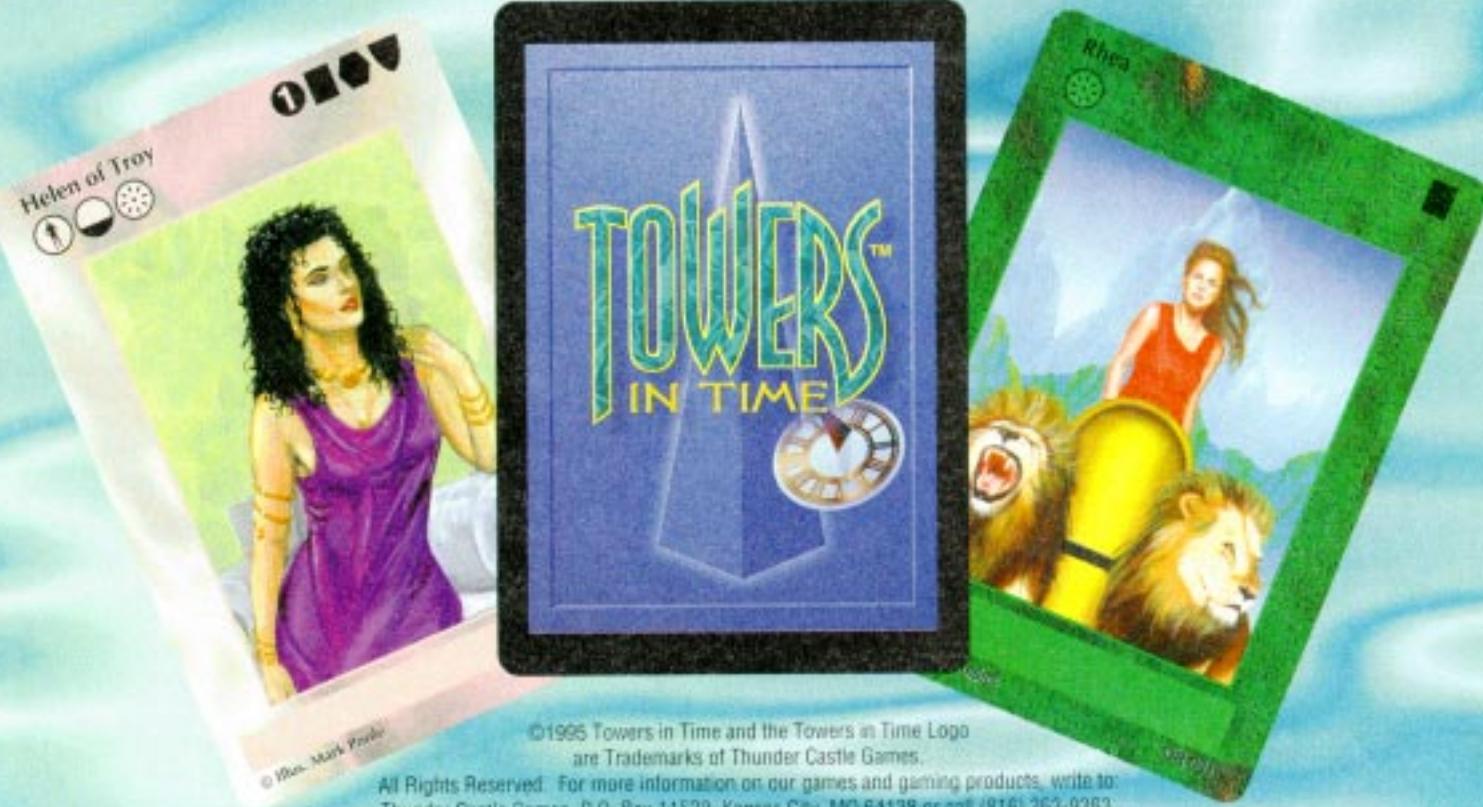
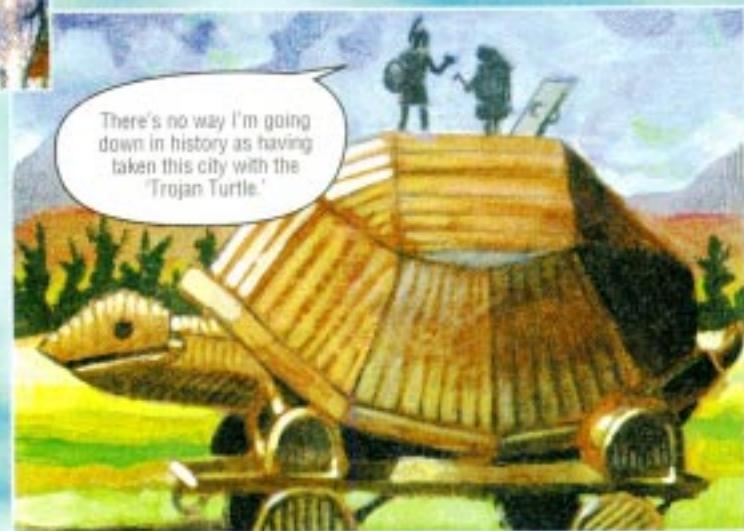
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048-052	Bell of Doom	421-425 Commanding	913-917 Signaling Horn	130-131 Joukahainen's II
053-056	Bell of Freedom	426-430 Building Liar	918-922 Silver Flute	132-133 Mistboat
057-061	Golden Bell of Blasting	431-435 Cool Hand Lute	923-927 Sleeping Bugle	134-136 Portable Canoe
062-066	Bell of Lament	436-439 Doss Lute	928-931 Sounding Pipes	137-138 Quaal's Mystical Feather
067-070	Pavlov's Bell	440-444 Lute of Loot	932-936 Speaking Pipes	Token
071-075	Bell of Protection	445-449 Singalong Lute	937-941 Stopping Whistle	Semekhtet Barge
076-080	Bell of Ringing	450-454 Skywalker Lute	942-946 Summoning Whistle	Smuggler's
081-085	Bell of Treachery	455-458 Lyon's Harpsichord of	947-950 Training Whistle	Storm Rider of the Gearnat
086-089	Bell of Warning	421-425 Commanding	951-955 Triton's Horn	Sea
090-094	Bell of Warning II	426-430 Building Liar	956-960 Uncontrollable Striding	146-147 Theon's Folding
095-099	Alexander's Chime of Opening	431-435 Cool Hand Lute	961-964 Horn	148-149 Tub of Sailing
100-104	Featherchime	436-439 Doss Lute	965-969 Valhalla Horn	150-152 Undersea
105-108	Chime of Hunger	440-444 Lute of Loot	970-974 Valor Horn	153-154 Underwater
109-113	Chime of Interruption	445-449 Singalong Lute	975-979 Vast Swamp Horn	155-156 Vainamoinen's
114-118	Chime of Opening	450-454 Skywalker Lute	980-983 Voices Horn	157-158 Xiphoid Xebec
119-122	Sebastian's Chime of Opening	455-458 Lyon's Harpsichord of	984-988 Waking Bugle	Brass Horseman
123-127	Chime of Time	421-425 Commanding	989-993 War Horn	159-161
128-132	Chime of Visitors	426-430 Building Liar	994-000 Water Pipes	
133-137	Chime of Warning	431-435 Cool Hand Lute		
138-141	Cymbal of Crashing	436-439 Doss Lute		
142-146	Cymbal of Symbols	440-444 Lute of Loot		
147-151	Bass Drum	445-449 Singalong Lute		
152-156	Drum of Deafening	450-454 Skywalker Lute		
157-160	Lei Kung's Drum	455-458 Lyon's Harpsichord of		
161-165	Drum of Menace	421-425 Commanding		
166-170	Native Drum	426-430 Building Liar		
171-175	Drum of Panic	431-435 Cool Hand Lute		
176-179	Drum of Silence	436-439 Doss Lute		
180-184	Snare Drum	440-444 Lute of Loot		
185-189	Tabele	445-449 Singalong Lute		
190-193	Drum of Thunder	450-454 Skywalker Lute		
194-198	Dugal's Percussion Instruments	455-458 Lyon's Harpsichord of		
199-203	Butler Summoning Gong	421-425 Commanding		
204-208	Chain Gong	426-430 Building Liar		
209-212	Gong of Dispelling	431-435 Cool Hand Lute		
213-217	Gong of Earthquakes	436-439 Doss Lute		
218-222	Gong of Fishing	440-444 Lute of Loot		
223-227	Ricking Gong	445-449 Singalong Lute		
228-231	Gong of Stunng	450-454 Skywalker Lute		
232-236	Gong of Summoning	455-458 Lyon's Harpsichord of		
237-241	Gong of the Whirlwind	421-425 Commanding		
242-245	Gourd of Travel	426-430 Building Liar		
246-250	Rattle of Death	431-435 Cool Hand Lute		
251-255	Rattle of Exorcism	436-439 Doss Lute		
256-260	Rattle of Shaking and Rolling	440-444 Lute of Loot		
261-264	Rattle of Summoning	445-449 Singalong Lute		
265-269	Rattle of Youth	450-454 Skywalker Lute		
270-274	Riqq of the Efreet	455-458 Lyon's Harpsichord of		
		Wind Instrument		
		615-619 Airolis' Shining Horn		
		620-624 Amplification Horn		
		625-629 Animal Attraction Pipe		
		630-639 Animal Calls Horn		
		634-638 Axewood Whistle		
		639-643 Azure Sea Horn		
		644-648 Barrier Peaks Horn		
		649-652 Baubles Horn		
		653-657 Black Ivory Horn		
		658-662 Blasting Horn		
		663-666 Bone Flute		
		667-671 Bubbles Horn		
		672-676 Collapsing Horn		
		677-681 Command Horn		
		682-685 Confusion Bagpipes		
		686-690 Copper Pipes		
		Table P: Weird Stuff		
		Roll		
		001-002 Enchanted		
		Enhancements*		
				Bridle
		003-004 Aerial		162-163 of Acquiesce
		005-006 Aerial II		164-165 of Control
		007-009 Fishing		166-167 of Control II
		010-011 Hold Fast		168-170 Golden
		012-013 Man		171-172 of Listening
		014-015 Seafaring		173-174 Plane Shifter
		016-018 Cursed of Staying		175-177 of Soaring
		019-020 Greater of Staying		178-179 of Speaking
		021-022 Lesser of Staying		180-181 of Taming
		023-024 of Weight		182-183 of Wings
		025-027 Antennae of Triangulation		184-186 Carrague's Iron Golem
		028-029 Apparatus of Kwalish		
				Cart
		030-031 of Doom		187-188 of Convenience
		032-034 Silver of Ergoth		189-190 of Decks
		035-036 Silver of Ergoth II		191-192 Mouse
				Castle
				193-195 cloud
				196-197 cloud II
				Celestial Planisphere

Chain		Device					
200-202	Daisy	377-379	Passage	538-540	Grand	693-694	Dragon
203-204	Danleor's Dungeon	380-381	Time Journeying	541-542	Ki-	695-696	of Dragonkind (Hatchling)
205-206	of Transport			543-544	Lifejammer	697-699	of Dragonkind (Dragonette)
		Dice		545-547	Orbus	700-701	of Dragonkind (Dragon)
Chariot		382-383	of Certain Wagering	548-549	Pool	702-703	of Dragonkind (Great Firedrake)
207-208	of Flames	384-385	of Chancelessness	550-551	Pump	704-705	of Dragonkind (Eldest Worm)
209-211	Franklyn's Incredibile			552-553	Radiant	706-708	of Golden Death (Smoky)
212-213	Hover	386-388	of the Azure Sea	554-556	Series	709-710	of Golden Death (Carnelian)
214-215	My'l's Mouse	389-390	Displacer	557-558	Major	711-712	of Golden Death (Garnet)
216-217	of Ra	391-392	of History	559-560	Minor	713-715	of Golden Death (Aquamarine)
218-220	Underwater	393-394	Tenser's Tantalus	561-562	Ultimate		of Holiness
221-222	of Vix	395-397					of Law
		398-399	Dome of Shapes	Horseshoe			of Radiance
Chess Game			Dragonisle's Harbor	563-565	of Fleetness	716-717	of Remote Action
223-224	Fextree	400-401	Chains	566-567	of Flying	718-719	of the Silver Dragon
225-227	Khas		Dunhill's Spelljamming	568-569	of the Gray Waste	720-721	Orrery of the Inner Planes
228-229	Magical		Apparatus	570-572	bf Luck	722-724	
230-231	Marbol's	402-404	Dynamo of Flying	573-574	Obsidian	725-726	
232-233	Chilling Snare	405-406	Edu'sascar	575-576	of Petrification	727-728	
		407-408	Elemental Compass	577-578	of Speed		
				579-581	of a Zephyr		
Coin		Figurehead			Hut	Pedestal	
234-236	of Almor	409-410	of Blessing	582-583	Baba Yaga's	729-730	Diamond of Blyphian
237-238	Bloodcoin	411-413	Cursed	584-585	Spirit	731-733	Gold of Blyphian
239-240	Copper	414-415	of Protection		Idol	734-735	Plank
241-242	Cursed Copper Piece	416-417	of Protection II		Carnelian	736-737	Plumalitter
243-245	Eight Diagram	418-419	of Wondrous Power	586-587	of Lothl		
246-247	Electrum		(Attacks)	588-590	Quentin's	Pool	Dimensional
248-249	Equus	420-422	of Wondrous Power	591-592		741-742	Golden
250-251	Gold		(Disguise)	593-594	Internal Conjunction	743-744	Mellenea's Portal
252-254	of Luck	423-424	of Wondrous Power (Speed)		Engine	745-746	of Tears
255-256	Penny of Luck			595-597	Ipsissimo's Black Goose	747-749	Portable Bridge
257-258	Platinum				Kite	750-751	Portable Shadow
259-261	Raistlin's Cursed Money	425-426	Alabaster Griffon	598-599	of Lightning	752-753	Portable Spring
262-263	Returning Penny	427-429	Amber Monkeys	600-601	of Reconnaissance	754-755	Prosthesia
264-265	Silver	430-431	Cat of Felkovic	602-603	Lapland Wool	Rudder	of Guidance
266-267	Cone of Communication	432-433	Coral Dragon	604-606	Larder of Holding	759-760	of Guidance II
268-270	Continual Light	434-435	Doris Obsidian Steed	607-608	Lighthouse	761-762	of Maneuverability
	Reflector	436-438	Emerald Frog	609-610	Lithocentric Pendulum	763-764	of Maneuverability II
271-272	Control Doll	439-440	Jade Snake	611-612	Locator	765-767	of Propulsion
		441-442	Moonstone Rabbit		Mast	768-769	of Propulsion II
			Onyx Panther	613-615	Planetary	770-771	of Speed
Crystal Ball		443-444			Machine of Lum the Mad		
273-274	I	445-447	Opal Cats	620-621	Saddle	772-774	of Flying
275-276	II	448-449	Silver Carp	622-624	Magestar	775-776	of Secure Riding
277-279	III	450-451	Tourmaline Turtle		Magic Missile Device	777-778	of the Spirit Horse
280-281	IV	452-454	of Wondrous Power	625-626	Masthead of Durability	779-780	of Stability
282-283	avec Clairaudience		Fire	627-628	Mice	781-783	of Riming
284-286	Hypnosis	455-456	Cold	629-631	Amazing	784-785	Torloch's of Comforts
287-288	Eye of the Gods	457-458	Dark		Magic		
289-290	Moredlin's	459-460	Fire Gyregam		Mighty Servant of Leuk-o	786-787	Black of Schnai
291-292	Crystal Parrot	461-463	Folding Boat		Mill of Sampo	788-789	Invisible
		464-465	Flying Rockinghorse		Minyan	790-792	of Maneuverability
Crystal Warrior					Ship	793-794	Sargasso Detector
293-295	Diamond		Fountain			795-796	Shade of the Shadow
296-297	Glass	466-467	Lasko's Magical		Mast	797-799	
298-299	Jade				Nest	800-801	Earth and Sea
300-301	Porcelain		Alternate	632-633	Amazing	802-803	Frey's
302-304	Ruby		World Gate	634-635	Magic	804-805	Galley of the Gods
Cube		468-469	Blackjack	636-637	Mighty Servant of Leuk-o	806-808	Halruan Skyship
305-306	of Abilities	470-472	Laser Pistol	638-640	Mobile	809-810	of Pearl
307-308	Bullion	473-474	Lute	641-642	Diamond and Silver	811-812	Phaseship
309-310	of Calling	475-476	Medal		Onyx and Steel	813-814	-in-a-Bottle
311-313	Cubic Foot	477-478	Pocket Tool		Ruby Turquoise and Emerald		Ship's Wheel of Maneuverability
314-315	Cubic Gate	479-481	Star	643-644	Nest	815-817	Skull
316-317	Cubic Yard	482-483	Violin Case	645-646	of Eyes	818-819	Ebon
318-320	Daern's Instant Fortress	484-485	Gateway of Symmetry	647-649	of Invulnerability	820-821	Mezin's
321-322	of Disabilities	486-488	Ginzani's Riding Tack		of Life	822-824	Singing
323-324	of Farce	489-490	of Flight		Nithian Monolith	825-826	Talking
325-326	of Force		Glitterlode's Blessed Skyhooks		Oar		
327-329	of Force II			650-651	Blue of Greyhawk	827-828	Sledge
330-331	of Frost Resistance	491-492	of Battleshroud Gas	652-653	Brown of Greyhawk	829-830	Joukahainen's Golden
332-333	Glow	493-494	Cirulon	654-656	Green of Greyhawk	831-833	Vainamoinen's
334-335	Ice	495-497	Glowing	657-658	Orange of Greyhawk	834-835	Sounder
336-338	Khurgorbaegay's Copper	498-499	Glowing II	659-660	Red of Greyhawk		Spelljammer Detector
339-340	of Liquid Cooling	500-501	Mervic's Gaseous	666-667	Violet of Greyhawk		
341-342	of Luck	502-503	of Purification	668-669	Yellow of Greyhawk		
343-345	of Sweetness	504-506	Samzinna's of Putrification	670-671			
		507-508	of Serenity	672-674			
			Vision	675-676			
			of Wisdom	677-678			
			Goldbug	679-681			
			Golden Floor				
			Guardian Tail				
			Gravitic Stabilizer				
			Spelljamming Helm				
			523-524	Bardic			
			525-526	Alarm Beacon			
			527-528	Cloaking			
			529-531	Death			
			532-533	Forge			
			534-535	Furnace			
			536-537	Gnomish			

856-858	Spiderwalker	184-204	Blowgun of Wild Emotions
859-860	Springerie	205-224	Bottle of Boos
861-862	Standing Stone		
Status			
863-864	Boli	225-244	Magical Diapers
865-867	Corellon's Crystal	245-265	Crib of Pushing
868-869	Golden	266-285	Blashphor's Cradle
870-871	Old Salt of Power	286-306	Blashphor's Diapers
872-873	Scorpion Ward	307-326	Blashphor's Nursery
874-876	Singing	327-346	Brassier of Defense
877-878	Singing II	347-367	Batting Cage
879-880	Stone Horse (Courser)	368-387	Handkerchief of Flirting
881-883	Stone Horse (Destrier)		Holy Terror Hockey Stick
884-885	of Substitution	388-408	Hoop of the Roller Hoopers
886-887	Xanthippe of Annoyance	409-428	Liar of Building
888-889	Stick of Standing Stirrups of Horsemanship		
890-892	Timberbane's Chopper-Ripper	429-448	
Transportation			
895-896	Chemcheaux Teleport Pad	449-469	Merty's Marvelous Marketplace
897-898	Teleportation Chamber	470-489	Magical Markers
899-901	Transporter Pad	490-510	Magnificent Mattress
902-903	Trap-springer	511-530	Marvelous Marble
Tree			
904-905	Great	531-550	Masculine Macho-Musk
906-908	of Malice	551-570	Masterful Muffler
909-910	of the Ravenous	551-571	Miraculous Mistmaker
911-912	of Unending Lamentation	572-591	Mud Masque
913-914	of Venom	592-612	Multiplanar Mushroom
Turret			
915-917	Light	613-632	Munificent Match
918-919	Medium	633-652	Musical Menagerie
920-921	Heavy	653-673	Mysterious Mug
922-923	Tvashtri's Pinwheel	674-693	Mystic Mustard
924-926	Tsolo's Guardian	694-714	Mythic Muskmelon
927-928	Unseen Ship Crew	715-734	Omelet of the Planes
Well			
929-930	of Dreams	735-754	Minionion of Set
931-932	of Many Worlds	755-775	Ring of Spell "Turning"
933-935	Sumbar Oracle	776-795	Robe of Blending
Wheel			
936-937	of Burning	796-816	Robe of Blending II
938-939	Fairy's	817-836	Rod of Cancellation
940-942	of Fire	837-856	Hill Seed
943-944	of Floating	857-877	Mountain Seed
945-946	of Fortune	878-897	Skates of the Roller Hoopers
947-948	Hasty		Staff of Striking II
949-951	of Keening		Sweatsuit
952-953	of Lighting	959-979	Sword of Babette
954-955	of Maneuverability		Maelstrom
956-957	of Misfortune		Sword of Underwear
958-960	Square		Snatching
961-962	Wind Fire		Yo-Yo of Fate
963-964	Winch of Power		
965-967	Wind Howdah		
Wing			
968-969	Dragon		
970-971	of Flying		
972-973	Sigh Danovitche's of Flying		
Wo-ha Ui-jung			
974-976	Standing Monkey		
977-978	Squatting Toad		
979-980	Sitting Monkey		
981-982	Sitting Bull		
983-985	Sitting Dog-		
986-988	Standing Bear		
989-991	Leaping Fish		
992-994	Laughing Hare		
995-997	Dancing Hart		
998-000	Coiled Dragon		

Table Q: Humorous Items

Roll	Item
001-020	Enchanted Enhancements*
021-040	Apparatus of Spikey Owns
041-061	Ardraken's Refresh-Simulacrum
062-081	Armband of Music
082-102	Arrow of Sleighing
103-122	Awl of the Above
123-142	Awl Out
143-163	Bowling Ball
164-183	Barrel of Monkeys

184-204 **Blowgun of Wild Emotions**
 205-224 **Bottle of Boos**

Blashphor's Baby Care Products

225-244	Magical Diapers
245-265	Crib of Pushing
266-285	Blashphor's Cradle
286-306	Blashphor's Diapers
307-326	Blashphor's Nursery
327-346	Brassier of Defense
347-367	Batting Cage
368-387	Handkerchief of Flirting
388-408	Holy Terror Hockey Stick
409-428	Hoop of the Roller Hoopers
429-448	Liar of Building

Merty's Marvelous Marketplace
 449-469 Magical Markers
 470-489 Magnificent Mattress
 490-510 Marvelous Marble
 511-530 Masculine Macho-Musk
 531-550 Masterful Muffler
 551-570 Miraculous Mistmaker
 572-591 Mud Masque

Table R: Armor and Shields

To randomly choose a piece of armor, roll against Table R1 to determine the type of armor acquired. If **Special (Roll on Table R3)** is not received, roll on Table R2 to find the bonus (or penalty) allocated to the armor. If on Table R1, **Special (Roll on Table R3)** is obtained, roll on Table R3 to determine the special type of armor found. In many cases, the description of a special piece of armor rolled on Table R3 gives the item a predetermined bonus. If this is not the case, the DM should roll on Table R2 to find a magical bonus or penalty to the item when used in defense. Even if the item has a predetermined bonus or penalty, the DM can roll on Table R2 anyway in order to achieve true randomness and uniqueness.

Whether the armor is generic or special, the DM is encouraged to turn to the section in the ENCYCLOPEDIA MAGICA that details that type of weapon. There, he will find a random chart that names other types of that particular armor. For instance, if the DM rolled 404 on Table R1 and 14 on Table R2, **armor +2** is found. Now, if the DM turns to page 69 and rolls again, the DM could give the player **lorica segmenta +2**,

plate mail +2, or any number of possibilities, instead of generic **armor +2**.

Table R1: Generic Magical Armor

001-491	Armor
492-527	Barding
528-539	Bonnet
540-576	Caparison
577-952	Shield
953-000	Special (Roll on Table R3)

Armor Class Adjustment for Armor

Roll	AC	XP	GP
1-2	-1	-	+0
3-10	+1	+500	+5,000
11-14	+2	+1,000	+10,000
15-17	+3	+1,500	+15,000
18-19	+4	+2,000	+20,000
20	+5	+3,000	+30,000

Table R2: Item Enhancements*

Roll	Item
001-006	Enchanted Enhancements*
007-012	Gauntlet of Valor
013-018	Vambrace of Valor
019-024	Couter of Valor
025-030	Rerebrace of Valor
031-036	Pauldrone of Valor
037-042	Rerebrace of Valor
043-048	Vambrace of Valor

Table R3: Arm of Valor

049-054	Abbadhor's
055-060	of Absorption*
061-066	of Acidic Secretion*
067-072	Anything
073-078	Aquatic*
079-084	Aquatic With Free Action*
085-090	Arcane
091-096	Arvoreen's Chain
097-103	Aslyferund's
104-109	of Blackflame
110-115	of Blending*
116-121	Blue of the Crystalmist
122-127	Mountains
128-133	Bradlie's Leather
134-139	Callarduran Smoothhands' Chain
140-145	of Charm*
146-151	of Comfort*
152-157	of Command*
158-163	of Concealed Wizardry*
164-169	of Continual Cleanliness*
170-175	of Coolness*
176-181	of Cure Wounds*
182-187	of the Desert Evening
188-193	Dragonarmor
194-199	Eastern Wooden
200-206	Eelix
207-212	of Electricity
213-218	Elven Chain
219-224	of Energy Drain*
225-230	of Ethereality*
231-236	of Etherealness
237-242	of Etherealness II
243-248	White Dragon
249-254	Black Dragon
255-260	Green Dragon
261-266	Blue Dragon
267-272	Red Dragon
273-278	of Fear*
279-284	of Fear II
285-290	of Flight *
291-296	of Gaseous Form*
297-303	Gnarldan's
304-309	of Haste*
310-315	Heimdall's
316-321	Heimdall's White
322-327	of Horus
328-333	Ilnaval's Red Chain
334-339	Indra's Golden
340-345	of Invisibility*
346-351	Koelish Plate of the Seas
352-357	Kumakawa
358-363	Laeral's storm
364-369	Lemmikainen's

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370-375	of Missile Attraction *
376-381	Mourner's
382-387	Oyori of the Unknown
388-393	Warrior
394-399	Plate of Solamnus
400-406	of Possession*
407-412	of Presence
413-418	Quirk*
419-424	Rage
425-430	Rainbow
431-436	Raji's of the Desert Evening
437-442	Red of the Hellfurnaces
443-448	Red Dragon Scale
449-454	of Reflection*
455-460	Remove Curse*
461-466	Scale of Horus
467-472	Skoriaan's Drow Chain
473-478	of Solamnia
479-484	Surf's Iron
485-490	of Swimming*
491-496	of Temperature Control *
497-502	Tulen's Plate of
503-509	Etherealness
510-515	of the Undead
516-521	of Underwater Action*
522-527	Voice of Heroes
528-533	of Vulnerability*
534-539	of Vulnerability II*
	of Warmth*
	White of the Griff Mountains

Barding

540-545	of Deceptive Travel
546-551	of Easy Travel
552-557	of Flight
558-563	Magical
564-569	of Missile Protection
570-575	Morgan's Horse

Bonnet

576-581	Horn
582-587	War

Caparison

588-593	Armored
594-599	of Comparison
600-606	of Enslavement
607-612	of Protection
613-618	of Silence
619-624	of Sustenance

Shield

625-630	Abathor's
631-636	of Absorption
637-642	Aegis
643-648	Aegis II
649-654	Athena's
655-660	of Blow Turning
661-666	of Charm
667-672	of Concealed Wizardry*
673-678	Copper
679-684	of Cure Wounds
685-690	Death Watch Beetle
691-696	Discus
697-702	of Dragon Protection
703-709	Dragonscale
710-715	Dragonshield
716-721	Dzance's Guardian
722-727	of Electricity
728-733	of Energy Drain
734-739	of Energy Drain II
740-745	of Ethereality
746-751	Fire's
752-757	of Fly
758-763	of Gaseous Form
764-769	Goblin of Pomarj
770-775	of Greyhawk
776-781	Grimjaw
782-787	of Haste
788-793	Hastsezini's
794-799	Hawystone's Bulwark
800-805	Holy
806-812	of the Holy
813-818	of Huma
819-824	of Invisibility
825-830	Kirith-Kanoi
831-836	Laduguer's
837-842	Laeral's Spell
843-848	of Lorin
849-854	Magical Defense
855-860	Medicine

861-866	of Medusae
867-872	Missile Attractor
873-878	Missile Deflector
879-884	Noj's Missile Attractor
885-890	of Olynthos
891-896	Petrified*
897-902	of Proof Against
903-909	of Proof against Cold
910-915	of Proof against Electricity
916-921	of Proof against Fire
922-927	Quirks*
928-933	Raji's of the Holy
934-939	of Reflection
940-945	of Remove Curse
946-951	Reptar's Wall
952-957	Shoon's Buckler
958-963	Sticky
964-969	Thurbrand's Protector
970-975	Tortoise
976-981	Thillonrian of Berserking
982-987	White
988-993	Wood-Iron*
994-000	Yondalla's
388-404	Lance
405-440	Mace
441-442	Mattock
443-473	Net
474-505	Polearm
506-513	Quiver
514-522	Sickle
523-526	Sling
527	Sling Bullet
528	Slingstone
529-555	Spear
556-559	Spelljamming Ram
560-958	Sword
959-960	Throwing Stars
961-974	Whip
975-000	Special (Roll on Table S3)

Table S: Weapons

To randomly choose a weapon, roll against Table S1 to determine the type of weapon acquired. If Special (Roll on Table S3) is not received, roll on Table S2 to find the bonus (or penalty) allocated to the weapon. If on table S1, Special (Roll on Table S3) is obtained, roll on Table S3 to determine the special type of weapon found. In many cases, the description of a special weapon rolled on table S3 gives the item a predetermined bonus. If this is not the case, the DM should roll on Table S2 to find a magical bonus or penalty to the item when used in combat. Even if the item has a predetermined bonus or penalty, the DM can roll on Table S2 anyway in order to achieve true randomness and uniqueness.

Whether the weapon is generic or special, the DM is encouraged to turn to the section in the ENCYCLOPEDIA MAGICA that details that type of weapon. There, he will find a random chart that names other types of that particular weapon. For instance, if the DM rolled 352 on Table S1 and 15 on Table S2, a hammer +2 was found. Now, if the DM turns to page 551 and rolls again, the DM could give the player a mallet +2, a spiked-back zagnal +2, or any number of possibilities, instead of just a generic hammer +2.

Table S1 : Generic Magical Weapons

Roll	Weapon	Attack	Adjustment	for Weapons
		Sword	XP	Wpn
Roll	Adj	Val	Adj	Val
1-2	-1	-	-1	+0
3-10	+1	+ 400	+ 1	+500
11-14	+2	+ 800	+ 1	+500
15-17	+3	+1,400	+ 2	+1,000
18-19	+4	+2,000	+ 2	+1,000
20	+5	+3,000	+ 3	+2,000
				+20,000
				088-089
				090
				091
				092
				093
				094
				095
				096
				097
				098
				099
				100
				101
				102
				103
				104
				105-106
				Axe
				107
				108
				109
				110
				111
				112
				113
				114
				115
				116
				117
				118
				119
				120
				121
				122
				123-124
				125
				126
				127
				128
				129
				130
				131
				132
				133
				134
				135
				136
				137
				138
				139
				140
				141-142
				143
				144
				145
				146
				147
				Ballista
				148
				Heavy
				149
				Light
				150
				Medium
				Battering Ram
				151
				Bigby's Demanding
				152
				Magical



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154	of Distance	243	Chill Blade	337	of Transporting	417	Izanagi's		
155	Hawk	244	of Concealment	338	of Wounding	418	Lesser Footman's		
156	Bombard	245	of Defiance	339	Discus of	419	Dragonlance		
Bow		247-248	Dolphins' Bane	Disenchantment			Lesser Mounted		
157	Aasimon	249	of Doomwarding				Dragonlance		
158-159	of Accuracy	250	Dragon Fang	Explosive Devices			of Piercing		
160	Ajagava	251	Dragonfang	340 Dimensional Mine			Puchan's Golden		
161	of Anshan	252	Elven	341 Dimensional Mine II			Tribal		
162	Black	253	of the Evil Eye	342 Ellister's Dimensional Mine			True Dragonlance		
163	Brihaspati's	254	Eviscerator	343 Helm Bomb			Venom		
164	of the Centaurs	255	Fang	344 Spelljamming Mine			Winds		
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170	Crossbow of Klee	261	Golembright	350 Dragonflail		431 of Crushing			
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174	Cursed	266	Hecate's	355 Osiris' Royal		435 Driver			
175	of Distance	267	Hornblade (Knife-sized)	356 Pharaohs		436 Expeller			
176-177	of Doubling	268	Hornblade (Dagger-sized)	357 Gnomish Sweeper		437 Great Golden of the North			
178	Eagle	269	of Illusory Metal			438 Great Holy Icon			
179	of Enchantment	270	of Impaling			439 Hruggak's Morning Star			
180	Firebow	271	Iyarin's Flying			440 Ironstar			
181	Fire Teeth	272	Jump			441-442 Mace-Wand			
182	of the Forest	273	Kiaransalee's			443 Memnor's Morning Star			
183	Gem		Knife of Continual			444 Muamman Duathal's			
184	Goblins' Bane	274	Knife of Sharpness			445 Nebelun's			
185	Hastsezini's	275	Koalinth Slayer			446 Nightbringer			
186	Hawk	276	Loki's Envenomed			447 of Pain			
187	Heartseeker	277	Longtooth			448 Raiden's			
188	of Heartseeking	278	Mageslayer			449 Shadowcaster			
189	of Vampire Slaying	279	of the Magius			450 skull			
190	Heracles'	280	Mervic's			451 of Spellwarding			
191	Hiatae's Long	281	Nut's Black			452 of St. Cuthbert			
192	Ice Fang	282-283	of Quickness			453 of St. Cuthbert II			
193	Illusory	284	Rabbitslayer			454 of St. Cuthbert III			
194-195	Indra's	285	Random Target			455 Staff-Mace			
196	Iron of Gesen	286	Resource			456 Storm Star			
197	Joukahainen's Crossbow	287	Rust Blade			457 Tadrond's			
198	Last Shot	288	Rutterkin Sling Blade			458 Undeadbane			
199	of Levitation	289	Sahuagin Dolphin			459-460 Undeadbane II			
200	of Lir	290	of Set			461 Varuna's			
201	of Marksmanship	291	Soma's			462 Warstar of the Mantico			
202	of Neverending Arrows	292	of Sounding			Mattock			
203	Oberon's	293	Speaking			463 Dumathoin's			
204	Odin's	294	Spider Fang			464 of the Titans			
205	Phantom	295	Sung Chiang's			Net			
206	Rudra's	296	of Throwing			465 Ashley's of Entrapment			
207	Sarnge	297	of Throwing II			466 Drag			
208	Shichi's Daikyu	298	Throwing of Returning			467 of Entrapment			
209	Solonor Thelandira's	299	Tooth of Torm			468 of Fishing			
210	of Speed	300-301	of Truth			469 Hare			
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213	of the Unicorn	303	Tyashtri's			471 Hiatea's of Feeblemind			
214	Valis'	304	of Vengeance			472 Hiatea's of Petrification			
215	of Vampire Slaying	305	of Venom			473 of Landing			
216	of Warning With Curse	306	Werebane			474 Loyal of Restraint			
217	of Warning Without Curse	307	Xochiquetzal's			475 of Plenty			
		308	Yama's			476-477 of Profit			
Catapult						478 Safety			
218	Light		Dart			479 of Snaring			
219	Medium	309	of Biting			480 of Snaring II			
220	Heavy	310	of Blinking			481 of Sneering			
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226	Great Stone	316	of Disarming			487 Magical			
227	Grolantor's	317-318	of Dispelling			488 of Wondrous			
228	Crutch of Lightning	319	of Flying			Transformation			
Dagger			of Homing			Pellet			
229-230	Abbadhor's	321	of the Hornets' Nest			489 Flash			
231	Alignment Detection	322	Illusory Missiles			490 Flash II			
232	Aphrodite's	323	of Light			Polearm			
233	Armor Piercing	324	of Lighting			491 Baphomet's Bardiche			
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235	of Blackflame	326	of Refilling			493 Blessed Trident			
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238	Brandobaris'	329	of Sinking			496 Fisher's Trident of Fish			
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503	Trident	580	of Yang	671-672	of Dancing	765	of the Golden Gulf
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512-513	Trident of Fish Control	587	of Abhorrence of Shape	681	Dragon Claw	774	Hachiman's
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515	Trident of the Oljatt Sea	588	Adjatha the Drinker	683	Dragon Slayer	776	Harmonizer
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		538	Elmarin Cannon Call III	713	Final Word (Answerer)	809	Kirren's Frostbrand
		539	(Warp)	714	Final Word (Back-talker)	810	Kullervo's
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			(Shrapnel)	716	Final Word (Lastquip)		Kusunogi no Tsurugi (Grass Quelling)
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				719	Final Word (Retorter)	815	Laprof
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				724-725	Fist of Odin	820	Life Taker
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				728	Flame Tongue	824	Elven of Luck
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				730	Fist of Shin Lu	826	Lydia's Broadsword
				731	Flying Scimitar of Tusmit	827	of Lyons
				732	Foebane	828	Malign
				733	Foefinder	829	Madoc's
				734	Forseti's	830-831	Mamluk of Obedience
				735	Frey's	832	of Mammal Slaying
				736	Frey's II	833	Mantooth
				737	Frey's Two-Handed	834	Mantooth II
				738	Frey's Two-Handed II	835	Maroon
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860	of Olynthos	955	Uranus'		Crown	571-576	of Lawful Evil
861	Owen's	956	Vainamoinen's		of Chaotic Evil	577-582	of Lawful Good
862	Paramel	957	Vainamainon's II		of Chaotic Good	583-588	of Lawful Neutral
863	Partisan	958	Vampiric Regeneration		of Chaotic Neutral	589-593	of Neutral
864	Peacemaker	959	Vanya's Wrath		of Lawful Evil	594-599	of Neutral Evil
865-866	Peregrin's	960	Vasgo		of Lawful Good	600-605	of Neutral Good
867	Phantom	961	Vergadain's Broadsword		Ortnit's Lance of Doom	606-611	Ortnit's Lance of Doom
868	Philippian	962	Vhaeraun's		Peaceful Periapt of Pax	612-617	Peaceful Periapt of Pax
869	Piercer	963	Vorpal		Pileus	618-623	Pileus
870	Plak's	964	Vorpal II		Porpherio's Garden Pool	624-629	Porpherio's Garden Pool
871	of the Planes	965	Warbringer		Pyramid Energy	630-635	Pyramid Energy
872	Poisonsword	966	Warlord Blade of the Shield		Queen Ehlissa's Nightingale	636-640	Queen Ehlissa's Nightingale
873	Porpherio's		Lands		Queen Ehlissa's Nightingale II	641-646	Queen Ehlissa's Nightingale II
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875	of Quickness	968	Whirlwind Blade	195-199	Rainbow Scarf of Sinbad	656-662	Rainbow Scarf of Sinbad
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877	Red Death	970	of the Wild Coast	206-211	Regalia of Might	670-676	Regalia of Might
878	Red Robin	971-972	Willow Wand	212-217	Regalia of Might II	677-682	Crown of Evil
879	Red Sabre	973	of Wishes	218-223	Crown of Good	683-687	Crown of Good
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881	R e l A s t r a n	975	of Wounding	230-235	Girdle of Armida	694-699	Orb of Evil
882	Ren's Dancing	976	Wyrmcleaver	236-241	Girdle of De 'Rah	700-705	Orb of Good
883-884	Reptilian Legionnaire	977	Wyrmsbane	242-246	Golden Circlet II	706-711	Orb of Neutrality
885	Retaliator	978	Wyrmsbane II	247-252	Hammer of Gesen	712-717	Scepter of Evil
886	Retaliator II	979	Wyrmslayer	253-258	Hammer of Kharas	718-723	Scepter of Good
887	Rutterkin Flatchet	980	Wyrmsvenin	259-264	Hand of Vecna II	724-729	Scepter of Neutrality
888	of the Sands	981	Xiphoid Xebec	265-270	Helmet of Halav	730-735	Rift Spanner
889	Sauvagine	982	Yondalla's	271-276	Helmet of Petra	736-740	Ring of Gax
890	Savitri's	983	Zenchoo Katana	277-282	Herald of Mei Lung	741-746	Ring of Gaxx
891	Scale Cleaver	984	Zinzerena's	283-288	Heward's Mystical Organ	747-752	Rod of Seven Parts
892	Scales of Justice			295-299	Heward's Mystical Organ II	753-758	Rod of Seven Parts II
893	Scalebane			300-305	Holy Grail II	759-764	Rod of Teeth
894	Schakha	985	of Ojy-do	306-311	Horn of Change	765-770	Sacred Grove Horn
895	Scimitar of Speed	986	of Returning	312-317	Humbaba's Glaring Eye		
896	Scorbane			318-323	Hymir's Steaming Cauldron		
897	Scourge of Regenerators	987	Whip	324-329	Icon of Halav		
898	Serpent Slicer	988	of Amatar	330-335	Icon of Petra		
899	Sess'innek's Two-Handed	989-990	Balor	336-341	Invulnerable Coat of Arnd II		
900-901	Sess'innek's One-Handed		of Feathers	342-346	Iron Bow of Gesen II		
902	Seventh Blade	991	of Frost Fire and Fear	347-352	Iron Flask of Tuerny II		
903	Shadowsword	992	Furies' (Alecto's)	353-358	Ivory Chain of Pao		
904	Shalandain's Holy Avenger	993	Furies' (Megare'a's)	359-364	Ivory Plume of Maat		
905	of Shame	994	Furies' (Tisiphone's)	365-370	Jacinth of Inestimable Beauty II		
906	Sun Blade, Sh'arien	995	Khurgorbaeyag's	371-376	Johydee's Mask II		
907	of Sharpness	996	Moloch's	377-382	Kuroth's Quill II		
908	Shazzellim	997	Purpose	383-388	Libram of Zargos		
909	Shichi's Katana	998	of Summoning	389-393	Mace of St. Cuthbert IV		
910	Shimmering Blade of Shin Gisen	999	Tar's Chaotic Creature	394-399	Machine of Lum the Mad II		
		000	of Zeif	400-405	Mask of Bachraeus		
				406-411	Master Plan		
				412-417	Mighty Servant of Leuk-o II		
				418-423	Milenian Scepter		
				424-429	Mirror-Shield of Rhedradian		
				430-435	Mjolnir		
				436-441	Monkey Fist of Ha'chao		
				442-446	Monocle of Bagthalos		
				447-452	Necklace of Ulutiu		
				453-458	Obsidian Man of Urik		
				459-464	Orb		
				465-470	of Chaotic Evil	953-958	Circle of Betrayal
				465-470	of Chaotic Good	959-964	Coin of Betrayal
				465-470	of Chaotic Neutral	965-970	Dagger of Betrayal
				471-476	of Dragonkind II	971-976	Verthandi's Invincible Hourglass
				477-482	of Dragon II	977-981	Well of All Heals
				483-488	of Dragon	982-987	Wife of Ilmarinen
				489-493	of Dragonette	988-993	World-Shield Ore
				494-499	of the Drake	994-000	Ye'Cind's Recorder
				500-505	of the Elder Wyrm		
				506-511	of the Eternal Dragon		
				512-517			
				518-523			
				524-529			

Table T: Artifacts

This is simply a list of artifacts available in the ENCYCLOPEDIA MAGICA Tomes. They are not designed to be given out as random treasure. Their power and corruption are far too great, and their admission into a game will simply destroy any long-lasting campaign.

Roll	Artifact
001-005	Acorn of Wo Mai
006-011	Al-Azid's Ghostly Palace
012-017	Alchemist's Apparatus
018-023	All-Knowing Eye of Yasmin Sira
024-029	Apparatus of Dreadful Construction
030-035	Armet by Wayland
036-041	Artifurnace
042-047	Asmodeus' Ruby Rod
048-052	Axe of the Dwarf Lords
053-058	Axe of the Emperors
059-064	Baba Yaga's Hut II
065-070	Blackjammer's Cutlass
071-076	Book of Amon
077-082	Book of Zargos
083-088	Book With No End
089-094	Bringer of Doom
095-099	Calvan's Bell
100-105	Carven Oak

Unveiling . . .



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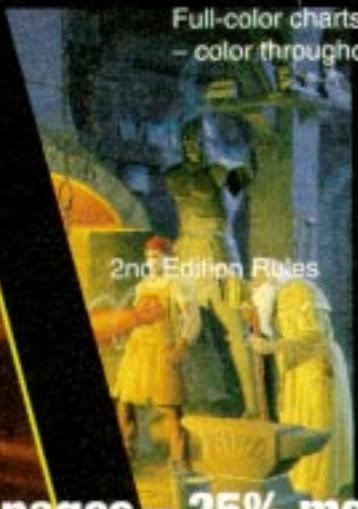
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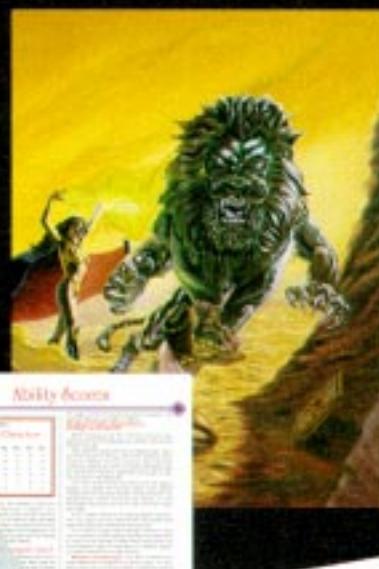


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Imitations: flattering and faulty



EYE OF THE MONITOR

©1995 by Jay & Dee

Dee: Welcome back! We'd like to thank you for joining us again, and we encourage you to write with your comments on our reviews, or with suggestions for games for us to look at, as John Brock and Pete Cobb have recently done.

Jay: Let's start off this month by sharing the letter from John, which was all about *Space Hulk* and our review thereof.

Dee: John liked the game a lot, and wanted us to make sure that we were giving it its due. He writes: "I like the way you folks present your column. However, I felt that your review of *Space Hulk* . . . did not do the game justice, and I think it may be because you didn't realize some things about the game. Of course, I know about these things because I *did* like the game, played it for hours on end, and am still playing it months after I bought it. (I've gone through the entire campaign game at least twice.)"

Jay: That's a ringing endorsement right there, and should be enough for you borderline cases and fans of the board game to ignore us completely.

Dee: John goes on to say: "The key point you seemed not to understand is that you are your squad's command points, and these command points can be used only in monitor view . . . when their weapons jam, the odds of successfully unjamming are *much* higher when you are personally supervising that squad. . . .

Jay: If you'll remember, one of our complaints was that the board game mechanics were not recreated to our liking, and that it was impossible to get our squads to do anything meaningful in runtime view.

Jay & Dee's ratings at a glance

Game	Jay	Dee
SimTower	3½	3
D!Zone	1	1½
Heretic	2	3/5
Landstalker	3	4

Dee: John says: "If your trigger finger is used to the arcade routine, you are capable of firing much faster than your men are . . . This means that any time you have someone who is in a tight situation, if you're not in monitor view in his body, frantically pulling the trigger, he's probably a dead man. If you are there, the hall is going to have a lot of genestealer corpses—if you don't screw up!"

Jay: Well, that's pretty much what we said; I think we're in violent agreement about how the game works, we just diverge in our ability to pile up genestealer corpses—and to enjoy piling them. If that sort of thing floats your boat, then fine. It didn't do much for me, and I found it frustrating that my trigger finger wasn't up to snuff.

Dee: Here's John's kicker argument: "This is why the game is one of the most tense I have ever played: to win the more interesting scenarios, monitor view in real time is a must—but it requires perfect, lightning-quick reactions, and while you're there, you can't keep track of what's going on around you. Freeze time is needed as much to give yourself a chance to breathe (and massage the cramps out of your firing hand!) as to give orders." He goes on to explain how he wins even the toughest of scenarios. He also mentions that sound (which we were forced to play without

due to an incompatibility problem) is essential to good play.

Jay: We stand by our review with one caveat: if you're a fast-action player who loves *Doom*, say, and you're looking for *Doom* with multiple squad member viewpoints and a little more strategy... you might try checking out *Space Hulk*.

Dee: But remember: it was John who sent you, not us.

Jay: And many thanks to John for his fervent yet polite letter. We don't mind if people disagree with us, so if you have comments of your own on any of the games we review, please write to us in care of DRAGON Magazine. And thanks to Pete Cobb as well, who brought a particular game to our attention that he feels is worthy of review. Feel free to do the same! [Editor's note: Also see Lester Smith's "Eye of the Monitor" guest review of *Space Hulk* in DRAGON® issue #214 for a viewpoint much like John's.]

—Dale]

Dee: Now to our regularly scheduled program. This month's feature reviews include *SimTower* from Maxis Software, *D!Zone*, published by WizardWorks, and *Heretic*, created by id Software and published by Raven Software. So as not to have our Sega Genesis users feel too let down, we'll also talk about *Landstalker* from Climax.



Simtower (Maxis)

Reviews

SimTower

for Macintosh
Maxis

Requires: 68030 or higher, color monitor,
8-bit (256 color) graphics, 4MB RAM,
hard drive, System 7.0 or higher

Jay: Now, this is the kind of thing that captures my attention: no guns, blood, rapid firing or death anywhere.

Dee: Certainly Maxis is known for its *Sim* line, which hardly ever includes decapitation and death—except, of course, for *SimAnt*.

Jay: Which, if I remember correctly, you weren't very fond of.

Dee: That's right. Maxis calls all their products "computer toys" or "recreational software," and not games. They feel, I suppose, that the gameplay is not up to

snuff and that it's the tinkering that's the fun part of their products.

Jay: But "not up to snuff" is a loaded phrase. There is no gameplay because there is no game. You can gain both recreation and enjoyment from the tools they give you and the results you can achieve. Criticizing *SimTower*'s gameplay for being "not up to snuff" is like saying that the gameplay of a G.I. Joe doll is lacking because he just lies there.

Dee: Okay, so we're reviewing it that way. Resolved: *SimTower* is a toy that you play with in the same way you play with Barbie or G.I. Joe.

Jay: Considering it as a toy, I enjoyed *SimTower*. You start with a simple toolbar and an empty stretch of world with a faux city background. Your toolbar lets you build lobby, office, condominium, fast food, elevator and stair units. That's it.

Dee: Seems kind of limited, and it is—this toolbar is for "one-star" towers only.

As you graduate in star ratings, more tools become available to you. For example, at two stars you can build hotel rooms and service elevators.

Jay: The changing complexity makes it feel like a game: trying to earn the next star rating is a challenge, and you definitely feel satisfaction when you finally make it.

Dee: You begin by using your starting money and initial tools to lay down a lobby and some income-producing units: offices interspersed with some fast-food joints, or a big floor full of fast food with stacks of condos.

Jay: Everything is shown in cutaway view, as if you've peeled away the front wall of your building. Once you click or drag to build something, little men start working on scaffolding and in no time at all, your unit is finished. If you've provided the proper access with stairs or elevators, spaces get rented and the tower starts to fill up: offices with furniture, fast-food joints with customers, condos with tenants, and so forth.

Dee: These are not actually animations, but set drawings that have several states, so it looks like animation. The restaurant has several pictures, for example, depending on its fullness threshold.

Jay: It was fun to watch, anyway. And the little people silhouettes actually are animations.

Dee: Yes, though they don't do much except stand and wait for elevators.

Jay: And turn first pink and then red with anger while they wait! It's kind of adorable watching them change color, until you realize that it means you're not handling your transportation system very well.

Dee: That seems to be a major focus of the game: making the elevators run on time. Carefully placed stairways can temper your tenants' frustrations, but the main puzzle seems to be deciding which are the key floors on which to buy elevator cars, and which cars should be set to direct-to-floor, which direct-to-lobby, and so on, at what times.

Jay: There's more detail in what you can do with the elevators than in any other part of the game. The designer's notes make it clear that elevators were the inspiration for the game; he even talks about how he called an elevator company and was told that information on elevator scheduling and management was "secret."

Dee: Hard to believe, but it certainly is difficult to keep everyone happy while expanding and making more money. Incidentally, on my normal Macintosh SI screen, there's a vicious bug having to do with the elevators.

Jay: Yeah. When the elevator display box comes up, the bottom two inches or so extend below the screen. And the box is so tall that it can't be lifted any higher to bring those two inches into view. There's probably a sizing button in the bottom-

right box corner, but we can't reach it.

Dee: And those bottom two inches contain the bottom three floors of information, so you can't make certain settings for those floors. You also have to guess that pressing "return" will dismiss the box, since the OK button is not visible.

Jay: Did they have bigger monitors in playtest? Or are we missing something obvious?

Dee: Dunno. Maybe an astute reader, or someone at Maxis, will write and tell us. Meanwhile, that appears to be the only bug in the game.

Jay: So anyway, the elevators are a key to success; at the higher star ratings you can build express and service elevators. Service elevators are for maids (and only maids). Maids need access to clean your hotel rooms so they don't get infested with roaches. Express elevators shoot up 15 floors at a pop.

Dee: At even higher ratings, you can build escalators, which can handle an infinite load of passengers without keeping anyone waiting. I haven't yet gotten a high enough rating to build one.

Jay: I have, and they're cool! Which brings us to an interesting point: to get to those higher star ratings, where more and more stuff becomes available, takes time—a lot of time.

Dee: Even in fast mode, it may take half an hour to get to a two-star rating and another hour or two to get to three stars.

Jay: I bet you're thinking, "Two and a half hours isn't that long a playing time when you're earning an advancement to new resources. Lots of strategy games take that long to develop." Well, you're right—but in those games there's usually something to do while you're developing, like making the decisions that will bring you to the next stage.

Dee: *SimTower*, on the other hand, runs out of things to do at the low level rather quickly. In fact, you can spend the entirety of your initial funds in about 10 minutes. Then you have to wait for money to come in to afford more stuff; buy, then wait, buy, wait, buy, and finally you're in a position to go to the next rating.

Jay: So here's the gimmick, and you have to decide if you think this is cool or stupid: Spend your money, get things set up the way you like them, turn off all sounds except for special events, then work on something else. If your Mac has enough memory, you can use another piece of software while *SimTower* is running. Read a book, pet the dog, whatever—but stay next to the computer.

Dee: Then, when you start hearing the cash-register sound, you know the next fiscal quarter has started—or whatever it takes to get income. You flip back to *SimTower*, spend your new money, check to see if you're close to the next rating, and flip back to whatever else you were doing.

Jay: Twenty minutes or an hour later, you hear the ka-ching again, and go back



D!Zone (Wizardworks)

and buy some more. Sooner or later you're at the next star rating, and you take another half hour exploring all the new cool things you can do. Then you leave your tower purring contentedly to itself, and work on other things again.

Dee: We've left it on while we went out shopping, or even overnight. When you come back from an extended absence, you've accumulated a terrific amount of money.

Jay: It's only very rarely that a disaster has happened in your absence. In fact, only twice in all the hours we left the game running did something bad happen. I found one of my condo units had burned—probably a terrorist attack, but I wasn't there, and there's no message log to check back through. Fortunately, I had pretty good security forces, because only the one unit burned. The manual warns that your whole tower could go, and you might need to call in chopper rescue . . . hmm, actually, that could have been kind of interesting.

Dee: Yup, more of a thrill than when I got some cockroaches because I didn't set up my maid service right. It wasn't difficult to fix, though.

Jay: So there you have it: It's a game! It's a background tool! It's two products in one! If you want something that won't take a billion hours to play, and you like the idea of setting things up and letting them run while you go do other things, checking back only occasionally to tweak and build, then this product is like nothing else you could find. It's fun, exciting when you're actually building things, progresses to new levels of challenge, and looks great. I enjoyed it, and I give it * * * ½.

Dee: I can't decide how I feel. It's absorbing while you're doing it, and I did enjoy the thrill of flipping back when I heard the cash coming in to see what was happening, but it seems like a very strange

way to get your entertainment, doing work until the "timer" rings and then playing for a bit and then going back to do more work. If that sounds cool to you, you'll love *SimTower*. I guess for me the bottom line is that I'm not running it in the background any more; some of the thrill is gone. But I'll still rate it a * * *.

D!Zone

for IBM PC & compatibles
WizardWorks

Requires: Registered version of *Doom* 1.666 or *Room II* 1.666; 486 or higher, 4MB RAM, DOS 3.3 or higher, CD ROM drive, VGA/SVGA graphics card, mouse, Sound Blaster Pro card or compatible

Dee: Hey, why do so many computer companies and products have capital letters in the middle of their names?

Jay: Dunno, but they do, don't they? Like DeluxePaint and WordPerfect and MicroProse. Anyway, *D!Zone* is a "third-party" utility by WizardWorks for owners of *Doom* or *Doom II*. For those of you new to software jargon, the original publishers are the first party—in this case, id Software; you, the consumer, are the second party; and anybody else who gets into the act is a third party. You can buy third-party manuals, hint books, and add-ons for a lot of software, not just games.

Dee: Sometimes these outside guys have a unique perspective, or a particular feature they thought could be improved. In almost all cases, you need to own a legitimate copy of the original to take advantage of the third-party utility, and that's true of *D!Zone*. You must have either *Doom* or *Doom II* (version 1.666 or later) to play *D!Zone*.

Jay: You might think that all this emphasis on having a legitimate copy of *Doom* means that id Software is making some money from the sales of *D!Zone*, but in



D!Zone (Wizardworks)

fact, they have nothing to do with it. That's not always the case with third-party products; some are licensed or authorized, and have some legal connection to the original publishers. *D!Zone* is an unauthorized add-on. id Software, as the box says, will not provide technical support for these "improvements."

Dee: The box says it has over 900 new levels, new sounds, utilities, music, graphic add-ons, game layouts, and maps. Sounds great! The box hype also uses the phrase "and much more" at least twice.

Jay: That's a bad sign. So what do you actually get? Well, when you boot up you're in an interface screen that looks like a programmer designed it—by which I mean that "graphics" and "user-friendly" are not concepts that were given serious thought.

Dee: It was pretty dry, wasn't it? But look at all the options! The screen's full of them!

Jay: Yes, but what do they all mean?

Dee: Actually, it's kinda hard to tell. *D!Zone*, at least the CD version, comes with a single-sheet "Quick Start Guide" (Okay, so it's printed on both sides of the page, but the "page" is only 5½" by 8½", and all the rest of the documentation is online).

Jay: They're saving lots of trees—given how phenomenally popular the *Doom* series has become, this product is probably selling like hotcakes. And you never have to worry about misplacing the manual when you can just press **F1** to scroll through it.

Dee: I guess you're right about that. But a consumer needs to know where to look—the Quick Start only mentions cryptically, "The DOCS directory contains documentation files."

Jay: "Documentation" is computer-speak for "the manual." I've always called myself an editor, but in a computer company, I'd be a documentation specialist.

monsters "stuck" in areas too small for them to move, just striding in place. Sometimes "impassable" objects are randomly dropped where they block you from completing a level. And sometimes things are randomized not to be too lethal, but too dull. Play balance pretty much goes out the window.

Jay: But randomization is just that: random. It's hardly fair to judge play balance using such a tool—so the question is whether the predesigned levels are any good.

Dee: Bottom line? No.

Jay: I suspect the folks at id Software spent more time designing and playtesting their levels than the many designers of *D!Zone*'s endless wads. If you want some hints on what's in each segment, don't rely on the "description" button—not one of the wads I checked had a description. I just kept getting the "no description" message over and over.

However, the shell programmers have thoughtfully included on your CD what look like Internet reviews of some of the options. These reviews by no means cover all the wads, but they're a start.

Dee: And, like the rest of this product, quantity rather than quality is the buzzword. The reviews had an awful lot of "Not such a good level" and "The designer really fell down on this one" type stuff.

Jay: Are we being too harsh on these guys? They say in their notes that they're just trying to earn money to finish college.

Dee: It's not "Simply Silly Software," the actual developer, that I have a real beef with: it's WizardWorks, a pro company that packages and distributes this. They're asking us to pay around \$30 for something that isn't as smooth as a lot of the shareware I've bought. Downloading some net noodlings is one thing, but *D!Zone* comes packaged in a box just like a real game. And it's far from that.

Jay: We should mention that once again, we called the support number to ask about *D!Zone*. There's a little flier in the box that trumpets a contest to design new levels for *Doom*, using the editing tools also included on the *D!Zone* CD. I'm always interested in contests, but there wasn't any info on how to go about "including new graphics, music, characters, backgrounds, etc. . ." I wanted to know: Do I have to be a programmer to enter?

Oh, no, I was told, just copy DEU521 into your *Doom* directory on your hard drive. Again, all the documentation is on disk.

Dee: Yeah, and the first sentence of that documentation points out that DEU supports boolean logic. . . .

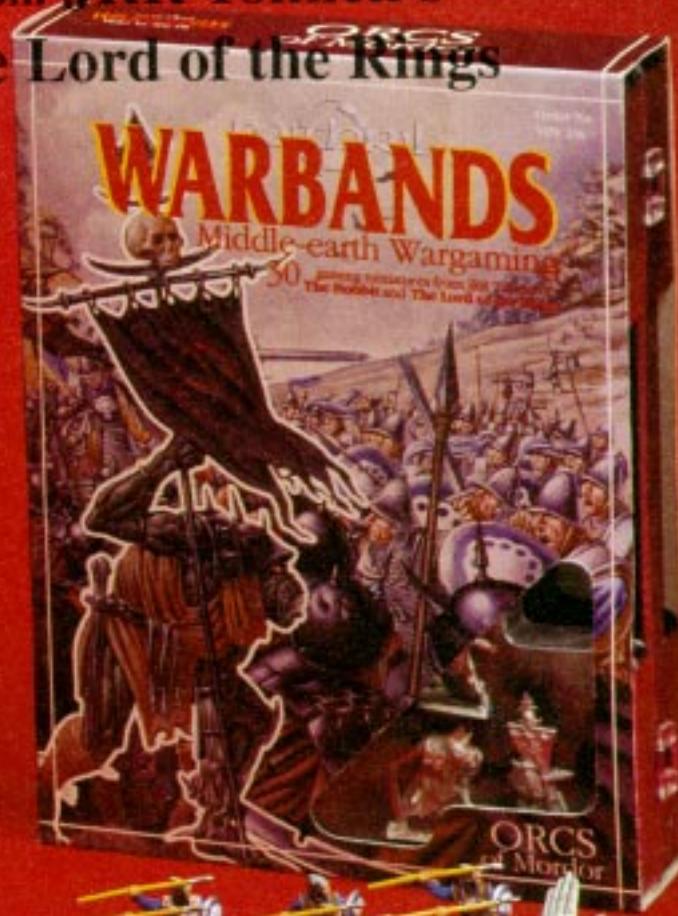
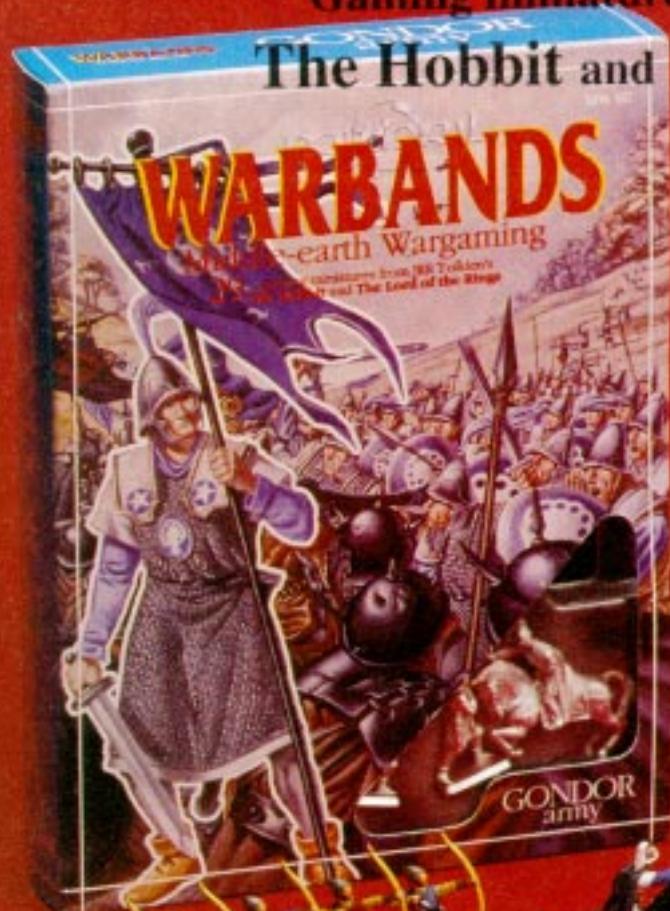
Jay: Boolean logic? Aaaieeee! I do have to be a programmer!

Dee: It's not quite that bad, but it is extremely difficult. The DEU tool is not something created by Simply Silly to be easily usable to craft *Doom* levels—it's a complex editor that was somewhere on the net, and WizardWorks "thoughtfully"

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provided it with the package. Again, it's not for first-time users. And don't anyone try to tell me that "Doom doesn't appeal to first-time users, so that's okay."

Jay: To summarize, *D!Zone* didn't impress us a lot. It's not user-friendly, it's not at all a beginner product—despite packaging claims to the contrary—and although there's a lot of stuff crammed onto the disk (over 1000 levels of varying, often dubious quality; level editors; buttons for all kinds of special effects), it seems awfully slipshod for the price.

Dee: It could, in fact, turn a new user sour on Doom, which is unfair to the folks at id Software. They spent a lot of time putting out a quality game. *D!Zone* is dragging those coattails as it's riding them. If you're a fanatic who is willing to put up with *D!Zone*'s rough spots because you gotta have a new level, and you gotta have it now—well, there's plenty of new stuff here. From me, it gets a rating of * 1/2.

Jay: If you want to increase your fun-to-frustration ratio, check out an authorized *Doom* variant instead. I'll call this a *.

Heretic

for IBM PC and compatibles
id Software
Requires: 486/33 or higher, 4MB RAM,
Sound Blaster card or compatible

Dee: In fact, there is an authorized *Doom* variant out there, and it's called *Heretic*. Raven Software developed it, and id Software publishes it, which means they've given it a going-over, and it gets their stamp of approval.

Jay: *Heretic* doesn't go in for a lot of documentation, either, but it doesn't really need a lot. There's a page and a half of not particularly inspired story outlining the situation so far—but you don't play this game for the story line.

Dee: You're a Sidhe, one of the last members of an ancient elf race nearly annihilated by the three Serpent Riders. Disparil, the last Rider, is camped out in the City of the Damned, and you're going in after him. If you don't, "the earth shall be forever lost to the Abyss." For humanity's sake, your mission is to kill everything in sight.

Jay: The rest of the folded booklet shows you your weapons, your goodies (items and artifacts), and your foes. On the back side is a full-color poster, mage vs. monster.

Dee: The first thing that we noticed was the art: nice, atmospheric sky, good stone walls, torches, statues. Many of *Doom*'s tricks, including teleporting platforms and secret doors, enliven the scenery.

Jay: Though your weapons are ethereal arrows and a wizard's wand, they function so similarly to *Doom* items that I heard the guys in the office declaiming, "Oh, yeah, that's pretty much the chain gun. Have you found the BFG yet?"

Dee: But there are new toys as well. If you find Inhilicon's *Wings of Wrath*, you can fly temporarily, and if you get Tyketo's *Tome of Power*, all your weapons are upgraded in power and awesomeness.

Jay: The descriptive text for the weapons is very *Doom*-like, using terms such as "bone-crunching" and "Watch 'em scream and burn—it's great!" I thought they were somewhat inappropriate, and made it obvious that this is just a *Doom* clone.

Dee: True to a great extent. Raven Software was obviously trying to appeal to the same players by using the same mood and much of the same tactical appeal in the setup of *Heretic*'s levels. The game's not likely to grab fantasy fans who didn't like *Doom*, just because it has a fantasy setting.

Jay: So the question is, is it a good

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don't know
can hurt
you . . .

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DR

Doom clone, or a bad *Doom* clone?

Dee: I think it's good. Some of the new items actually change the feel of the game a little by changing the tactics you employ. The best example of this is "Delminalitar's Time Bomb of the Ancients" (*sigh*) which sounds stupid but is very useful: it's a time bomb that goes off one second after you slap the Enter key.

Jay: So now, if you know a room is full of monsters, or that a hoard will be released when you grab some item, you can drop a Time Bomb and skedaddle.

Dee: Exactly! You dash forward to trigger whatever beasts you'll face, back out of the room while slapping Enter, and there's the *crump* of an explosion followed by several monsters' screams of agony. It's very satisfying, not to mention something you cannot do in *Doom*. It requires timing and judgment as well, so it's not just a gimme.

Jay: One of my favorite differences from *Doom* can be used in a one-player game, but is most effective during multi-player networked games, which *Heretic* supports just as *Doom* does.

Dee: It's called Torpol's Morph Ovum, and when you use it—

Jay: An incredulous shout rises from a nearby cubicle, "I have a beak?! What did you do to me?"

Dee: We don't want to mislead you, though. Despite one or two brand-new effects, *Heretic* is in fact exactly like *Doom*.

Jay: Almost every *Doom* player I know has discovered the best way to stay alive is to charge around the screen at full bore, holding that forward arrow key or throttling up the joystick so that you whip in and out of rooms before the monsters get a good target lock. *Heretic* is no different. In fact, after playing through the first two levels, I realized I was slightly nauseated from motion sickness.

Dee: Just wait till we review *Descent*!

Jay: I'll have to go to the other room.

Dee: Some of the new features in *Heretic* don't seem to have been worth the effort. I spent a lot of time at first tilting "my head" up and down but quickly realized that, at the earlier levels at least, there was nothing on the floor or ceiling actually worth looking at.

Jay: What about those cool skulls hanging from the ceiling?

Dee: You can't affect them in any way—they're just decoration. Therefore, they're not worth the effort. Maybe there's some really good reason to tilt your head in later levels.

Jay: Another problem with *Heretic* is the saved games. We saved a game, came back the next day, and the saved game was corrupted.

Dee: Once again it was customer service time: The helpful folks on the other end of the line informed me that there are some serious bugs in the saved games, and that a patch would be available soon. In the meantime, they offered me two cheat codes to get me quickly back to the level I had been.

Jay: The problem with cheat codes is that once you know them, it's hard to avoid using them. Also, it's a bit tedious to replay levels even with all the weapons and items available. However, we will share one of the two codes with you (you'll have to learn about the other one somewhere else, since we don't want to give away all of id's secrets).

Dee: Skip Jay's next paragraph if you don't want to know a cheat.

Jay: From the initial options screen (New Game, etc.) type ENGAGExy (where x and y delineate the episode and level of the episode you want). You can go directly to any level in the game. Of course, you start with just the wizard staff and miss out on any weapons and goodies that you might have picked up in between.

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Dee: Yeah, and when you die, the game doesn't automatically pop up the ability to restart that level. Not a great cheat, but nice for sightseeing.

Jay: So our advice is, register your copy! That way, you'll get the patch when it becomes available. At least, you should.

Dee: Corrupted saved files is a pretty ferocious bug, but it doesn't happen every time and the game is otherwise plenty engaging and fun—for me, more fun than *Doom* (I like the extra touches and the monsters). I give it a rating of ***, but if you loved *Doom*, you'd call this a *****.

Jay: It's just another fast-action shooter to me. It's more amusing than *Doom* in some ways (especially going chicken hunting), and a little prettier. I give it **.

Landstalker

for Sega Genesis

Climax

Requires: Sega Genesis

Dee: On to another fantasy game, this one for the Sega Genesis system. It's called *Landstalker*, and it owes its allegiance to *Legend of Zelda*, *Ultima*, and all other computer "fantasy role-playing games." By which I mean that there's not much that's new here.

Jay: But within itself, the story and puzzles and activities are lots of fun and extremely addictive.

Dee: In the game, you're Nigel, a thief who gets recruited by the fairy Friday to hunt for the lost treasures of King Nole. Friday hangs out in your backpack as you go wandering about the game screens. If you're unfortunate and lose enough hit points to die, Friday revives you with doses of a plant called Eke-Eke (at least, she does as long as you've got some spare doses on you).

Jay: As with other Sega games, an insidiously sprightly "walking" tune bubbles along with your every move, interspersed with ominous dungeon dirges and event music. When you can't stand it any more, turn your sound off. It's not necessary unless you're solving a time-sensitive puzzle, and you need to hear the chime of a button as it triggers some door or effect.

Dee: One annoying thing about the game is the set pieces of information dumping. There's one very early on in which you try to run through a waterfall. As far as we can tell, you can't succeed in jumping across the chasm . . . and when you fail, the game takes over for a whirlwind tour of several screens' worth of scenery you cannot affect (the equivalent of a computer game's opening animation).

Jay: Of course, being a Sega game, the text bar where conversations are recorded is very small. Any character who gives you a lot of information or a long conversation has to spread his speech over several screens' worth of text bars, which can be tedious.

Dee: The conversations aren't particularly inspired, and you don't often get to

choose what to say (a choice between yes and no, at best).

Jay: In other words, don't look for role-playing. The game is about moving your little isomorphic 3-D sprite around the rooms, swinging at monsters and solving little puzzles, gaining gold and buying new items and weapons.

Dee: Considering what we've just said, I could see why you all might have the impression we didn't like *Landstalker*. In fact, though, we did.

Jay: We came across it while browsing through the Sega section of our local Blockbuster store, and took it home for a weekend just to review it.

Dee: After returning it (with about six hours of playing time logged), I started feeling antsy. I wanted to get those cool magical items I saw in the saved games that were on the rental cartridge (the previous renter had played for 21 hours!). I wanted to know what was in the next town. I wanted to see what other monsters and puzzles were in store. . . . I wanted to buy *Landstalker* for myself!

Jay: So we rushed down to our local toy store and purchased a copy. It was that addictive and interesting.

Dee: Sure I've played the same kind of game a million other times, but there are just some things about *Landstalker* I really liked.

Jay: You can pick things up and carry them around the screen; you also can put them down wherever you want, which can be amusing when you put them on top of other characters' heads (and they walk around with them). This ability also leads to several interesting puzzles involving placing crates as stepping- (or jumping-) stones, or blocking Indiana Jones-like rolling bails that would crush you.

Dee: There are teleport mazes and hidden stairways, buttons onto which you must jump—these open secret doors or lift platforms for you to ride—plenty of monsters, and lots of other nice touches.

Jay: Some of the puzzles involve split-second timing and good manual reflexes. These were an interesting blend of computer role-playing and arcade action, but not one I personally liked.

Dee: Neither did I. A couple were excessively frustrating, and I only managed to solve them after trying over and over again.

Jay: But you did solve every one, right?

Dee: Well, yes. And I keep going back for more.

Jay: Even after your saved game got corrupted when you yanked the cartridge out without first turning off the Sega.

Dee: Yup. I was actually willing to start over again. Important Safety Tip #1: Don't ever yank out a cartridge without turning off the machine first. Tip #2: Use the "Copy" feature to copy your saved game four times.

Jay: Bottom-line time again: I enjoyed playing *Landstalker* and watching Dee play. I especially liked the way the bubble

monsters quivered before I slashed at them. I found it difficult to use the controls effectively, and the game was a little too heavy on the arcade action, but all in all enjoyable. I rate it a ***.

Dee: I wanted to buy it after playing it, and I still want to keep playing it. There's nothing much new and there are some frustrating parts, but mostly it's clever, well balanced, forward-going—and just plain fun. For me, it's a ***.

Jay: Gosh, look at the time! Look at the word count! As usual, we've burbled over our limit and we haven't finished reviewing all the games we were going to describe for you.

Dee: All right, we'll just have to wait till next time for *Warcraft*, and I guess we still owe everyone a *Battlebugs* review. We'll also take a look at the AL-QADIM® setting game and one or two others. See you in two, and keep those letters coming!

Ω

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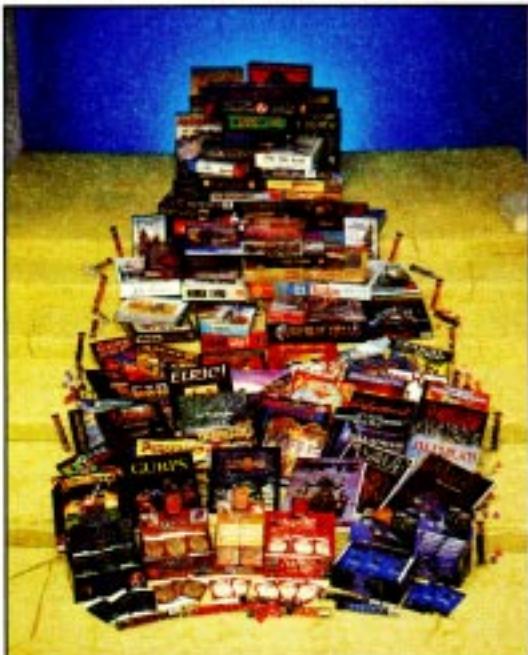
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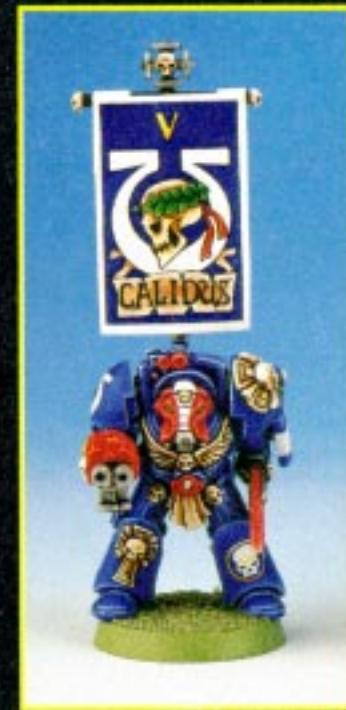
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The Game Wizards

PLAYER'S OPTION™ rules preview, Part II: Skills & Powers excerpts

by Dale A. Donovan

Last issue, DRAGON® Magazine previewed the upcoming PLAYER'S OPTION rules *Combat & Tactics* book by printing an excerpt from the Critical Hits chapter. This month, we're bringing you two excerpts from the second PLAYER'S OPTION book: *Skills & Powers*.

For those who may be unaware, the PLAYER'S OPTION books each are 192-page hardcovers, packed full of variant and optional rules for the AD&D® game. Where the *Combat & Tactics* book concentrated on encounters in the game, the *Skills & Powers* tome (written by Doug Niles and myself) expands—and in some cases redefines—the character-creation process for the game. Look for the *Combat & Tactics* book in July and the *Skills & Powers* book this August.

The most important feature of the book is known as character points. Below is an excerpt from the first chapter listing all the uses character points serve in the PLAYER'S OPTION system. Following that is an excerpt from the Races chapter to serve as one example of how character points are used.

Character points

Every character begins play with a number of character points determined by his race and class. Further, every time a character advances a level, he gains 10 character points. The character point system is a new concept for the AD&D game. The points serve numerous purposes, and these are briefly summarized below.

- Character points are used to purchase weapon and nonweapon proficiencies, replacing the current proficiency "slots".
- Character points also are used to purchase traits, and bonus character points are awarded for taking disadvantages. Traits are minor advantages that help flesh out a PC. Some traits include acute hearing, light sleeper, and lucky. Disadvantages are minor impediments that also serve to define a character while providing a few additional character points for the player to spend. Sample disadvantages include allergies, poor vision, and a number of phobias.

- As the PC develops during the campaign, character points can be used to increase proficiency scores. One character point typically improves a proficiency score by a +1 permanent bonus. This allows PCs to "practice" certain skills and improve them over time.

- Character points are spent to acquire racial abilities for demihuman PCs, such as infravision, which most demihuman races possess or the elven attack bonus with swords or bows. Humans have no racial abilities and can spend their "racial" character points in other ways. This rule brings more diversity to the demihuman races; now not every elf in the PC party need have exactly the same racial abilities. (Of course, this applies to demihuman NPCs as well.) An excerpt from the "Races" chapter follows in the next section of this article.

- PCs can spend character points on acquiring the abilities of their chosen class (or classes if multi-classed), such as the paladin's capacity to *lay on hands*, or a ranger's tracking ability. Players cannot buy abilities from any class (or race, for that matter) for their PCs, but only from the class (and race) they choose for their characters.

- Priests and wizards can spend character points to gain extra spells. Only one additional spell per spell level can be purchased in this way. Of course, priests and wizards cannot purchase higher level spells than they currently can cast.

- Character points can be spent to improve a character's roll for additional hit points when advancing a level. For every 2 character points spent, the player can roll one additional die when determining new hit points, taking the highest single result of the dice rolled, not the total of all dice rolled.

- Character points also can be used in the course of the play, not just during character creation or between adventures. During a game session, a player can spend saved character points to give her character a second chance to accomplish a feat,

reroll a failed attack, saving throw, proficiency check, or even a low damage roll. Spending character points in this manner does not insure success, just another chance to succeed.

For example, Jennifer chooses to save 2 character points after creating her fighter character. During a game, Jennifer's fighter tries to strike an ogre. The attack roll fails. However, the ogre strikes the fighter, wounding her badly. In the next round, fearing for her fighter's life, Jennifer declares—before she rolls any dice—that she will spend character points if this attack misses. The roll indeed fails, and Jennifer now spends a point and rerolls the attack. If this attack roll succeeds, the first roll is ignored and Jennifer's fighter has struck the ogre. If the reroll failed, Jennifer's character still misses and play continues.

Regardless of any reroll's success, any character points spent are lost. Players can continue to spend points as long as they declare to do so before rolling any dice—and as long as they have points to spend. This mechanic allows characters a second chance to accomplish important tasks or to achieve feats vital to the story.

Races

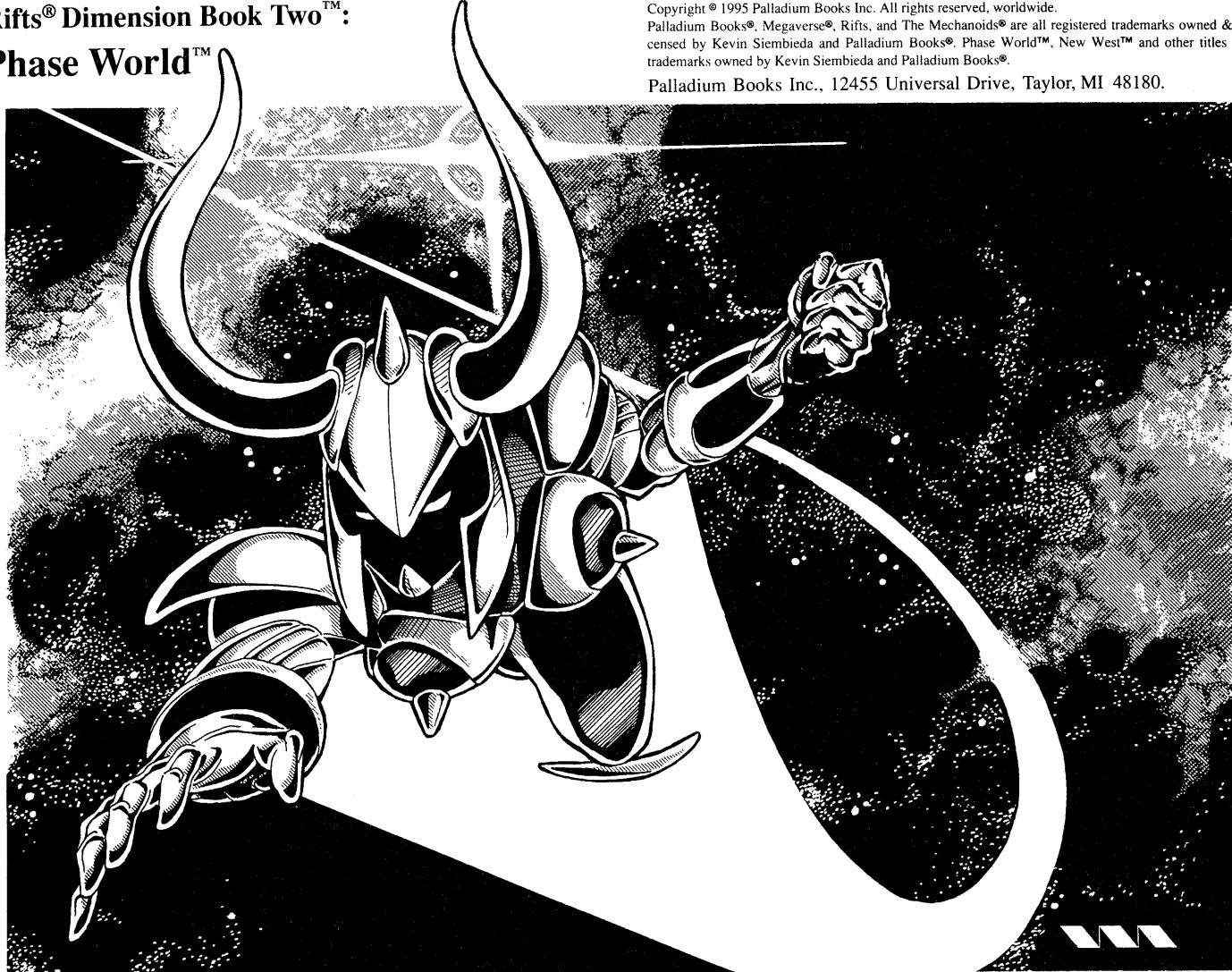
Each race [*sic*] detailed below receives a number of character points that can be spent on racial abilities. This lets players personalize their characters—no longer need every dwarf have exactly the same racial abilities, skills, and bonuses. It is still possible to purchase the standard racial abilities as outlined in the *Player's Handbook*—these are featured in ability packages in each race's description. Two exceptions to this are the half-orc and half-ogre hybrid races, which do not appear in the *PHB*.

Racial variants

Numerous off-shoot races can be used as player characters. For example, a player fond of dwarven characters could choose from the hill, gray, or deep varieties. Players who select such a character can purchase the standard abilities of the parent race or buy from the list of abilities specific to the racial variant selected. For example, a player of a deep dwarf charac-

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ter could choose his character's skills from the list under the "Dwarf" heading and from the list under the "Deep dwarf" heading. DMs may wish to limit some of the races available as PCs.

Dwarves

Dwarves are a short, stocky race, averaging about 4-4½' tall. They have ruddy complexions, dark hair, and piercing, dark eyes. The natural lifespan for a dwarf is about 350 years. They are a serious lot, given rarely to frivolity. They prefer a good, hard day's work. Though sometimes considered dour or taciturn, few doubt the dwarves' bravery. They have little talent for magic, but excel at fighting, warcraft, and arts such as engineering.

Dwarves typically live in hilly or mountainous regions, enjoying the strength of the earth and rocks that make up their underground homes. Dwarves mine the earth for precious metals and gems, and they are fond of gold in particular.

Because of their resistance to magic, dwarves have difficulty using enchanted items. All magical items not specially suited the dwarves character class have a 20% chance (on 1d100 roll) to malfunction. A check for malfunction is made every time the dwarf attempts to use the item. If the check is passed, the item works until it is turned off, put away, or its duration expires. If the check fails, the magical qualities of the item cannot be called upon, though the item might function normally the next time the dwarf tries to use it. Malfunction checks apply to magical wands, rods, staves, rings, amulets, potions, horns, and jewels. The checks do not apply to dwarven clerics using clerical magical items, and to weapons, shields, armor, gauntlets, and girdles. If a dwarf possesses a cursed item and it malfunctions, the dwarf recognizes the nature of the item and is able to safely dispose of it.

A dwarven character might choose to be a fighter, cleric, or thief. A dwarf also can be multi-classed as a fighter/cleric or a fighter/thief.

Dwarven abilities

Players who choose dwarves for their characters have 45 character points to spend on racial abilities. Following are the basic racial abilities, as per the PHB—these can be purchased as a package for 40 character points, or individually for 5 character points each. Racial variant characters cannot purchase the basic package, but must buy skills individually from the basic list and the list that corresponds to their race.

For example, Jennifer wants to create a deep dwarf fighter, and she has 45 points to work with. She chooses the determine depth underground, detect sliding or shifting walls, and infravision abilities from the basic skills. These cost 15 points. With 30 points left, she chooses six deep dwarf abilities, one of which is a 30' infravision range. Because the infravision ability has been selected from both lists, the

abilities are added together, and the dwarf fighter has a 90' infravision range.

Abilities indicated with a cost 5 character points when purchased individually.

- Language package: Dwarves have contact with other subterranean races, giving them the opportunity to learn the languages of these peoples. The base list of languages for dwarven PCs includes: common, dwarf, gnome, goblin, kobold, and orc. Some dwarven off-shoots have access to additional languages.

- Magic resistance: Dwarves are naturally nonmagical and can never use wizard spells. This natural resistance to all things magical grants dwarves a bonus to saving throws vs. magical wands, staves, rods, and spells. It also applies vs. any poisonous or toxic substances that a dwarf could encounter. This bonus is determined by the dwarfs Health sub-ability score [sic]. For every 3½ points of Health, the dwarf receives a +1 bonus. These bonuses are summarized on the chart below.

Health Saving Throw Bonuses

Score	Bonus
4-6	+1
7-10	+2
11-13	+3
14-17	+4
18-20	+5

- Melee combat: Dwarves have a +1 bonus to their attack rolls vs. orcs, half-orcs, goblins, and hobgoblins. Further, when ogres, half-ogres, ogre magi, trolls, giants, or titans fight dwarves, these aggressors suffer a -4 penalty on all attack rolls because the dwarves have defensive tactics against these large foes.

- Infravision: Dwarves have infravision to 60 feet—the ability to see heat patterns given off by living warm-blooded creatures in the dark.

Underground skills: Dwarves are skilled miners, and when they pass within 10' of a particular phenomenon, they can:

- Detect any grade or slope in the passage they are passing through, 1-5 on a 1d6.
- Detect new tunnels, passages, or underground construction, 1-5 on a 1d6.
- Detect any sliding or shifting walls or rooms, 1-4 on a 1d6.
- Detect any stonework traps, pits, or deadfalls, 1-3 on a 1d6.
- Determine the approximate depth underground, 1-3 on a 1d6.

Dwarves must consciously use these abilities. For example, a dwarf could not automatically detect a pit in the corridor ahead unless the dwarfs player stated that the character was actively searching for such things.

Deep dwarves

As their name implies, deep dwarves live

farther underground than their hill or mountain relatives. They prefer the security and the isolation that living far beneath the earth provides.

The typical deep dwarf is 4-4½' tall and weighs 120 pounds. They are large-boned, but thinner than their cousins who live closer to the surface, and they can move easily through the narrow tunnels they dig in the bedrock.

Deep dwarves seldom have contact with creatures from the surface—few such creatures can reach remote underground places—and the deep dwarves feel no need to dig tunnels to the surface. Most deep dwarves are neutral, lawful neutral, or chaotic neutral. Players may choose any alignment for their deep dwarf characters.

Special abilities

The following racial abilities are available to deep dwarves at the cost of 5 character points each. No ability on this list can be purchased more than once.

- 30' of infravision, due to the deep dwarves' extensive time spent in the dark underground.

- +1 attack bonus with the war hammer, as the deep dwarves use such items in digging their tunnels.

- +1 attack bonus with any crossbow, as dwarves are practiced in the use of these weapons. Hurled weapons' ranges are limited in tunnels and other bows require large pieces of wood.

- +1 bonus to saving throws vs. magic, due to their nonmagical nature.

- Because they are especially hardy, they can gain an additional +1 bonus to saving throws vs. poisonous and toxic substances.

- A Constitution score bonus of +1 because the deep dwarves are accustomed to the cold and often damp Underdark.

- Language package: Deep dwarves can speak their own racial dialect, gray dwarf, illithid, troglodyte, deep gnome, and undercommon (the trade language of all Underdark races).

Racial penalties

All deep dwarves suffer a -1 penalty to all rolls when in bright sunlight or within the radius of a *continual light* spell. *Light* spells and all other light sources have no effect on a deep dwarf.

Gray dwarves

Also known as duergar, gray dwarves live far underground—at times even beyond the deep dwarves. Since they occasionally reside near each other, gray and deep dwarves can come into conflict over the resources of the Underdark.

An average gray dwarf is about 4' tall

and weighs 120 pounds. The thinnest of the subraces, gray dwarves almost appear emaciated. Most are bald, and those who are not usually shave their heads. Their beards are white or a dingy gray. Gray dwarves rarely venture above ground, as they find sunlight painful to their eyes.

Most gray dwarves are lawful evil in alignment, with neutral tendencies. Player character gray dwarves can be of any alignment.

Special abilities

The following abilities are available to gray dwarves at the cost of 5 character points each. No ability from this list can be purchased more than once.

- +1 attack bonus with the military pick, due to the gray dwarves' practiced use of such items in digging tunnels.
- Because dwarves favor crossbows, they gain a +1 attack bonus with any crossbow. Hurled weapons are limited in tunnels, and other bows require large pieces of wood that are not available.
- -1 penalty applied to opponent's surprise rolls, because gray dwarves are stealthy.
- +1 bonus to saving throws vs. magic because of gray dwarves' resistance to enchantments.
- +1 bonus to saving throws vs. poison-

ous and toxic substances.

- A Constitution score bonus of +1 because the deep dwarves are accustomed to the cold and often damp Underdark.
- Language package: Gray dwarves begin with their own tongue, deep dwarf, dark elf, illithid, kuo-toa, troglodyte, and undercommon.

Racial penalties

Gray dwarves suffer a -2 penalty on all rolls when exposed to bright sunlight or *continual light* spells. Other light sources do not impair them.

Other dwarves distrust duergar, and as such, duergar suffer an initial -2 penalty to reaction rolls from their cousins.

Hill dwarves

Hill dwarves live in areas of rolling hills, often dwelling underground, though they have outposts on the surface.

A typical hill dwarf stands 4' tall and weighs about 150 pounds. He is well-muscled and stocky, with tan or brown skin, dark hair, and bright eyes. Hill dwarves prefer earth tones and seldom wear jewelry. They are the most common of all the dwarven varieties, as they adapt well to life above and below ground. Most hill dwarves are lawful good, but player characters can be of any alignment.

Special abilities

Hill dwarves can choose the following abilities at the cost of 5 character points each. The abilities on this list cannot be purchased more than once.

- +1 bonus to attack rolls with hand or battle axes.
- +1 bonus on attack rolls with the war hammer.
- +1 bonus to attack rolls with military picks.
- +1 bonus on attack rolls with the footman's mace.
- +1 bonus to attack rolls with short swords.
- +1 bonus to attack rolls with any crossbow.
- +1 bonus to saving throws vs. magic.
- +1 bonus to saving throws vs. poisonous or toxic substances.
- +1 bonus to their Constitution score.
- Language package: Hill dwarves can select any six tongues from among those listed in the various dwarven language packages.

Racial penalties

Hill dwarves suffer no particular penalties other than those mentioned in the basic dwarves listing above.

Ω

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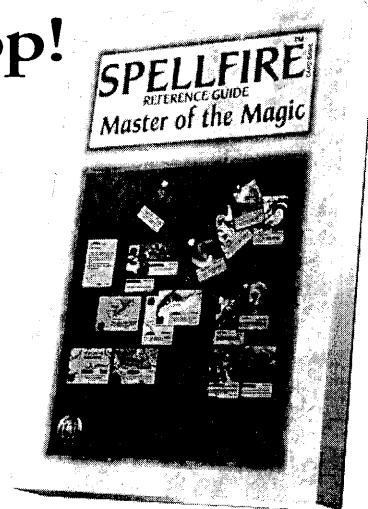
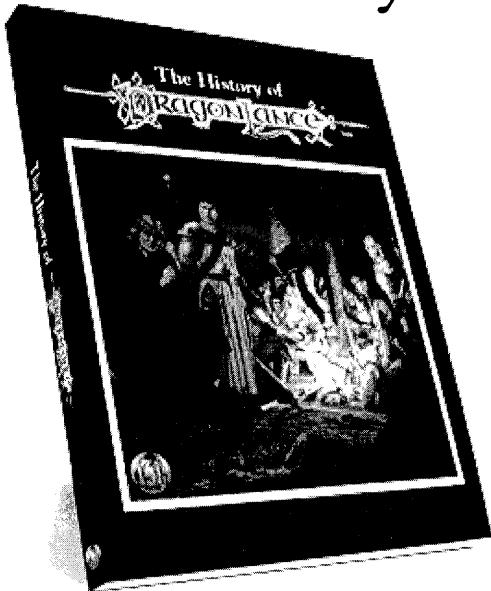
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Sage Advice

by Skip Williams

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This month, our sage unravels mysteries from all corners of the AD&D® game multiverse, from how *amulets of life protection* really work to where deities live.

An amulet of life protection works against all sorts of potent mental attacks, but how does its second power, the ability to hold the wearer's psyche for up to seven days before it departs to the plane of its alignment, work? A raise dead spell can help a person who has been dead longer than seven days, so what's the point?

If one assumes that at death a character's psyche departs to the plane of its alignment, then the amulet's second power becomes obvious. It prevents the character from dying until seven days have passed. If "killed" the wearer remains at 0 hit points (or -10 hit points if you use the Hovering at Death's Door optional rule) until the character's hit points are brought back into positive numbers by magical healing or until seven days pass, in which case the character really dies and must be raised or resurrected (if that is possible).

Most DMs also will allow a character with an amulet of life protection to be raised or resurrected even if the character's body has been destroyed, as long as the amulet survives. In any case, the wearer can be raised or resurrected even after being killed by a death spell or a demilich or by any other special attack that would otherwise slay the victim irrevocably.

How does one deal with armor for bariaur characters from the PLANESCAPE™ setting? How much does the armor cost and how does it work?

I recommend treating armor for a bariaur or centaur as horse barding, but add

15% to the cost and weight to account for the creatures' humanoid foreparts. So chain mail would cost 575 gp and weigh 80 pounds. If the armor normally grants an armor class better than the character's natural armor class, the character gets the better one, AC 5 in the case of chain mail. Otherwise, the character's armor class improves by one; for example, a bariaur in leather would have an armor class of 5. A shield improves a bariaur's or centaur's armor class by one, but only against attacks coming from the front.

I have a bariaur paladin character in my PLANESCAPE campaign who is rapidly approaching the level where the character is allowed a bonded mount. Now bariours might have a little difficulty riding horses or anything else for that matter. What should I do?

You might consider allowing the character to meet and win some kind of animal companion or perhaps a follower, such as rangers gain.

Can a psionicist stack defense slots to increase his power score in the same way the character can for normal sciences and devotions?

Yes. A psionicist can improve a defense mode's power score by devoting an extra slot to it instead of choosing a new defense mode when the character qualifies for one. A character with access to the telepathy discipline also can improve a defense mode's power score by devoting a telepathy slot to a defense mode he already knows.

Is there an easy way to determine a monster's level for the purpose of constructing my own tables for monster summoning spells?

The original AD&D game used a creature's experience point value to determine its level for purposes of random encounter and summoning tables. Here's something similar for the current game:

XP value Monster level

35	1st (<i>monster summoning I</i>)
120	2nd (<i>monster summoning II</i>)
270	3rd (<i>monster summoning III</i>)
650	4th (<i>monster summoning IV</i>)
1,400	5th (<i>monster summoning V</i>)
4,000	6th (<i>monster summoning VI</i>)

6,000 7th (*monster summoning VII*)

The numbers above are maximum values; if a creature's experience value exceeds the listing for a given level it belongs in the next higher category. Feel free, however, to adjust things a little bit when building summoning tables of your own. The creatures listed on the monster summoning tables in the MONSTROUS MANUAL™ Book for example, don't always match this table.

Just what abilities do player character specialty priests of the deities from the *Legends & Lore* tome get? Specifically, priests of Tyaa get thief abilities. Which thief abilities? Priests of Odin or of the Valkyries must meet fighter requirements, does this mean they get warrior abilities such as multiple attacks and ability to roll for exceptional Strength scores? A priest of Horus is a paladin, but how much of a paladin?

If the deity's description says specialty priests get particular abilities, then PC specialty priests get those abilities. Make sure you understand what you're reading before handing out extra character abilities, though.

For example, priests of Odin must meet the qualifications for fighters (Strength 9) in addition to the requirements for priests (Wisdom 9), but gain no other fighter abilities beyond what is listed on page 175 of *L&L* (one extra hit point per level and a fighter's THAC0 once the character reaches 10th level). Priests of the Valkyries have the same requirements, but always use the warrior combat and saving throw tables. In both cases, the characters are still priests; they use the priest experience tables and gain no other warrior abilities.

Priests of Tyaa literally are thieves with spell-casting abilities. They use the rogue combat and saving throw tables but the priest experience tables. They gain the full slate of thief abilities, are limited to leather armor, and have six-sided hit dice.

Priests of Horus function as paladins except that they cast spells as priests and turn undead as priests five levels lower than their actual levels. Priests of Horus use the paladin combat, experience, and saving throw tables. To maintain game balance, you might want to give them

eight-sided hit dice instead of 10-sided hit dice and you might also want to limit their bonus hit points from high Constitution scores to +2 per die.

Just how much stuff can a character carry? I mean, how many things can you cram into a backpack or belt pouch before the thing bursts and how many weapons can a character stash on his body before he become immobile?

A character can carry as much equipment as his encumbrance limit allows (see *PHB*, Table 1, page 14). Capacities for common containers are given in the *PHB* as well (see Table 50, page 78); a backpack holds 50 pounds and a large belt pouch holds 8 pounds.

Technically, a character can carry any number of items if the items' total weight does not exceed the character's encumbrance limit. The DM can, however, impose a little common sense if a player starts going over the top. Generally speaking, a character can carry one size M weapon (such as a long sword or a battle axe) on one hip, and a size S weapon (such as a hand axe or short sword) on the other hip. A bandolier over a man-sized character's torso can hold about three size S weapons, and a character who really wants to be armed to the teeth probably can carry two or three very compact size S weapons, such as daggers, strapped to each leg (bulkier weapons such as short swords and war hammers can't be this way if the character wants to walk normally).

Two-handed weapons such as long bows, pole arms, and two-handed swords really can't be carried anywhere but in a character's hands. One two-handed weapon can be strapped across a man-sized character's back, but the character is going to have a very hard time getting at it quickly. You can figure the character is going to blow a whole round getting the weapon loose, and that is possible only if the character has taken the care to lash it carefully and provide some kind of snap or hook at the shoulder so that the weapon can be pulled loose quickly. Without such precautions, the character probably will have to spend two rounds getting the weapon ready or stand still for a round while a companion undoes all the knots.

Of course, a character can cram 50 pounds of weapons into his backpack, provided that all the weapons are no more than three feet long, but getting to them in a hurry is a real problem—out of the question if the character also has a two-handed weapon strapped to his back.

The *dispel magic* spell description says that it removes spells and spell-like effects from devices and innate abilities. Does this mean that the spell can remove or suppress a creature's magical ability? For instance, can a drow's ability to cast *darkness*

be taken away (even temporarily) by a *dispel magic* spell?

A *dispel magic* removes magical effects, not magical abilities. A spell-caster or magical creature can't be magically neutralized by a *dispel magic* spell the way a magical item can. The spell, however, can disrupt a spell while it is being cast just like an attack can. An innate ability can't be disrupted the way a spell can; it could be dispelled the moment it takes effect if the initiative roll is right.

In an old issue, you said a character using a magical war hammer and wearing a girdle of giant strength and gauntlets of ogre power would gain all the attack and damage bonuses from the two Strength-enhancing items, actual Strength score, the magical weapon, and specialization, if any. What were you thinking? A character with a 17 Strength score, a war hammer +2, a girdle of hill giant strength, and gauntlets of ogre power would gain a +9 attack bonus and a +16 damage bonus. Kind of scary, don't you think? If the character is a fighter and also drinks a potion of fire giant strength do the bonuses rise to +12/+25?

This is an old one, but I had two questions about it this month, so here goes:

What was I thinking? Why, I was thinking about what the rules say. In the both versions of the AD&D game, a character who has a magical war hammer of any kind, any *girdle of giant strength*, and *gauntlets of ogre power* gains the ability to do the Thor routine and really smash up the opposition by adding up the combat bonuses from all the items and the character's normal Strength score bonus to boot. The fateful line of text that makes this possible can be found on page 145 of the original *DMG* and on page 170 of the current *DMG*. Bonuses from a *potion of giant strength* are never added into this bonanza of combat bonuses (a potion being neither girdle nor gauntlet, nor normal). Note that a character must have all three items, girdle, gauntlets, and war hammer, to get the super bonus. So, if the DM only gives out two of three items, no PC in the game can get the combined bonuses.

Are the combined bonuses scary? Well, scary is a relative term. Even your +9/+16 tactical nuke on legs is likely to take pause if she meets something that just doesn't care about how much damage an opponent can inflict. A vampire wizard using a *fire shield* spell might just ruin the tactical nuke's day, even if the vampire only gets to stick around for a round or two before being forced into gaseous form or being turned by the party priest.

In case you're not quite following me here, remember that vampires just don't care much about damage that doesn't come in the form of sharpened stakes in the heart; other forms of damage just

force them into gaseous form until they can regenerate the damage. Also remember that *fire shield* spells turn physical attacks into magical zaps that inflict just as much damage on the attacker as the attacker inflicts on the target. So every time the character hits for mega-damage she also suffers mega-damage.

No, to really "scare" me you'd have to add a *ring of vampiric regeneration*, *armor of ethereality*, and a *cloak of displacement* to the tactical nuke. Now there's a character that could make the tarrasque think about retiring and taking up collectible card games.

The moral of the story is DMs should be careful when handing out magical treasures, especially *girdles of giant strength* and magical war hammers (even *war hammers* +1). If you find that your players have used their characters' magical items to create killing machines that really scare you, it's time to start thinking about what might scare the killing machines. (What would happen to the PCs if the spell-casting vampire had two or three *hasted* pet rust monsters and had dropped a few *phase door* spells in strategic locations?)

When an item or special ability allows a damage multiplier, exactly what gets multiplied?

Generally, only the damage dice roll gets multiplied; bonuses from Strength, magic, etc. get added after the multiplier. Check the item or ability description, if it doesn't specifically say that bonuses are multiplied, then only the damage dice are.

What special abilities does the caster gain when using the ninth-level wizard spell *shapechange*? For instance, the character changes into a drow to sneak past a drow patrol. What happens to the caster if she is killed while in an assumed form?

According to the spell description (*PHB*, page 196), the caster gains all the assumed form's abilities except those dependent on intelligence, innate magical abilities, and magic resistance. In your example, the *shapechanged* character gains a drow's superior infravision and that's all. If killed in an assumed form, the caster remains in that form until the spell expires. The spell description mentions that dying in an assumed form might make revivification difficult, but the assumed form is *not* permanent, and can interfere with attempts to *raise* or *resurrect* the character only while the spell lasts.

It seems to be a lot easier for priests to enchant items than it is for wizards. I mean, any high-level priest can just plop a sword on an altar and after a few dozen days he's got a *holy avenger* while the poor wizard is still out there trying to get a decent sword made. Why are the rules set up this way?

They aren't. A priest prays over an item

to enchant it, not to manufacture it. The item can go onto an altar to be enchanted only if it is an appropriate vessel for the deity's power. An item becomes an appropriate vessel only after the priest has gone through all the steps to make it suitable for enchantment, just as a wizard must do.

How do specialists who can't cast enchantment/charm spells recharge magical items? (The *enchant an item* spell is an enchantment/charm.)

Technically, they can't. If this bothers you, go ahead and add *enchant an item* to the evocation/invocation school as well as the enchantment/charm school. If you do so, you're saying that magic can be invoked into an item (which is what priests do anyway) as easily as it can be enchanted into an item. Since creating and recharging magical items is something of a class ability for wizards, game balance in your campaign won't suffer.

Can specialists use scroll spells from their opposing schools? The text on page 145 of the DMG seems to say that they can. Also, just how far does the prohibition against specialist wizards using magical items from their opposing schools go? Can an illusionist use a *potion of healing*, which is pretty clearly a necromantic item?

Any wizard character can read any wizard spell from a scroll (although there might be a chance for failure if the character reading the scroll isn't of sufficient level to cast the spell).

I recommend that you allow specialist wizards to use freely any items that can be used by all character classes, even when they duplicate effects from their opposition schools. This includes the majority of potions, and most rings and miscellaneous magical items. Any item, however, that can be used only by wizards, or only by wizards and priests, is off-limits to a specialist if it duplicates an effect from the character's opposition schools. Any character, for example, can use a *potion of healing*, even an illusionist. An illusionist also can use a *wand of magic missiles*, but the character must make attack rolls when firing the missiles, just as a non-wizard does.

Would a character die if she viewed a symbol of death through a wall of force (assuming she had 80 hit points or less)?

Yes she would. While a *wall of force* blocks spells, it doesn't block vision. Spells that have visual triggers, such as *symbols* and *illusory script* work on characters who see them, *walls of force* notwithstanding. Gaze attacks also work this way.

Hey! When are you going to list *Tome of Magic* priest spell spheres for the deities in *Monster Mythology*? How about home planes for these deities?

If you look carefully at the entries in *Monster Mythology* you'll see that spheres from the *Tome of Magic* are included.

Unless stated otherwise in the description (or in a PLANESCAPE product), a deity's primary residence is on the outer that reflects the deity's alignment. For example, Corellon Larethian makes his abode on Arborea, along with the rest of the elven pantheon (although elven deities who are not chaotic good probably have formal residences on their alignment planes and only have modest residences on Arborea).



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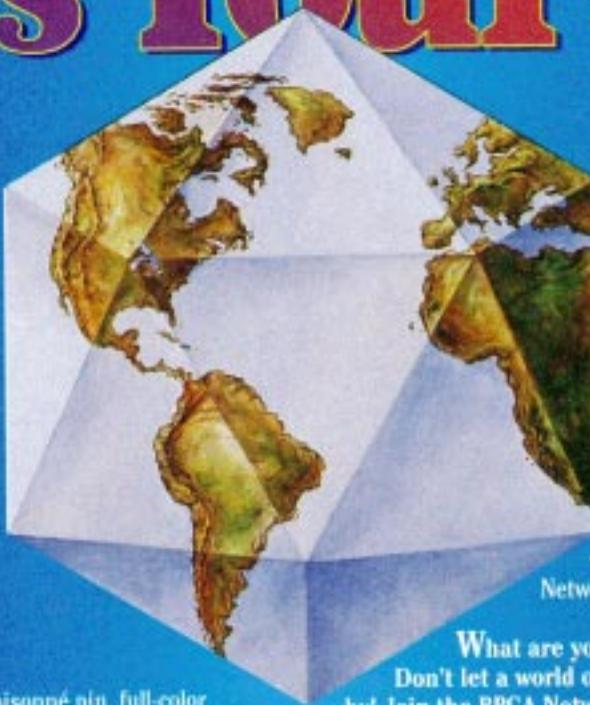
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THE ARMLESS MAIDEN

Terri Windling, ed.
Tor 0-312-85234-7 \$22.95

Much effort has been devoted of late to rediscovering and reinventing the fairy tale for modern audiences. Some editions of the Brother's Grimm, we're told, were adapted to avoid unduly frightening young readers, and "politically correct" bedtime stories have made best-seller lists. Now veteran editor and folklorist Terri Windling presents a gathering of socially conscious fairy tales focusing on childhood and child abuse. While the stories are compelling and clever, the anthology's moral agenda often gets in the way of the contents.

There's a certain irony to this affliction. Windling has gathered powerful stories full of angst and subtext, largely but not universally dark in tone. What she overlooks is that such fiction speaks most eloquently on its own behalf. Just as the best way to enjoy Shakespeare is in the theater, the best way to appreciate these tales is to read the stories. Windling's fervent introduction and often-pointed individual comments are well-meant but counterproductive. Likewise, her account of her own difficult upbringing distracts attention from the fiction rather than accenting it.

The stories themselves are at least as graphic, if not more so. Particularly shocking are Jane Yolen's "Allerleirauh" and a "Sleeping Beauty" recasting from Tanith Lee. Horror novelist Peter Straub contributes an opaque but equally unsettling contemporary tale, while Charles de Lint's entry is quieter and more intimate yet still tragically plausible.

Though most of the stories recast classic European tales, there's a certain amount of ethnic diversity. Most notable in this regard are a rite-of-passage story by Ellen Steiber with an Amerindian flavor, and a Hans Christian Andersen tale skillfully transplanted to Japan by Kara Dalkey.

Nor, fortunately, is the mood of the anthology entirely dark. Dr. Annita Harlan's "Princess in Puce" is one of several Cinderella retakes, this one a sardonic modern version. Steven Gould's "The Session" telegraphs its punch line a touch too soon, but gets to it wittily enough to make the trip worthwhile. Ellen Kushner's straightforward ghost story offers a satisfying resolution, and Joanna Russ provides the volume's one genuinely nostalgic tale.

A liberal sprinkling of poetry also appears, mostly smooth but not memorable. The exceptions are a perceptive lyric from Emma Bull and "Reading the Brothers Grimm to Jenny" by Lisel Mueller; these two, especially Bull's "Stepsister's Story," evocatively balance thoughtfulness and craft. Of the similar scattering of personal essays, most can be ignored, although Tappan King's and Ellen Steiber's comments on their own stories are cogent and readable.

The volume is best not read in one great

gulp, even if one wisely concentrates only on the fiction. Windling's contributors craft a frequently disturbing portrait of a child's universe, one that's best taken in modest doses over time. This too is curious in a way, for in fairy tales, storytellers often possess the power of creation, the means to reshape the world as we might wish it to be. Strange, in that context, that a book advocating humane treatment of children (many contributors' payments, says Windling, were donated to such causes) should dwell so persistently on the inhumane.

Yet Windling's eye for quality fiction is keen. *The Armless Maiden* includes much unnecessary baggage, but among the contents are more than enough gems to justify its existence.

CAT'S PAW
L. A.Taylor
Ace 0-441-00181-5 \$4.99

A lighthouse-keeper's reserved wife goes in search of her missing husband. Some folk in authority lend quiet support, some display profound disinterest, and others urge her to abandon her hunt. But Miranda persists in studying newspapers, talking to innkeepers, eluding genteel pursuers, and denying charges of witchcraft, all the while taking good care of her recently acquired stray cat. For there is, she well knows, no such thing as magic. . . .

The world of L. A. Taylor's *Cat's Paw* is a lightly sketched yet oddly convincing realm that is neither quite English nor quite Victorian, though there are strong echoes of both in the descriptions. Taylor's rural village of Gwynnhead and bustling town of Bierdsey are altogether cheerier and fresher, for instance, than the London streets familiar to readers of Charles Dickens or Sir Arthur Conan Doyle. On the other hand, they're definitely cousins of the various almost-Englands invented by British fantasist Diana Wynne Jones, if rather calmer and less exotic than most of Jones' settings.

Taylor spins a story that is part mystery and part character study, and which plays both roles skillfully. Though Miranda's progress frequently seems slow to nonexistent, little that happens truly is without purpose or relevance. Readers may well discern certain key points long before Miranda does, but even that knowledge won't spoil the suspense. The pleasure of the tale lies as much in watching Miranda gradually find and assert her own brand of self-confidence as in unraveling the various puzzles woven around her husband's disappearance.

This also is one of the rare cases in which the novel's packaging and design deserve special mention. Gary Overacre provides striking cover art, in which unusually sized elements combine with astute color selection to create an image that stands out among fantasy covers while remaining true to the book's intimate, down-to-earth tone. Equally startling is the

uncluttered title typography, which shows admirable restraint in a genre crowded with ornate series logos and banner designs. The overall effect is a distinctiveness rare in the genre and well-matched to Taylor's narrative.

In a legitimate sense, *Cat's Paw* accurately can be called a very old-fashioned novel, with qualities of politeness and formality that contrast sharply with the brash irreverence typical of modern humorous fantasy or cyberpunk SF. But there's also a fierce intimacy in Taylor's prose, and the virtues of her tale and its heroine are themselves qualities worthy of being preserved and emulated.

THE BOOK OF EARTH
Marjorie R. Kellogg
DAW O-88677-574-4 \$4.99

Marjorie R. Kellogg creates sophisticated characters, portrays the medieval Church with better-than-average complexity, and puts a reasonably interesting spin on her dragons. But *The Book of Earth* confuses more than it satisfies, and no small part of the problem is that while Kellogg's ideas are generally good, she packs too many of them into a relatively tight, narrowly focused narrative.

One major puzzle involves the setting. The prologue implies the existence of many Worlds as it describes the creation of one in particular, accomplished by the work of four elemental dragons. These cues suggest a typically anonymous high fantasy. Yet the text later refers to Germany and Rome by name, and the Church of the novel's World clearly is of the Roman Catholic persuasion. This implies historical milieus, especially as the ecclesiastical descriptions suggest significant research on Kellogg's part. But the dragons and magical elements of the unfolding story follow no historical parallel or mythological pattern, and the mix of the authentic and the wholly imaginary is odd and distracting.

This first novel of a planned quartet is the story of Erde, daughter and only child of the moderately important Baron von Alte. Erde is a complicated young woman in a difficult household; the widowed Baron has kept only a loose eye on her upbringing, and she is thus both better-educated and more physically active than most girls of her age and station. So when circumstance brings a fiery, Armageddon-preaching monk to the Baron's castle just as Erde's hormones kick into high gear, disaster ensues and Erde must flee for her life. Worse, one shocking piece of news steals Erde's voice from her in the course of the escape.

Kellogg channels the viewpoint firmly through Erde's thoughts and perceptions, and the combination of her heroine's psychological struggles and Brother Guillermo's powerful witch-hunter's theology promises serious emotional and philosophical conflict. What we get, however, is a surprisingly pedestrian quest story that is

oddly light at times. Erde and her new-met companions, the dragon Earth and rogue knight Hal Engle, must find the source of a siren-like summons that only the dragon can hear. Their search takes on an almost Yellow Brick Road-like character, complete with a hidden valley populated by people entirely too nice to survive in the outside world.

A further problem is that while Earth is undeniably and dramatically real, there's little back story explaining his history or presence. The dragon himself has no memory of his origins (and doesn't learn to "speak" till the very end of the book), and neither do most of the characters possess folklore or legend as to Earth's nature. This degree of mystery is out of step with logic; Kellogg has dropped her dragon into the milieu with no corresponding body of myth, however thinned by time, to describe his role in it.

It is, at least, a consistent failing. *The Book of Earth* raises any number of challenging ideas and intriguing situations, but Kellogg really never explores any of them. The result is like adding a jar of chili powder to a pot of chili and then forgetting to stir it properly—one gets very bland chili with little clumps of spice that burn out one's taste buds.

Kellogg has the virtue of ambition; it's a major technical challenge to stage-manage a novel whose protagonist can't talk most of the time. But it's mostly unrealized ambition; the best readers can hope for is that the promised sequels prove more capably executed than this initial offering.

DOC SIDHE
Aaron Allston
Baen O-671-87662-7 \$5.99

With his novel, *Galatea in 2-D*, veteran game designer Aaron Allston demonstrated the ability to take an exotic concept—fantasy art brought to life—to its ultimate conclusion in logical and thoroughly entertaining fashion. *Doc Sidhe* applies a similar principle to an even weirder premise: suppose that pulp hero Doc Savage was real—and that he was an elf, pointy ears and all?

That's the idea behind Allston's new novel, and it's carried out with a style and panache that combines the classic machine-gun action of the original pulp adventures with a slightly irreverent, up-to-date wit. Where the recent series of new Doc Savage yarns from Bantam kept firmly to the period and tone of the original novels, Allston gives his twist on the concept a neat double-backspin that allows him to both emulate that tone and incorporate a more modern worldview.

The '90s viewpoint comes from small-time kickboxer Harris Greene, whose career has taken a nosedive of late despite Harris' prior Olympic success. A series of incidents involving his sometime fiancee Gaby propels Harris from present-day Earth into a semi-parallel realm, where technology runs fifty-odd years behind ours, elves and humans dwell side by side,

and magic works far more effectively than does traditional science.

In that world, Harris is found and taken in by the aides of one Desmond MaqqRee, known to friends and foes alike as the brilliant and enigmatic Doc Sidhe. Doc comes complete with a personal skyscraper, a fleet of classic cars, an assortment of exotic weapons, and a small cadre of associates nearly as capable and eccentric as he is. Yet Doc Sidhe isn't quite a ringer for Doc Savage; his elven origins make him a more openly mystical figure, and he's a bit less aloof than his pulp predecessor. Then, too, one of his aides is martial artist Noriko Nomura, who'd give Emma Peel of *The Avengers* a solid workout; in this sense, Allston's Doc is a good deal more enlightened than the Doc Savage of yore.

One of Doc's old enemies, it develops, has launched a complex plot to alter the nature of the binding that links Doc's world with ours. If successful, he'll acquire the wherewithal to control both realms, but first he must eliminate Gaby and Harris, whose very presence in Doc's "fair world" renders the scheme impossible. Nor can Doc himself be allowed to survive, for reasons that only Duncan Blackletter knows—until Gaby, in the course of mastering hitherto unsuspected gifts, manages to unravel the secret.

Allston keeps the pace lively, the reprise brisk, and the goon squads well-populated, but he tempers the violence with a bit more conscience than existed in the original pulps. While this is clearly fantasy rather than SF, he offers a remarkably well-developed cosmology for the twinned universes that cleverly explains, more or less, why elves would want to build office towers of checkered green and white marble.

If there's a flaw in *Doc Sidhe*, it's that the novel's focus is slightly diluted; Doc is the title character while Harris is the protagonist, and Allston occasionally allows the point of view to slip briefly into various other players' heads. This sometimes makes the combat choreography a touch unwieldy, but on the flip side, it makes for stronger characterizations than usually found in Doc Savage's exploits.

Indeed, Allston has created both a skillful homage to pulp adventures and a refreshing twist on the subgenre. And he's left the way open for more adventures starring the redoubtable Doc Sidhe and his fearless band of sidekicks. One definitely hopes that another outing is in the works.

VOICES

John Vornholt

Dell 440-22057-2 \$5.50

I admit I've been, at best, an erratic follower of the syndicated *Babylon 5* television series. But whether one is a dedicated fan of the show, an occasional viewer, or a newcomer to the B5 universe, this first novel set in that world offers a breakneck adventure that fans of dark-

future SF should find more than adequately dangerous for their tastes.

Writer John Vornholt has chosen a plot that builds smoothly on recurring elements of the series, then extends them into areas unlikely to be explored in the televised episodes. Thus the novel's major adversarial slot is filled by oily and dangerous Psi Corps investigator Bester, reluctantly assisted by civilian psi agent Harriman Gray. Vornholt effectively captures the genteel nastiness B5 watchers have seen Walter Koenig bring to Bester's character, and Gray's romantic interest in B5 second-in-command Susan Ivanova is likewise on target.

Center stage, though, goes to B5's resident telepath, Talia Winters, who finds herself cleverly framed for a bombing that nearly kills Bester and threatens to escalate a conflict on Mars into open warfare. In a frantic effort to clear her name, she flees the station and races to Earth itself, searching for the true culprit. Prickly B5 security chief Garibaldi doesn't believe the frame, but is forced by circumstances to go after her, and must accept Gray as a partner in the investigation.

The lengthy visit to Earth is crisply narrated and consistent with what viewers have picked up from the series, and Vornholt effectively balances Talia's flight with Garibaldi's pursuit. Once back on terra firma, both searchers rapidly discover unexpected dimensions to the conspiracy behind the attack, and before matters are resolved once and for all, the players must travel to Mars and reveal the truth behind a prior bombing.

The foray to Earth and the insights into Talia's character are both welcome adjuncts to B5's televised episodes, in which time and budget prevent journeying too far from the station itself. One might wish, in this first book-length adventure, that more of the show's large cast made noteworthy appearances; we really don't see much of the alien ambassadors or of station commander John Sheridan. What we do get, however, is entirely in character, and Vornholt gets in several good comic bits involving supporting personnel.

In general, though, the *Babylon 5* universe is darker and less friendly than most of its cousins on the small screen, with shadowy enemies and multi-layered conspiracies an ever-present component of life in the interstellar community. It's an intriguing and welcome contrast, and it's a pleasure to add novels about B5's denizens to the SF lists.

NO EARTHLY SUNNE

Margaret Ball

Baen O-671-87633-3 \$5.99

The spine says that Margaret Ball's latest novel is fantasy, which is no surprise in a novel featuring authentic Elizabethan music, the courts of Faerie, and a romance spanning four centuries. But it's also an odd sort of legitimate science fiction, because overlapping the magical elements is

a thoughtful web of speculation involving the nature of time and reality.

We begin in 1594, with a country masque staged by one Wicked Kit Arundel. It's Kit's hope that the creation of a "perfect" music will unlock the secrets of ultimate knowledge, allowing complete understanding of the universe's workings. But what he unlocks instead are the gates of Faerie, whereupon the Queen of Faerie binds him to her service and returns to her own realm, taking Kit with her.

Cut to 1994, where we meet expert computer programmer Ellen Ainsley. Once a student and performer of Renaissance music, she's turned away from it after a series of unsettling experiences, but reluctantly returns to the subject when she and several friends are offered the chance at a trip to England for a special performance—a revival of a masque once staged by Wicked Kit Arundel.

There is, of course, more to the offer than is initially evident, and more to Ellen as well. Once Wicked Kit's beloved Eleanor, her musical abilities are an integral part of the magic capable of bridging the worlds. Kit himself appears before long, making a bid for freedom from the Queen's timeless court. But Ellen isn't certain of her own memories, Kit is unsettled to discover just how long he's been in exile, and the Faerie Queen's own plans might well bring time itself to a permanent standstill.

Ball brings the Elizabethan half of her tale a convincing sense of period and style, incorporating songs of the day (many quoted in full in a useful appendix) and a subplot laced with entirely credible court intrigue. Likewise, Ellen's computer expertise is portrayed with smooth plausibility, and proves unexpectedly relevant to the twin tasks of rescuing Kit and preserving mortal reality from Faerie's incursions. The blend of romance, suspense, and mist-edged magic also is adept and astute.

That makes *No Earthly Sunne* a thoroughly successful tale, light without being unintelligent and literate without being pretentious. Those who enjoy Elizabethan adventures will find it a more than pleasant diversion, and those new to the period will find the novel an enjoyable introduction.

Recurring roles

Two titles from Bruce Coville top the tall stack of books worth noting this time out. The first is *Bruce Coville's Book of Nightmares* (Scholastic Apple, \$3.50), fourth in his series of anthologies marketed for children but readable by anyone looking for a good scare. As usual, there's not a misfire anywhere in the book, but two stories stand out. Michael Mansfield's "Toll Call" makes a chilling point in a very short space, and Steven Prohaska's contest-winning "Halloween Party" is as polished and clever as any tale in the collection—no small achievement for an eighth grader matched with writers of Joe Lansdale's and Jane Yolen's caliber.

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The second Coville book is *Operation Sherlock* (Pocket Minstrel, \$3.99). This first volume in a trilogy about the "A. I. Gang" first saw print nearly ten years ago, but Coville has revised the material since its previous appearance, and what was a lively YA thriller then positively crackles now. (Alert readers may recall that the series ran to four books in its prior incarnation; the additional volume, written by Jim Lawrence, isn't a part of the republished series.)

Popular TSR authors Elaine Cunningham and R. A. Salvatore both have new books out; Cunningham's, *The Unicorn Hunt* (TSR, \$3.95) is part of TSR's new young-adult fantasy line. As such, it's more traditionally plotted than Cunningham's two tales set in the FORGOTTEN REALMS® world, but Cunningham lends vivid enthusiasm to her story of a young man's search for unicorns, healing magic, and other things.

Less successful, on the whole, is *The Sword of Bedwyr* (Warner Aspect, \$18.95). The combat sequences are detailed and brisk in solid Salvatore style, but for a book billed as high-energy swashbuckling, it's oddly flat and over-narrated. Techniques that work in recounting the often angst-ridden deeds of Drizzt Do'Urdan are less effective in what should be a faster-moving yarn, and certain plot points seem too conveniently staged.

For more reliably lively adventure, Anne Logston has yet to disappoint. *Dagger's Point* (Ace, \$4.99) continues the adventures of Jaelyn, niece to the notorious thief Shadow and a clever lass in her own right, this time embarking on a long and unpredictable trek in search of her father's people and the missing half of her own soul. Logston's craft gets smoother and more assured as she goes, and this outing adds further depth to what is becoming a large and intriguing fantasy world.

The High Queen (Del Rey, \$5.99) completes Nancy McKenzie's duology about Arthur and Guinevere, and confirms what the first half of the saga promised. The two books together form a strong, readily accessible account of Arthur's life and reign, making a good introduction to modern Arthurian tales for the general reader. There are more sophisticated Arthurian chronicles, and more unusual ones, but few short of Rosemary Sutcliff are more smoothly told than this.

Moving toward the dark side of the fantasy lists, we find welcome new titles from P. N. Elrod and Barbara Hambly. Elrod's *Death Masque* (Ace, \$4.99) continues the adventures of Colonial-era vampire Jonathan Barrett, although the scene shifts to England for this entry in the series. While little progress is made on Jonathan's chief personal quest, there are

more than enough revelations on other fronts to keep things lively. Meanwhile, in 1920s Hollywood, actress Chrysanda Flamande has been chosen as the *Bride of the Rat God* (Del Rey, \$5.99) in one of Hambly's darker tales to date. An ancient Chinese demon is loose in movie-land, and until it's stopped, neither Chrysanda nor any of her entourage will rest easily.

On the *Star Trek* front, works by K. W. Jeter and Melissa Scott are among recent highlights. Jeter's *Warped* (Pocket, \$22) finds Deep Space 9 the target of a harrowing scheme involving addictive holosuite technology with dangerous side effects, while Scott's *Proud Helios* (Pocket, \$5.50) has Sisko and his crew coping with pirates, some nasty and some merely roguish. The DS9 series continues to be the *Trek* franchise's single most reliable source of quality storytelling, with these latest two tales matching the standards set by previous volumes.

Under the Healing Sign (Ace, \$4.99) is Nick O'Donohoe's sequel to last year's *The Magic and the Healing*. The storytelling skill and compelling characters are still there, and though the new book doesn't quite match the impact of the first, O'Donohoe is still one of the most thoughtful novelists in Ace's stable.



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ROLE-PLAYING

Reviews

©1995 by Lester Smith

A big mess o' fun



Photography by Charles Kohl

Role-playing games' ratings

- Not recommended
- Poor, but may be useful
- Fair
- Good
- Excellent
- The best

Usually, I try to build around a particular theme when writing a role-playing game review column. (As do my fellow RPG reviewers in this magazine, I note.) Often, the comparisons among products this allows provide added insight into the individual products. And a theme gives an article a sense of identity and personality that it would not have otherwise.

But this time around, I can't afford to do a themed column. The products I want to talk about are far too disparate to fit under any one heading. So let's just consider this a multi-media barrage and plan on a return to the sane structure of a theme in my next column. I hope.

THEATRIX * game

136-page rule book, shrinkwrapped with 11 loose sheets

Design & writing: David Berkman, Travis Eneix, Andrew Finch, Anthony Gallela, Brett Hackett

Development & editing: David Berkman, Derek Boain, Travis Eneix, Andrew Finch, Anthony Gallela, Aaron Long, Brett Hackett

Art: Aaron Long

Backstage Press

P.O. Box 5000

San Francisco CA 94117

\$21.95

Were I to baldly tell you the premise of this game, you likely would say, "That'll never work." That was certainly how my friends reacted when I told them, and most of them have been employed in the game industry for years. But professionals that they are, they agreed to give the game a try, and the results were surprising. Be warned, then: What I'm about to tell you may sound ludicrous at first. But give me a chance, and you should end up convinced of the game's validity.

The THEATRIX game is a virtually diceless approach to role-playing, based upon the premise that in each scene of an adventure the GM not only sets ahead of time the goal for that scene, but also decides beforehand whether the PCs will succeed or fail at that goal. Much like ancient Greek tragedy, all that remains to be discovered during play is exactly how the characters go about getting to that preset end, and how well they succeed or how poorly they fail.

I warned you.

With that premise in mind, there isn't much need for dice. As a matter of fact, the only time they are ever called for in the game is when the GM—called the Director in this product—can't decide ahead of time exactly how difficult to make a particular task. But given the game's emphasis on Director pre-scripting, even that need isn't likely to arise often.

Now, before you get too riled up about lack of player ability to influence the course of a story, let me hasten to note that PCs can use a limited number of

personal points called "Plot Points" to change the outcome of a particular event. The book gives an example of a spy story, for instance, in which a male PC is clubbed by a woman who the Director has decided makes the attack with some regret, but who needs to incapacitate the PC long enough to steal an item and escape. The player, however, decides to spend a Plot Point to activate his character's "Descriptor" of "Lady's Man," and the Director approves the expenditure because it seems dramatically appropriate, so the woman changes her mind at the last moment, remaining for a romantic interlude rather than taking the item and leaving. Of course, now the Director will have to revise the larger plot of the adventure to account for the change, but that's part of the enjoyment.

Most of the time, however, players simply feel their way through the unfolding story, using their characters' skills to discover how much or how little the odds are currently stacked against them. In a fantasy story, for instance, if the characters investigate a cave and discover an ancient dragon inside, clever skill use will get them out alive with the least amount of damage, but without dice rolls there is no chance of a lucky strike killing the thing. Instead, they will have to explore other scenes of the adventure to discover just what they need to do to overcome the threat.

This approach to role-playing may be unusual, but it works. The fact of the matter is, playing the game is fun.

The THEATRIX game has more to recommend it to role-players. The tone of the writing throughout is applaudable, and the visual presentation—both layout and art—is quite good. The text is well organized, with lots of aids for the reader, including a healthy number of clear examples, plus end-of-chapter summaries and glossaries. Given the unusual nature of what the game teaches, those last two are especially helpful. Furthermore, in keeping with its theatrical approach to role-playing, the product teaches a remarkable amount about scripting stories as if they were dramas. That information alone makes the book a valuable resource for game masters. Finally, the game includes a set of cardstock flowcharts to train a novice THEATRIX Director in how to relate the effects of the PCs' successes and failures. (Seldom is a result blatantly successful or transparently failed: such as attempting to start a car on a cold day, most require some careful handling and tenacity for final success, or cautious experimentation to become certain of failure without causing additional trouble.) Those sheets are extremely helpful when first running the game, though they quickly obsolesce themselves by making the adjudication process second nature for the game master.

Prospective Directors should be warned, however, that getting started in a THEATRIX campaign usually takes some time.

For one thing, the initial concepts are so unusual that most readers will do a fair amount of head scratching in the early chapters of the book before catching on. Even after the book has been digested, the work left to be done is considerable. While the game allows for role-playing in any genre, it does so by defining only the framework, leaving the specifics of composing skill lists and definitions, attribute ranges, and so on to the GM (though the creators plan to release genre-specific source books in the future). And, of course, you may have some trouble convincing players to give the game a try—especially if you introduce it the way I have in this review.

In all, though, the THEATRIX game definitely is a good value. While I don't agree with its designers' claim that it is the next evolution in role-playing (it is still fun to play games with dice; and my players felt less mortal danger for their characters with prescribed scenes and without the element of luck), I whole-heartedly recommend it as both an entertaining change from the vagaries of dice and an admirable training course in the creation of dramatic adventures. Were I were to teach a college course in role-playing, this game would be required reading.

THE EMPIRE OF ELWOLF: RUNES & RIDDLES * book

378page, 5½" X 8½" novel

Author: F. J. Carradine

Royal Fireworks Press	\$7.00
First Avenue	
Unionville NY 10988	

Normally, I avoid reviewing things I don't like. Personally, I'd much rather tell people about cool things than about things that honk. The fact of the matter is, I'm typically loaded down with enough things to review (and short enough on time) that it makes sense to concentrate on only the best of products.

But on occasion, I feel obligated to warn people away from something that might otherwise suck them in. I don't want the bad karma that comes from people spending their hard-earned money on an awful product because it looks interesting or because someone has been pushing it, when I could have warned them but didn't.

Which brings me to the *Runes & Riddles* novel. Sigh. Recently, another magazine published a relatively favorable review of this product. Though the review itself is sufficiently poorly written to undermine its own credibility (as one example, the reviewer says the book's first few chapters are "cumbersome to read" because they are "chalked [sic] full of adjectives and adverbs"; and what an image that conveys), I still feel an obligation to disagree with it publicly, in order to make perfectly clear that you would be much better off

spending your seven dollars elsewhere.

Why am I reviewing the book in a games column? Because the book reviewer has not reviewed it, and in response, the book's author argued that the riddles included at the beginning of each chapter make it a resource for role-playing adventures. Consequently, each game reviewer got a copy too. Given the stew of things I'm including in this particular review, I figured it was now or never.

What's so bad about *Runes & Riddles*?

Let's see. Where to start . . .

Well, for one thing, the riddles are really inane, and the poetry they're cast in is even worse. Consider the following example from the book's cover:

*Silent as a mouse,
Never needing a house,
Clad in plate,
Always late.*

Literature it ain't. And this is one of the better pieces.

Then there's the quality of the text itself. The prologue has a fellow stabbed with a dirk, then "helplessly [sink] to the floor—a dagger tip protruding from his posterior." Ouch. It's bad enough to have one protrude from your back (which I can only assume was the author's intention); to have one protrude from your fanny must be exceptionally painful. The rest of the text abounds with such careless or ignorant misuse of the English language (one woman archer in the book can *poke* a goblin's eye out from a hundred paces away—what a reach!) married to an equal mix of triteness on one hand and ludicrously overblown verbiage on the other. Characters in this book whirl dramatically in preparation for an exit, then scamper down the hall. They smile their words, or crackle them (yes, "crackle"), or groan them, or propose them, or inject them, or even step into the conversation, rather than simply speaking. They pound their fists against wagons in frustration. They have silly names like Blak, and Crimbor, and the Ewtar goblins of north Rabivor, and (my personal favorite) King Blasteem Baltamax. (Okay. Okay. Taken alone, any one of these names might work—though I think "Blasteem Baltamax" is ridiculous no matter what—but real names arise out of history, culture, and language, which means that taken all together, they look and sound like they spring from the world to which they belong. Fantasy names should follow the same model, rather than seeming to pop willy-nilly from some random syllable computer program.)

The one good thing about the book is that you can open it to nearly any page, begin reading, and—with a paragraph or two—be driven to groans of disbelief or gales of laughter. As unintentional comedy, it is great.

And that is sad. It's sad because a living person put his heart into writing this stuff, and now he has to read this terribly negative review. I'm sorry to be the bearer of bad tidings, but it's time for a reality

check. The reality is that *Runes & Riddles* is awful.

HOL* game

140-page perfect-bound book

Design: Todd Shaughnessy, Daniel Thron, & Chris Elliott

Editing: "I do not exist."

Cover Art: Simon Kono

Interior art: Daniel Thron & Chris Elliott

Black Dog Game Factory \$14.95
780 Park North Blvd., Suite 100
Clarkston GA 30021

Fair warning: If the HOL game were a movie, it would be rated R for adult language, graphic violence, and sheer, over-the-edge insanity. This book is definitely not for kids. (As a matter of fact, while White Wolf Game Studio—a company with a reputation for mature themes in its products—currently owns the rights to publish the HOL game, it is releasing it under a new, even more mature imprint, Black Dog Game Factory.) But if you aren't offended by a bit of foul language, grue, and irreverent humor, then the HOL game may be just your cup of tea.

The premise of the game is that in the distant future there is a garbage/prison planet far, far from the rest of the galaxy, a world where undesirable individuals are dumped. The very letters "HOL" stand for "Human Occupied Landfill." In the HOL game, players take on the role of one of 10 pregenerated characters trapped on this horrible world. That's right, you have to play one of the characters in the book—guys like Eugene Spinkler (geek gamer), Captain Wacky (whose special abilities are "megayodel" and "can turn tongue upside down"), and "The man with no NAM" (complete with pot-belly stove lid armor)—but it really doesn't matter that you can't design your own, because I doubt that anyone plays this game anyway. Few people in all creation are weird enough to serve as a "Holmeister" (game master), and besides, the real point of the HOL game is reading it.

The HOL game is a shockingly, breath-takingly hilarious read. Like some deranged underground comic book, the game is entirely hand written, which causes the text to blend with the artwork in ways that normally typeset products do not. The resulting loose visual effect matches perfectly with the darkly wacky content of that text. In a way, reading this game is like perusing some demented game master's notebook, complete with doodled arrows to important points, blotted-out errors, and marginal illos crammed in hither and yon.

Let's consider a few examples of text, beginning with the description of a skill that most games would call something like "fencing," or "bladed combat," or even the prosaic "sword." In the HOL game, this skill is called "Making sharp things go thru

soft things that scream and bleed," and its description runs exactly as follows (errors and all): "In most cases, theres no art to the deadly games of sword and knife play. Just push it in and pull it out. Reapeat til dead." Other skills get the same sort of treatment, but you get the idea. One of my favorite things about the game is the fact that weapons are rated by both damage and "anguish factor." The "Anguish Factor Equivalencies" chart is a hoot. There we learn that anguish factor 1 is equivalent to "Stapling your finger," 2 to "Ripping your toenail on a brick," 9 to "Folding your elbow the wrong way," and so on. My personal favorite is 15, "Being caught in the gears of a ferris wheel."

While these few examples of text may serve to whet your appetite, I can't do justice in this column to the sheer weight of lunacy that is this book taken in total. The designers poke merciless fun at gamers, the hobby in general, related hobbies, other games (I love the jumpslugs entry, guys), corporate America, and even themselves. (After all, they're related to all those other entries in one way or another.)

Is there an actual game here? Yes. But I haven't played it yet; I'm still laughing my way through the book. As I said earlier, I hardly think the game's the point. However, if you are lunatic enough to run adventures on a world where—among other things—robot cameras attach themselves to PCs' heads to broadcast their adventures back to the galactic core but punish offensive sights by exploding, which means—among other things—no potty breaks for the afflicted characters, then you will find sufficient rules in the book to allow you to run those adventures. Besides, the text repeatedly encourages Holmeisters to make things up as they go, and to cheat indiscriminately.

I will warn one more time, though, that there is much in this book to offend those who find profanity, vulgarity, and black humor offensive. The HOL game is not for everyone.

But I have to admit that I find it thoroughly enjoyable.

SUPERHERO LEAGUE OF HOBOKEN* game

boxed computer game; requires hard disk, 2 MB RAM, 386-20 MHz, DOS 5.0 or higher, mouse, and VGA graphics card

Design: Steve Meretzky

Cover art: Francesco Santalucia

Art: Kinetic Arts (Cindy Kovalck, Peter Calabria, Tanya Isaacson), Paul Mock, Anne-Marie Cox, Mark Poesch

Music: Arfing Dog, Eric Heberling, Mike Verdu

Sound effects: Duane Beck

Legend Entertainment Company \$59.95
PO. Box 10810, 14200 Park Meadow Drive
Chantilly VA 22021

As I said, this month's column visits

terrain not normally stopped at in this portion of the magazine. First a novel, and now a computer game. But as an indirect result of my guest shot at the "Eye of the Monitor" in DRAGON® Magazine issue #214, I came across this product, and it appeals to my role-playing side sufficiently for me to want to tell you about it.

In this game, you play the role, primarily, of the Crimson Tape, a stalwart superhero with the power to create organizational charts and graphs, and leader of the not-so-terribly-impressive Superhero League of Hoboken, New Jersey, in a comical yet deadly post-apocalyptic setting. As the opening screen of the game says, "The future ain't what it used to be." By visiting the league's lunch room, you can add other members to your party, heroes such as Tropical Oil Man, whose power raises the cholesterol level of opponents, and Madame Pepperoni, who can see the toppings on a pizza through the very box! (Granted, that power is helpful when one of the toppings is dynamite.) Each hero comes equipped with wondrous weapons (such as Zaniac's sharpened toothpick, or the Caped Cods slinky of death) and protective gear (from King Midas' deflector crown to Toastbuster's smart gloves), with even sillier and more powerful items to be found during missions.

Missions are what the game revolves around. The league begins with five missions to perform: at the initial level of play you must defuse a limburger bomb hidden in the trunk of an abandoned car, drive off a flock of rabid sheep terrorizing a village, fix the computer of a faltering religious sect (they've a magnet too close to the monitor), keep a warehouse full of jalapeno peppers from polluting the water table, and finally defeat a plot by the evil Doctor Entropy to dominate the world with his mind-control ray. Success at all of them means that the league is promoted and given a new set of five missions, as well as a gift of money, and likely the addition of another superhero come to share in your growing fame. While traveling across the map to the site of each mission (and secondary sites along the way, to gain items necessary for completion), your band of heroes encounters all sorts of strange, bio-mechanical, mutant nasties, creatures such as McMutant, who may squirt you with a damaging special sauce, Steroid Man, or the Samurai Welder. Defeating these foes lends your characters experience, translating into improved abilities in both combat and use of secondary super powers.

The silliness of these examples matches well the jolly nonsense of the mission solutions, but that is exactly what is so much fun about the game. You are driven to think creatively in order to defeat the plots, and the toughness of the combats along the way, as well as the applaudable graphics (a good blend of realistic detail, humorous imagery, and engaging animation), combine to produce entertaining play.

The primary thread that holds the overall adventure together is the recurring threat of Dr. Entropy. Having been left for dead in a junkyard years before, the fellow was rescued by a deranged repair robot, who used nearby parts in rebuilding him. As a consequence, Dr. Entropy now looks like a demented jack-in-the-box, which explains his mad desire to revenge himself upon the world at large. But the adventure also is unified by the fact that items encountered early in play become important to solving later missions. The end result is a game that allows you to play for a while, accomplish a minor goal, get back to your real life, and return to its zany lure later.

Some people may find a few aspects of the game tasteless: In order to solve one mission, for instance, you absolutely have to dicker with the madam of a brothel. But these elements are minor—much less central than in other of Virgin's products, such as the SPELLCASTING 101: SORCERERS GET ALL THE GIRLS* game.

In all, then, THE SUPERHERO LEAGUE OF HOBOKEN computer game provides quite a bit of entertainment. Its unique characters, captivating missions, overarching story line, and engaging details of play result in a satisfying sense of role-playing. I wouldn't skip an RPG session to play it, but it sure makes satisfying filler for the times in between.

WHISPERING VAULT* game



142-page perfect-bound book

Design: Mike Nystul

Illustrations: Pat Coleman, Mark Ernst,

Earl Geier, Daniel Gelon, Jeff Laubenstein, Anson Maddocks, Larry MacDougall, Dave MacKay, Jim Nelson, Mike Nielsen, Mark Tedin

Pariah Press \$20.00
5744 Irving Park Road
Chicago IL 60634

I was 20 years old when *Star Wars* first hit the big screen. Prior to that time, science-fiction and fantasy were pretty much treated seriously only in books; movies of those genres were typically cheesy fair. There was the occasional exception, of course—as in the case of *The Day the Earth Stood Still*—but society at large just didn't seem interested in such fanciful things, and it showed. Consequently, I remember sitting in awe as *Star Wars* opened and a star destroyer slid endlessly across the top of the screen, firing at the fleeing rebel transport; I remember being filled with emotion at the haunting double sunset of Tatooine as Luke scanned the horizon for the runaway R2D2. In these scenes and others, the film touched all the wonder of my boyhood spent in other worlds through the magic of books.

A few years later, a friend introduced me to the DUNGEONS & DRAGONS®

game, and shortly thereafter to the AD&D® game. Again I felt the awesome wonder of being transported back to fantastic worlds I had grown up in. In a heartbeat, I was hooked, my fate as a gamer (and later, as a game designer) was sealed.

As the years have passed, I have found many movies and games enjoyable. But only a few have satisfied in such a visceral way. As a fan of the movie, I was thrilled to find West End Games' STAR WARS* game (especially the first edition) just as much a classic. Its mechanics are so well wedded to the setting that they become virtually invisible during play, something that relatively few games can claim. Some years earlier, I was introduced to Chaosium's CALL OF CTHULHU* (CoC) game through the pages of the now-defunct SPACE GAMER* magazine, and again, I was hooked. The setting is so well envisioned, and the game mechanics reflect it so smoothly, that the game has become a milestone by which others are measured.

I hope it won't sound audacious for me to say that I think the CoC RPG finds its match in the WHISPERING VAULT* game. While the original, pre-press, "Black Book" edition of the WHISPERING VAULT game (reviewed in DRAGON® MAGAZINE #208) was a bit rough around the edges, it tantalized with its unique vision of horror and its impressive grasp of effective and inventive game mechanics. I am happy to say that the subsequent full version of the game delivers on the promise of that original book. This game touches in me that same deep sense of awe that the AD&D, STAR WARS, and CoC games have. I cannot give any higher a recommendation than that.

Nonetheless, "You always hurt the ones you love." It has something to do with knowing them better than anyone else, and with wanting them to excel. In the paragraphs that follow, then, as a true aficionado of the game, I take pains to point out both its strengths and weaknesses. Just remember that any "complaints" I make in the process are not evidence of any dissatisfaction on my part, but rather are intended to make your use of the game as satisfying as possible.

In the WHISPERING VAULT game, players take the role of characters who were once human, but whose investigations into the supernatural have led them to transcend the flesh and become other-worldly guardians of reality. In the transition from flesh to "essence," their most elemental nature is revealed: I've run adventures for a Native American turned thunderbird spirit, a flame-headed Puritan preacher from colonial Salem, a 1970s smiley face sphere of gold with a razor-sharp mohawk, a shadowy 1930s detective who appears only in black and white, and the walking corpse of a Victorian alchemist, just to name a few; and I've played as PCs a werewolf/motorcycle "centaur," and a

human "centipede" made of six murdered bodies merged end to end. (The monsters these characters fight are even more terrifying.)

Character creation is simplicity itself. The first, and hardest, step is simply envisioning the central concept for your character. You needn't know anything about the game mechanics at this point. As a matter of fact, I've begun adventure after adventure at conventions by simply describing a few previous character concepts and then asking the players for their ideas. Invariably, as soon as one player begins describing something, it spurs the others to creativity, and within minutes everyone is ready to begin translating their description into game mechanics.

That concept-to-mechanics process is extremely easy. Each player begins by dividing 22 points among four basic attributes, as fitting the character's description. (The number of points spent in each determines how many six-sided dice you roll when using that attribute during the game. As in playing the YAHTZEE* game, you look for the highest total of matched numbers when making a roll. Spending a point of "karma"—characters start with 5—lets you reroll any number of the dice, as well, also as in the YAHTZEE game.)

Subsequent character creation steps are just as simple, and there are only a handful, each flowing naturally from the initial character concept. (For more details, see the aforementioned review of the "Black Book" edition.) Finally, players each envision the other-worldly realm their character creates in which to spend time between adventures. As an extension of the character, the realm provides a haven whose nature matches the character's completely. For instance, the aforementioned Victorian alchemist occupied a realm that incorporated an English sitting room/alchemical laboratory into the interior of a crypt, in the middle of a run-down cemetery. His servitors were corpses that would claw their way up from their graves when he needed tea served, or suchlike. The thunderbird spirit dwelt in a deep cloud atop a mountain and was served by the spirits of forest creatures.

Adventures in the game are largely formulaic: Basically, the characters are summoned back to the realm of flesh by some mortal or another in dire need; they investigate to determine just how the realm is being invaded and corrupted (usually the invader is a renegade "god" whose lust for its own creation leads it to invade, which inevitably results in the corruption of that creation); the PCs supernaturally "mend" the corruption and bind the renegade, then haul it back to the realm of essence, to toss it into the Whispering Vault, an otherworldly prison for "gods" who have fallen. This formulaic nature is great for providing structure for one-time adventures, but it begins to feel confining to most players in a campaign. To be fair, I must point out that the game

has some wonderful suggestions for opening up that structure (I really want to run a campaign of Watchers, for instance, who maintain a stronghold in a particular time and place of the fleshly realm, where they act as location-specific guardians, with an occasional jaunt to another time and place when someone's need is truly great), but most players seem to get hung up on the default structure. Prospective GMs should be prepared for this and take steps to deflate the problem before it arises.

The book's presentation is excellent, nearly flawless (except for some typos, such as virtually no apostrophes). The attitude projected by both text and art is uniformly dark, brooding, and extremely strange. The end result is a virtually seamless presentation of Nystul's vision of horror (except for Talon, a sample PC at the very back of the book, whose premise and art I didn't think fit the rest in the original book, and who seems even more out of place in this version; but hey, that's only one character sheet). And that unique vision is both shockingly strange and yet universal in scope.

Some potential buyers might be put off by the price of the game relative to the thickness of the book. Don't let this be you. This product is pure, distilled horror, with some of the most concise yet effective mechanics ever published; its relative slimness simply means that you'll digest the game more quickly initially, and reference it more easily during play. Just because White Wolfs horror games are padded with meandering angst (come on, admit it, we all know it's true, and I run a weekly VAMPIRE* game campaign), that doesn't mean all horror has to be presented that way. Give the WHISPERING VAULT game a try, and you'll see what I mean.

DANGEROUS PREY * book



110-page perfect-bound book

Pariah Press

\$15.00

Design: Nigel Findley, William Spencer-

Hale, Kevin Hassall, Aaron Loeb,

Andrew Lucas, Geoff McMartin, Bryan Nystul, Mike Nystul, and Chris Pramas

Editing: Aaron Loeb, Bryan Nystul, Dawn Nystul, and Mike Nystul

Front cover art: Larry MacDougall

Back cover art: Jeff Miracola

Interior art: Pat Coleman, Earl Geier, Dave MacKay, Jeff Miracola, Mike Naylor

This first supplement for the WHISPERING VAULT RPG is an excellent addition to the game's mythos. It contains expanded material about the renegades that the PCs hunt, including new information concerning their powers and lairs, plus further details of the minions that serve them, as well as numerous adventure hooks and a 19-page adventure.

The art and text carry on the tradition of the original game, resulting in another book that is refreshingly concise, and just as darkly horrific. While you certainly

don't need the DANGEROUS PREY book to play the WHISPERING VAULT game, the material it provides will definitely enhance a campaign. I highly recommend it.

Short & sweet

THE GREAT DALMUTI game* by Richard Garfield. Wizards of the Coast, PO. Box 707, Renton WA 98057-0707, \$7.95.

For those who might be wondering, this card game has absolutely nothing to do with the MAGIC: THE GATHERING* game. Unlike MTG, it isn't collectible—from four to eight players play right out of the single box. And, truth be told, unlike MTG, it isn't original: Many players will recognize it as a slight variant of another game played with a regular deck of playing cards, under the name of "Jerk," "Fool," or (from an Australian friend) "Presidents and [insert pluralized name of a lower sphincter here]," or somesuch. But, regardless of its origins, the game is fun. Players try to empty their hands of cards as quickly as possible by discarding matching sets of cards with increasingly lower face values. If the lead player discards three nines, for instance, the next player has to discard three matching cards numbered eight or lower, and so on around the table. Players who can't discard must pass. Assuming a five-player game, the first player to run out of cards becomes the Greater Dalmuti for the next hand; the second becomes the Lesser Dalmuti, the third the Merchant, the fourth the Lesser Peon, and the fifth the Greater Peon. (Larger groups result in more merchants.) At the beginning of each hand, the Dalmutis each give a lousy card or two to their respective Peons (one for the Lesser Dalmuti and two for the Greater), and the Peons have to give their best card or cards in exchange.

Unless you use an optional victory-point rule, there is no fixed end to the game. Play just continues from hand to hand, with players trying to hold the best positions for as long as possible. New players can join the game between hands by entering the merchant ranks.

People who purchase this game expecting another Garfield masterpiece are likely to be disappointed, especially if they've played a version of it before with regular playing cards. But the art is good; the package is nice; the rules are well written; and play is enjoyable.

BATTLEBOTS* game (by Adam Loper and Peter Spahos, Snarling Badger Games, PO. Box 1744, Oshkosh WI 54902-1744, \$10.95).

Reminiscent in many ways of the old MELEE* and WIZARD* games from Metagaming, the BATTLEBOTS game allows players to custom-design fighters and have them battle to the death on a hex-grid arena map. But in this case, the fighters are robots, and the rules are a bit simpler than those earlier games, while still allow-

ing quite a bit of strategy in both construction and use of the combatants. The price of the game seems a bit steep considering the quality of the components: The game comes in a CD jewel case, and consists of a 24-page, 4½" X 5" rules book, a folded 8¼" X 9½" map sheet, several character sheets, six fold-over figures, and two tiny dice. All of the paper components are in simple black and white, with the exception of the figures, which are black on six different colors. While the figures in particular look chintzy, the fact that they stand up does elevate them above flat counters (pun intended), which I think a good decision on the designers' part. The rules are nicely designed and clearly written; there are no "iffy" areas for debate during play. They make me itch to build a 3-D arena and paint up some robots for play at conventions. If you judge a product by the component materials, this one will probably disappoint you. But if you don't mind forking over \$11 for sheer play value, I definitely recommend this game.

VAMPIRE: THE MASQUERADE* : MINI BLOOD POINTS* (Shield Games, PO. Box 211053, Columbus OH 43221, \$6.00).

If you play the JYHAD* game (*Hi. I'm Lester, and I'm a Jyhadaoholic.*), this is a wonderfully useful item to have. It consists of 30 small red glass beads and five black ones to keep track of your blood expenditure (the blacks count as five blood each), together with a miniature IV transfusion bag to carry them in. The bag makes a great "edge" token, fully in keeping with the spirit of the game (and because its tubing is fastened in a circle, the truly pretentious can wear it as a sort of charm bracelet). It also can carry the beads, though they're a bit difficult to get into it, and they have a tendency to spill out the mouth if you're not careful. Fortunately the package includes a resealable plastic bag for back-up.

Lester Smith is a game designer at TSR, Inc., and has worked on projects for various other game companies in the past. He makes something of a hobby of collecting new, small-press products, particularly RPGs, which explains the focus of his periodic review articles in this magazine.

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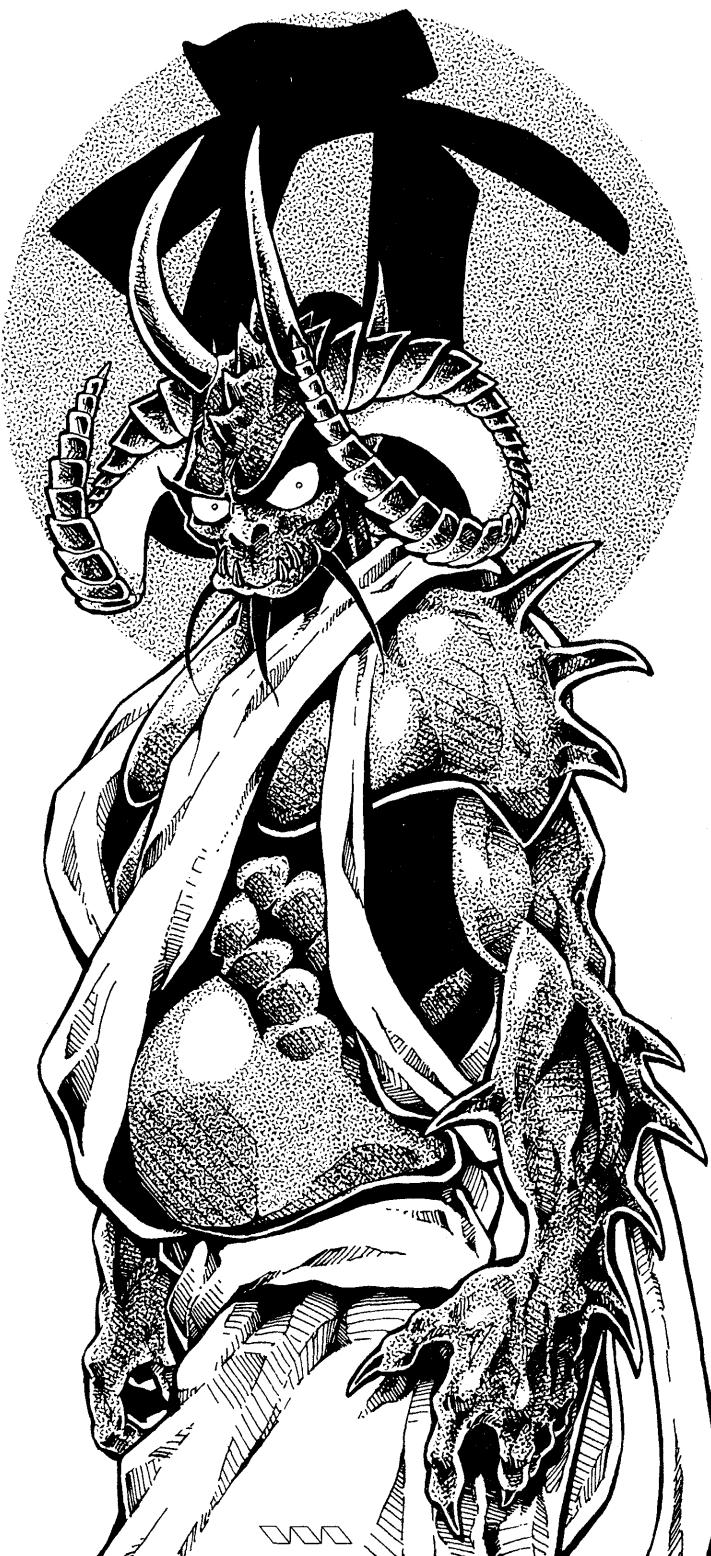
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RUMBLINGS

News of people & events in the gaming industry

TSR publishes "lost" GREYHAWK® manuscript electronically

TSR, Inc., uploaded its first fully electronic game release to AOL in March; Ivid the Undying for the WORLD OF GREYHAWK® setting is available in the download area of TSR Online. Designed by Carl Sargent and previewed in DRAGON® Magazine issues #204, 206, and 208, Ivid covers the horrors, politics, characters, and unique monsters of the Great Kingdom of Aerdy, a region plunged into civil war and mayhem during the Greyhawk Wars. If published conventionally, it would run to almost 200 pages. Though the format does not support maps and artwork, the Great Kingdom can be used in any high-level GREYHAWK campaign.

WotC buys Andon

In the past two years, Wizards of the Coast has gobbled up chunks of White Wolf (the ARS MAGICA* game), Nightfall Games (the SLA INDUSTRIES* game), Atlas Games (the TALISLANTA* game, for a while), and most of Pagan Press (*The Unspeakable Oath*). Now they have added Andon Unlimited to their list of trophies for a "more than adequate" sum. Andon, run by Gary Smith, runs several major conventions every year, including Three Rivers Con in Pittsburgh, Cruisecon in the Caribbean, Andcon in Toledo, Ohio, the ORIGINS* convention in Philadelphia, and the GAMA Trade Show in New Orleans. Smith plans on moving to Renton, Wash., by April; He has plans to add one more staffer soon, and looks forward to working closely with the Duelist Convocation team. Andon will retain a large degree of independence.

The 'zine scene

Finally available direct in the United States is Australian Realms Magazine. Brought to you by compatriots of those who gave you *Mad Max*, *Crocodile Dundee*, and *Priscilla, Queen of the Desert*, *Australian Realms* is a top-notch bimonthly magazine for devoted lovers of role-playing games. Features include "how-to" advice articles, historical perspectives, a running series on the role of women in role-playing, coverage of all the major role-playing games on the market, plus regular features of its own generic dark-fantasy campaign world of Una, news, reviews, and the funniest comic strip to appear in any magazine. Issue #21 of *Australian Realms* is available now. You can contact the magazine directly at: *Australian Realms*, PO. Box 220, Morley, Western Australia, 6943. Voice: +619-375 1537, Fax: +619-275 2828, email: nicklean@perth.dialix.oz.au.

In other 'zines news, issue #18 of Shadis Magazine mentions that their circulation now is over 20,000 copies. We congratulate editor-in-chief Jolly R. Blackburn and the whole Alderac Entertainment Group on their success and wish them even more!

We've just seen issue #2 of Edmund Shaw's *The Familiar*, the 'zine "for gamers with a brain." This 64-page 'zine has articles from Jim Cambias, Lisa Steele, Paul Lidberg, and the first part of a two-part overview on the Pulp genre by Brian Misiasek, plus six pages of capsule reviews. You can contact *The Familiar* at: PO. Box 2752, Chapel Hill NC 27515; or phone/fax to: (919) 967-9173.

Speaking of second issues, *Adventures Unlimited* #2 should be on sale by the time you read this. Headed by freelancer,

DRAGON Magazine alum, and published author Lisa Smedman, the 'zine contains adventures and only adventures for your favorite RPGs. The first issue's highlights were adventures for FASA's SHADOWRUN, Atlas Games' OVER THE EDGE*, and Chaosium's CALL OF CTHULHU* games. The 80-page second issue has adventures for Pariah's WHISPERING VAULT*, R. Talsorian's CASTLE FALKENSTEIN*, West End's STAR WARS*, and Chaosium's NEPHILIM* games, among others. The price is \$4.95 U.S.

Pariah on Crusade

Pariah Press has a new fantasy role-playing game in the works (as we mentioned in issue #216) and, not surprisingly, it's going to be very different. What that means is anyone's guess, but Pariah headman Mike Nystul says, "It's a big change of pace for us." The characters are called Changelings and have mysterious supernatural abilities. After the war of the gods, the Changelings form an order of knights during the twilight of the gods—a strange time indeed. Even the god of death is dead, and undead war machines walk the land.

This is the setting of the fantasy game called CRUSADE*, which will be available late this year. A preview edition that includes everything needed to play, but describing only a limited portion of the world setting is expected to be ready for the GEN CON® Game Fair. However, some portions of the game will be available only in the preview version. In addition, some details of the setting will be previewed on America Online in the Online Gaming Forum (keyword: OGF), in the Game Company Support folder.

CHANGELING



The gates of Arcadia, the original paradise,
are closed to us.

Only the cities of humanity remain.
Without any awareness of our true nature,
humankind crushes us beneath its banal heel.

Joy and laughter are gone;
only the Dreaming remains.



Changelings come in all sizes; they are as different from one another as night is from day, and yet the common thread of exile from Arcadia and the power of the Glamour twines them together. We are one of many Kith, or changeling races: not wholly human, not wholly fae.

The Commoners

- **Boggart:** Quiet, conservative beings who like to involve themselves in others' affairs.



- **Eshu:** Wanderers, vagabonds, and storytellers, they spend much of their time on the road, spreading the stories of heroes.



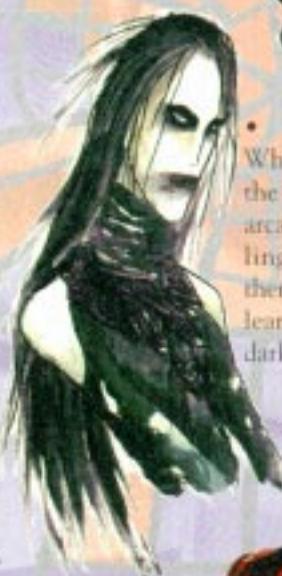
- **Nocker:** Dark and brooding creatures, widely known for their smithing and craftsmanship.



- **Pooka:** Tricksters and rascallions to the last, these shapeshifters never pass up an opportunity to pull a prank.



- **Sluagh:** Whisperers in the night, these arcane changelings concern themselves with learning many dark secrets.



- **Satyr:** Though driven by their wild passions, they possess an inner wisdom.



- **Redcap:** Hideous and vile creatures, they revel in the terror of others.





- **Sidhe:** The high, noble kith of the fae, by ancient right they rule over all changelings.

The Noble houses



- **Dougal:** Practical and straightforward, House Dougal is known for its skills with machines and its knowledge of metalwork. They both fear and love the power of iron.



- **Eiluned:** Mysterious and wise, House Eiluned is known for its knowledge of the stars and of the magic of the Glamour. They are both respected as councilors and distrusted as traitors because of their affinity for mysteries and secrets.



- **Fiona:** Adventurous and unpredictable, House Fiona is known for its passion. They revere both beautiful, all-consuming, and tragic love affairs and the fearless doomed warrior.



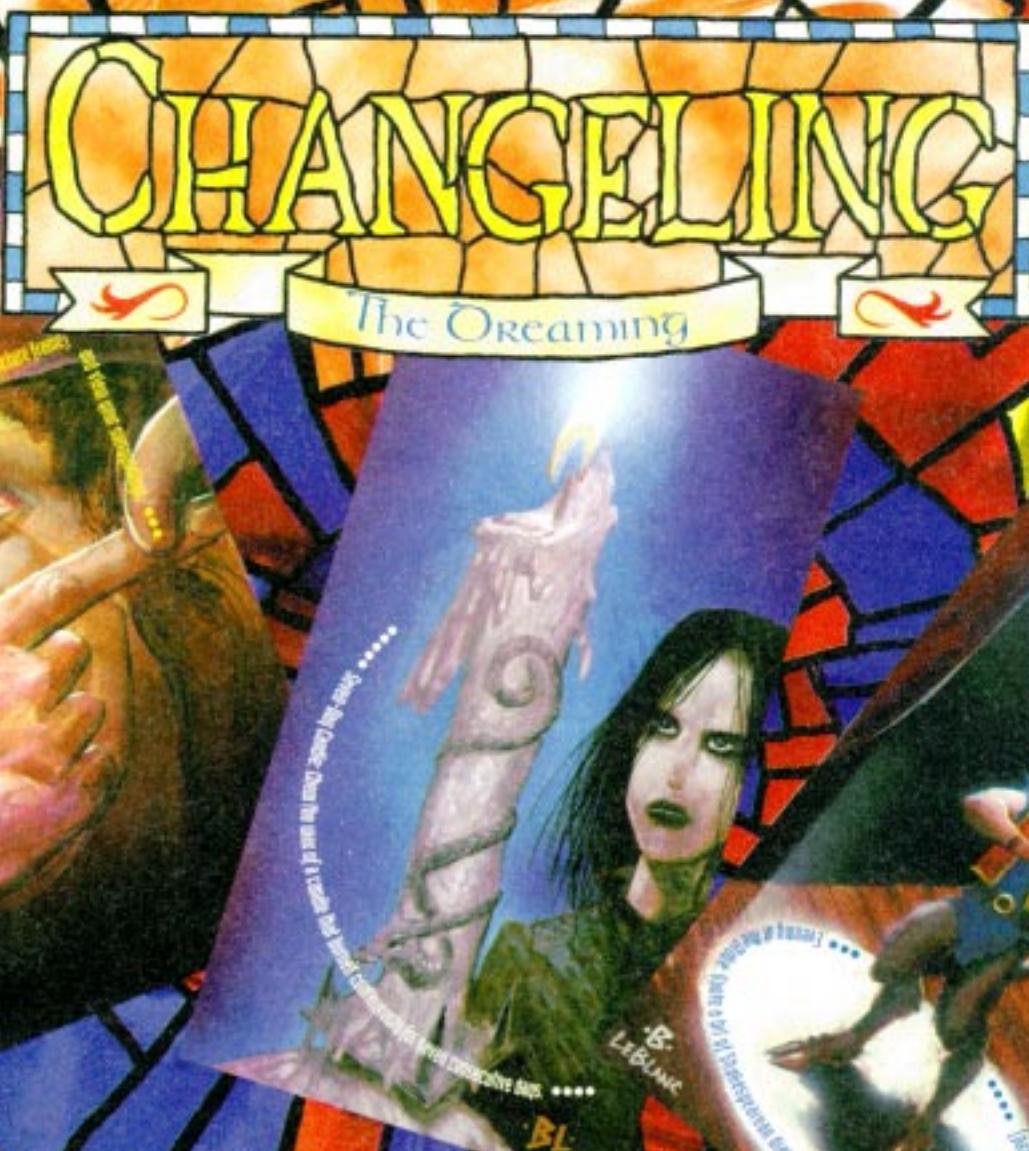
- **Gwydion:** Noble and conservative, yet given to terrible tempers, House Gwydion is known for its wise and fair rulers. They possess an unerring sense of truth, although their fiery rages sometimes lead them to certain doom.



- **Liam:** Brooding and dark, House Liam is known for its advocacy and guardianship of humanity and its deeply held moral and ethical ideals. Outcasts, with their Noble status taken from them, they are made to suffer for their faithful protection of mortals.

The journey is now complete. We've entered the sensual world of Vampire: The Masquerade; crushed the corrupting minions of the wyrmling in Werewolf: The Apocalypse; come to understand the paradoxical nature of reality in Mage; and experienced the dark heart of death in Wraith: The Oblivion.

Now, join us in the final story, the final view of the World of Darkness.



Coming in June. Over 260 full-color pages. Also be on the lookout for Changeling Cantrip Cards, a card-based faerie magic system reflecting the chaotic and unpredictable nature of fae powers, available in July. Full cantrip card rules will be included in the main Changeling rulebook. Also be on the lookout for the full color Changeling promo in stores in May.



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Forum

"Forum" welcomes your comments and opinions on role-playing games. In the United States and Canada, write to: Forum, DRAGON® iMagazine, 201 Sheridan Springs Rd., Lake Geneva WI 53147 U.S.A. In Europe, write to: Forum, DRAGON Magazine, TSR Ltd, 120 Church End, Cherry Hinton, Cambridge CB1 3LB, United Kingdom. We ask that material submitted to "Forum" be either neatly written by hand or printed with a fresh ribbon so we can read and understand your comments. You must give us your name and full mailing address if you expect your letter to be printed (we will not consider a letter submitted anonymously) but we will withhold your name if you ask us to do so. We will print your complete address if you request it.

In the four years that I've been playing the AD&D® game, several house interpretations of the rules have had to be argued out. But recently in a campaign where I am a player, two rules have been interpreted in such a fashion that I feel obligated to ask if anyone else in the gaming community plays these rules this way.

First, the current DM of our game has ruled that a mage can cast whatever spell he desires. (Of course, it has to be in his spellbook and it must fit within the amount of spells per level he can cast per day.) The mage player in the group obviously has no problem with this, but the clerics do. The PHB states that clerics and mages cast spells the same way; therefore, the priests argue that they should **not** have to state the spells that they have prepared to cast. Advice, anyone?

Second, my character is a dual-classed thief/fighter. She was advancing as a thief when something strange happened at 11th level. She got dull, boring, a nuisance to play, a snooze a minute . . . you get the point. The only thing the character could do well was sneak around and backstab with her *sun-blade*. So I went to my DM and asked if I could switch back to advancing as a fighter. He said I could, but then mentioned that I'd need nearly a million XP to be able to use my thieving abilities again. After much talking, he has allowed **me** only to need to surpass the amount of XP not levels as a fighter. I do realize that this situation is disregarding two of the rules concerning dual-classism, but it seems more reasonable.

Keith Bidwell
Lewiston ME

I wrote this hoping some experienced GMs out there could give me some advice. I am a

novice GM who can't seem to figure out what the PCs in foreign worlds/areas should know and easily be able to figure out.

I have tried everything from "You are in a dark forest totally unfamiliar to you" to "You are 50 miles west of Corvia, in Darkon, which is a domain in Ravenloft (here's a map) ruled by . . ." and have yet to find a happy medium.

So now I turn to the ranks of veteran GMs, who hopefully can give me a few techniques and insights to my problem.

Eric Shearer
Parker CO

I have been keeping track of the role-playing vs. hack & slash arguments featured in DRAGON Magazine for the past several months. In those past issues, many a person has written in to try to convince the gaming world that one aspect is better. But it seems to me that most, if not all, of these combatants have forgotten one small thing: It is called role-playing, is it not? And combat is a part of the role-playing, is it not? What players and DMs have to do is strive to find a happy mix of the two.

I have played and ran campaigns set in each of these aspects. My 11 years of gaming experience have taught me that one is not better than the other. Playing only one style tends to make the game boring, predictable, and easy, i.e., not a lot of fun.

Now, some loyal role-players and some equally loyal hack & slashers are probably going to disagree and tell me to go to the Abyss for spouting such rhetoric.

An RPG is a game in which the player takes on a role of a character (much like an actor or actress) and imagines to be living and interacting in a fantasy world. To survive in this world, the character must be proficient in both the ways of war and the ways of the mind. An RPG is meant to combine all of these elements into one, thus making the game enjoyable and fun to play. **Some** players may want to just roll the dice, jot down some stats, and go kick **some** butt, in turn making their characters one-dimensional and bent on obtaining only one goal: money. **Some** players, on the other hand, may want to spend countless hours forming their characters' background, personality, goals, and ambitions. Then they roll the dice, jot down the stats, and go kick some butt, making their characters boring, boorish, and kinda lazy.

It seems that some players choose only one aspect and go overboard with it. Per-

sonally, I do **not** wish to play with someone whose cut-and-dried character has no name, no identity, no individualism, and only wants to go out and kill every single solitary living thing in sight. Nor do I wish to game with someone who overacts, worries about what the character is wearing, and sits down to ponder the ways of existence when that rather large, mean-looking red dragon decides that the party would make a rather pleasant addition to its evening meal.

In my opinion, the best campaign to game in is one in which both aspects are met. Player characters have names, faces, histories, and personalities, and the players get a chance to role-play. And by the same token, they also get to take part in great and epic quests, gain fame, get rich, and, of course, kick butt.

Without **one**, the other is useless. Together they make the game fun to play. Apart, they make it out to be old maid.

Danny Walthall
Highland Springs VA

Issue #208 was the first DRAGON Magazine I have bought in almost 10 years. I was kind of surprised it was still around.

I would like to respond to Rick Underwood's letter in that issue regarding critical hits. I agree with his statement regarding critical hits adding a dimension of risk to higher level parties and the element of humor into an AD&D game. I also used to use the system from DRAGON issue #39, but decided that it was too specific and often had unreasonable results, such as a "helmet slips" for a character who didn't wear a helmet. In turn, I use a system where the chance of scoring a critical hit or fumbling is a percentage chance equal to the number that was rolled higher or lower than the number needed to hit. This system was perfected by a friend of mine who ran an excellent campaign until last year, when the concerns of the real world negated his time to play or run a game. Once a critical hit or fumble has been scored, I use a d8/d12 combined roll to determine results. The results get more drastic as one approaches the extremes in the range of die rolls. The idea behind this came from the encounter generation system presented in the original AD&D game's *Monster Manual II*. The results are generic enough so that a good DM can tailor critical hit/fumble results to a specific situation and circumstance without violating any rules.

On a more personal note. I've played the AD&D game for 13 years now. I don't have time to be a DM any more, but I play in a weekly game run by a DM who's been gaming since the age of disco. I have all the original game stuff, including dozens of modules in pristine condition. Recently I went into a game store in my home town. I hadn't purchased any AD&D game materials for several years and hadn't been in a game store in a long time. I saw an original edition *Monster Manual* priced at \$35.00! I was quite surprised. It seems that one of my favorite hobbies has passed me by. I haven't kept in touch with what's going on. I never considered myself a "veteran" gamer, but judging from other people I've met I guess I am. I used to have a couple of DRAGON issues numbered in the 50s and 60s hanging around in a battered cardboard box in some closet. I've been told they could be quite valuable. How strange! Also, while I was idling I found that lead miniatures have become almost impossible to find. They're almost all "handcrafted in pewter" and cost an arm and a leg. I saw orcish and elvish miniatures armed with laser guns. I saw games and gaming concepts that seemed too far out in left field to be viable, yet someone must be buying them. I think I'm too far behind to catch up with the gaming world. I'll just keep playing the AD&D game with my thirty-something friends when our real lives allow us to, using lead miniatures and out-of-print material bought a decade and a half ago.

Stefan Happ
El Paso TX

I am writing in response to Philip Toomey's letter in DRAGON issue #210, regarding the parry maneuver. In his letter, he proposed that in order to successfully parry an incoming attack, the defender must roll higher on a d20 than his foe's attack roll. While this is an effective solution to the problem of better armor lessening your foe's chance to parry, I would like to share my own rule.

In my campaign, when parrying an attack, players roll to hit their opponent's modified THAC0, minus ten. Therefore, in order to parry the attack of a 1st-level fighter (THAC0 20), one needs to hit AC 10, unless the fighter has strength or specialization bonuses. To parry a blow from a 9th-level fighter with a strength of 18/25 who is attacking with his specialized weapon, a +2 long sword (modified 8 THAC0), one would need to hit AC -2 (8 THAC0 minus 10).

This system, in my view, works better than that of using a foe's normal AC to determine success of parries. A skilled swordsman wearing no armor should have a much better chance to bypass a foe's defenses than an unskilled lackey in field plate.

Greg Howley
Bristol CT

Over the last few years, I've noticed a lot of assumptions about role-playing and role-playing games seem to have been thrown out the window. No longer are players limited to playing only the good guys—"boy scouts" as some call them. In the wake of such games as White Wolfs VAMPIRE* and Hero Games' DARK CHAMPIONS* setting, a lot of discussion about dark game or mature RPGs has taken place. To me, darkness in an RPG refers to the game's setting. Consider some of the RPGs that have used the word dark in their titles or descriptions: the entire subgenre of "dark future" RPGs (the various cyberpunk games are the best examples), DARK CHAMPIONS setting, and GDW's DARK CONSPIRACY * game, among others. The newest of these, the DARK CHAMPIONS setting, was released in 1993. As you can see, dark isn't a new concept to this industry. All these games share a grim, desperate campaign environment.

However, the type of actions that the PCs in these games take, the kind of missions they accept, and the variety of deeds they perform all tend to be quite similar to the actions, missions, and deeds characters in other RPGs take. You can call the mission a corporate extraction in a dark-future game, but how are the PCs' mission goals (and the actions they take to achieve those goals) different from the goals of rescuing the princess held captive in the evil wizard's tower in a high-fantasy RPG? All that's different is the setting.

Mature games are defined instead by their plots. The actions taken by the PCs are based on the decisions the players make for their characters. In a mature game, these decisions are much more complex than in other RPGs. The world is not black and white; there are an infinite number of shades of gray—just as in real life. Mature games carry with them stories that contain multiple choices with multiple outcomes. Further, each of these options carries with it consequences that the PCs will have to deal with. What I'm not talking about when referring to mature subject matter is hack & slash gaming. Don't think that you're playing a mature game just because there are graphic levels of violence or sex in your campaign. I'm talking about role-playing here, not indulging in some festival of lust and gore and calling that mature. Mature games require complex decision-making by the game's players.

It is, of course, possible to play a mature game in an immature fashion (hacking and slashing, as mentioned above), just as it's possible to run a mature campaign using almost any RPG rules system. It's up to you and your group. Play the game that's fun for you; it is your campaign, after all. Still, I wonder what the other readers of this magazine think about the trend of these RPGs.

Stephen Carter
Cleveland OH

Enough is enough! For too long I have perused the pages of the "Forum" to be regaled time and again with the assorted merits, deficiencies, playability, and—that ultimate bugaboo of players, game masters and game designers alike—game balance of the various AD&D game player classes and races.

I understand that such debates often provide the same warm glow one gets when arguing the results of the latest college football poll with one's coworkers and that these arguments are basically a harmless diversion. Unfortunately, too many of these letters end with the assumption that the game is in dire need of drastic rule changes lest the AD&D game implode due to some grievous and unjust imbalance created by the powers (or lack thereof) of a particular character class or race.

Such wholesale tampering is quite unnecessary. The AD&D game is over 10 years old and shows no signs of such imminent destruction. It matters not one whit whether the priest is more powerful than the fighter who is tougher than the wizard who far outclasses the lowly thief (or any other pecking order to which you might subscribe). Any differences are relatively minor, and how you play your character is far more important than any advantages or deficiencies, real or perceived, that are inherent to the class.

Who really cares if one character type is more powerful than another? Does that mean that the lesser archetypes are doomed to extinction because no one will play them? I hardly think so. If 15 years of gaming has taught me anything (other than how to survive on a meager diet of soda pop and pretzels), it is that the style of play far outweighs the substance. I—and many others, I am certain—have a lot of fun playing the different classes and races, even those combinations some gamers consider weak or unplayable. As far as I'm concerned, the challenge to good play that such "unplayable" characters present just adds to my enjoyment of the game.

Level playing fields rarely exist in reality; why should they be more common in fantasy? If the campaign or game rules dictate that wizards are more powerful than elven fighter/priests, so be it. Why anyone would want to play the "inferior" elf is probably incomprehensible to a power gamer, but they are missing out on much of the fun and variety that the AD&D game has to offer.

Jamie Nossal
515½ W. Vienna St.
Clio MI 48420

In issue #210, Adam Bickford declared the cleric class "the ultimate Monty Haul incarnate," while Melody Alder decided in the same issue that it "needs to be expanded." Are both correct? Yes. But are changes to the rules for clerics necessary? No. It seems to me that by adjusting the place of

priests in AD&D game society, Melody can get the role-playing options she's looking for at the same time the cleric advantages that Adam noticed can be justified.

The trouble with clerics is that it's so easy to pigeonhole them in a campaign. As the more defensive counterpart to wizards, it's easy to look upon them as pacifistic healers whose "spell capabilities . . . tend to set them in the backdrop of the campaign." That, despite all the attention they have gotten in recent issues of DRAGON Magazine, is exactly where they are supposed to be. Clerics (and specialty priests) are representatives of the Powers that the populations they serve worship. They have to be "mothering" characters, because they tend to be too busy minding the troubles of commoners to become self-involved the way non-priest PCs can. Constantly having to aid PCs and NPCs is part of the job of being a priest.

What Melody and her group should realize, however, is that AD&D game clerics are much more than "walking bandages." As Adam pointed out, they are very versatile characters to play (and can be even more so in the case of specialized priests, who, in certain incarnations, gain weapon choices, thief abilities, and wizard spells normally the sole province of the other classes). The reason for the "Monty Haulism" of the class is a simple one.

Consider that in a society where magic

exists, greater numbers of that society's members will become priests than in our own world because the presence of magic would confirm the assumption upon which all religious thought is based, that there is more to life than our senses and sciences can perceive. In such a society, priests would naturally gain more influence than wizards. That is because while wizards dabble with the mysterious energies that their spells could tap, hoping to turn their Art into a rational Science, priests would gain the benefits of spells without having to examine their source, i.e., god(s). They could concentrate on serving the needs of their communities or getting involved in secular politics, at the same time they kept watch on the experiments of mages.

That's where general-purpose clerics come in: They are fighting priests responsible for maintaining the status quo between their religion, the secular institutions of the warrior and rogue classes, and the sometimes "blasphemous" practices of the wizard class. They are such advantage-laden characters, Adam, because their training, adaptive mindset, and divine patronage are needed to make them better able to deal with the machinations of the other class types simultaneously. Their spells are repetitive, Melody, because, for the most part, higher-level spells are meant to reflect priests' in-

creased capacity to deal with the same problems they faced at lower level in service to the narrowly focused concerns of their patron Power(s).

More than any other character type, how a priest develops and matures as a PC depends on how well developed her environment is. Cleric characters can grow in many ways. They may find themselves involved in a power struggle between their orders and an influential thieves guild, noble, or necromancer. (Imagine trying to do that without alienating PC cohorts employed by the above.) They may have to re-win their community's trust in them after an unstoppable event occurs. They may have to struggle to maintain their influence in a community when rival or opposing clerics or specialty priests set up in the area. They would most definitely have to aid commoners in their care against monsters, humanoids, and natural disasters. Imagine trying to do any of this while dealing with your order's internal bickering. Or imagine trying to do any of that while acting as a living embodiment of the ideals that your religion preaches to the masses. The cleric is a well-balanced "wizard/warrior" class with many growth opportunities in any detailed campaign world. You've just got to have a mission.

Jean H. Monday
Milwaukee WI

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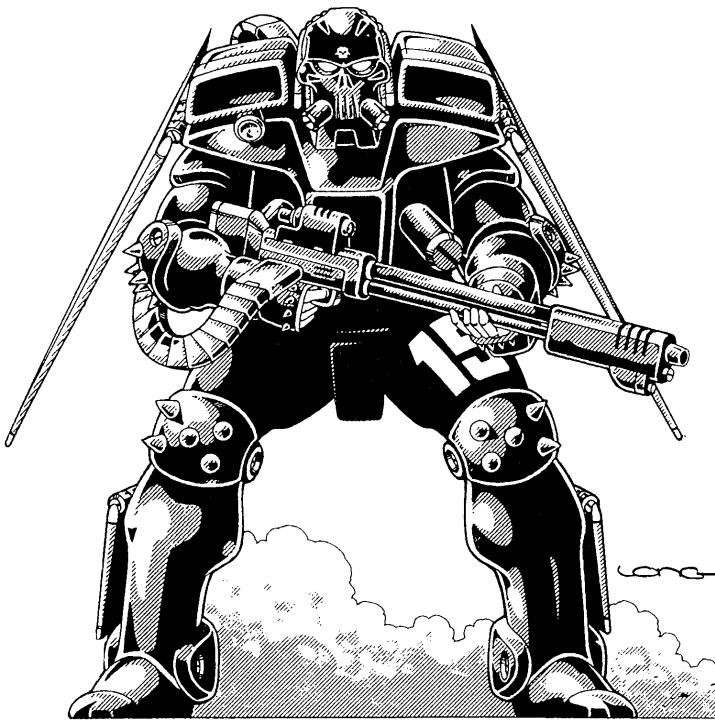
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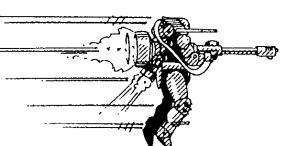
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Convention Calendar

Convention Calendar Policies

This column is a service to our readers worldwide. Anyone may place a free listing for a game convention here, but the following guidelines **must** be observed.

In order to ensure that all convention listings contain accurate and timely information, all material should be either typed double-spaced or printed legibly on standard manuscript paper. The contents of each listing must be short and succinct.

The information given in the listing **must** include the following, in this order:

1. Convention title and dates held;
2. Site and location;
3. Guests of honor (if applicable);
4. Special events offered;
5. Registration fees or attendance requirements; and,
6. Address where additional information and confirmation can be obtained.

Convention flyers, newsletters, and other mass-mailed announcements will not be considered for use in this column; we prefer to see a cover letter with the announcement as well. No call-in listings are accepted. Unless stated otherwise, all dollar values given for U.S. and Canadian conventions are in U.S. currency.

WARNING: We are not responsible for incorrect information sent to us by convention staff members. Please check your convention listing carefully! Our wide circulation ensures that over a quarter of a million readers worldwide see each issue. Accurate information is your responsibility.

Copy deadlines are the last Monday of each month, three months prior to the on-sale date of an issue. Thus, the copy deadline for the December issue is the last Monday of October. Announcements for North American and Pacific conventions must be mailed to: Convention Calendar, DRAGON® Magazine, 201 Sheridan Springs Rd., Lake Geneva WI 53147, U.S.A. Announcements for Europe must be posted an additional month before the deadline to: Convention Calendar, DRAGON® Magazine, TSR Limited, 120 Church End, Cherry Hinton, Cambridge CB1 3LB, United Kingdom.

If a convention listing must be changed because the convention has been cancelled, the dates have changed, or incorrect information has been printed, please contact us immediately. Most questions or changes should be directed to the magazine editors at TSR, Inc., (414) 248-3625 (U.S.A.). Questions or changes concerning European conventions should be directed to TSR Limited, (0223) 212517 (U.K.).

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Important: DRAGON® Magazine no longer publishes phone numbers for conventions. Publishing incorrect numbers is always possible and is a nuisance to both the caller and those receiving the misdirected call. Be certain that any address given is complete and correct.

To ensure that your convention listing makes it into our files, enclose a self-addressed stamped postcard with your first convention notice; we will return the card to show that your notice was received. You also might send a second notice one week after mailing the first. Mail your listing as early as possible, and always keep us informed of any changes. Please avoid sending convention notices by fax, as this method has not proved to be reliable.

DEFCON IX, May 5-7

NJ
This convention will be held at The Ramada Inn at Raritan Center in Edison, N.J. Events include role-playing, board, and miniatures games. Other activities include an auction. Registration: \$15 preregistered; \$20 on site for the weekend. Single day rates available. Write to: DEFCON, 16 Grove St., Somerset NJ 08873.

FESTEVAL DES VAMPYRE, May 6-7

NV
This convention will be held at the Silver Nugget Casino Pavilion in Las Vegas, Nev. Special guest is Mike Tinney. Events include role-playing, board, and miniatures games. Other activities include dealers and a tournament with prizes. Registration: \$25. Write to: Festeval Des Vampyre, PO. Box 80537, Las Vegas NV 89180.

ROBINSON'S WORLD I, May 6-7

PA
This convention will be held at the Central House Hotel in Beach Lake, Pa. Guests include artists Glenn Boyd and Al Williamson. Events include role-playing, board, and miniatures games. Other activities include a karate demonstration, a mock skirmish put on by the SCA, and a hackeysack tournament. Registration: \$5 per day plus game fees. Write to: John Robinson, 1311 West St., Honesdale PA 18481.

EAST COAST HOBBY SHOW '95

May 19-21
This convention will be held at the Fort Washington Expo Center in Philadelphia, Pa. Events include model railroading, radio control games, models, die-casts, kites, miniatures, collectibles, slot cars, and rocketry. Friday, May 19, is for the trade only. Saturday and Sunday, May 20th and 21st, are open to the public. Write to: Scott Pressman, East Coast Hobby Show, 4400 North Federal Highway, Suite 210, Boca Raton FL 33431.

OASIS 8, May 19-21

FL
This convention will be held at the Orlando North Hilton in Altamonte Springs, Fla. Guests include Alan Dean Foster, Barclay Shaw, Mark Rogers, and Ben Bova. Events include role-playing, board, and miniatures games. Other activities include tournaments, an art show and auction, panels, con suite, dealers, and a charity auction. Registration: \$20 preregistered; \$25 on site. Write to: Oasis, PO. Box 940992, Maitland FL 32792.

ECLIPSE '95 May, 26-28

MO
This convention will be held at the Holiday Inn Expo Center in Columbia, Mo. Guests include Margaret Weis, Tom Dowd, and John Tibbits. Events include role-playing, board, and miniatures games. Other activities include an art show, costume contest, figure painting contest, masquerade show, and charity auction. Registration: \$18 (RPGA® Network members \$15) preregistered: \$20 (RPGA members \$18) on site: One day pass is \$8. Write to: The Cheshire Cat, 27 N. 10th, Columbia MO 65201.

LEHICON 5, May 26-28

PA
This convention will be held at the Allentown Hilton in Allentown, Pa. Guests include Ed Greenwood. Events include role-playing, board, card, and miniatures games. Other activities include tournaments, demonstrations, dealers, a painted miniatures contest, a raffle, and an all-you-can-eat banquet. Registration: \$15 for whole weekend; \$10 for Sat; \$6 for Fri or Sun only. Write to: LEHICON 5, PO. Box 556, Horsham PA 19044.

GAMESCAUCUS II '95, May 26-29

CA
This convention will be held at the Oakland Airport Hilton in Oakland, Calif. Events include role-playing, board, and miniatures games. Other activities include dealers, costume contest, painting contests, a flea market, and movies. Registration: \$25 before May 15; \$30 thereafter. GM registration is \$10 before May 15. Write to: TriGaming Associates, PO. Box 27634, Concord CA 94527-0634.

STRATEGICON '95, May 26-29

GA
This convention will be held at the LAX Airport Hyatt in Los Angeles, Calif. Events include role-playing, board, and miniatures games. Other activities include flea markets, dealers, an auction, seminars, and demonstrations. Registration: \$25 preregistered: \$30 on site. Write to: STRATEGICON, PO. Box 3849, Torrance CA 90510-3849.

3-RIVERS GAME FEST '95, May 26-29

PA
This convention will be held at the Pittsburgh Greentree Marriott Hotel in Pittsburgh, Pa. Guests include Bill Connors and Peter Bromley. Events include role-playing, board, card, and miniatures games. Other activities include RPGA® Network events and an auction. Registration: \$19.95. Write to: 3-RIVERS GAME FEST, Andon Unlimited, PO. Box 1740, Renton WA 98057; or e-mail: Andon@aol.com.

- ❖ indicates an Australian convention.
- ✳ indicates a Canadian convention.
- indicates a European convention.

CONMAN 003, June 2-4

NH

This convention will be held at the Center of New Hampshire Holiday Inn in Manchester, N.H. Events include role-playing, board, card, and miniatures games. Registration: \$18 preregistered; \$23 on site. Prices vary for individual days. Write to: Jonathan McCosh, 59 Onway Lake Rd., Raymond NH 03077.

MOBI-CON '95, June 9-11

AL

This convention will be held at the Holiday Inn Downtown in Mobile, Ala. Guests include Margaret Weis, Don Perrin, and Douglas Niles. Events include role-playing, card, board, and miniatures games. Other activities include tournaments, costume contest, art show, auction, and dealers. Write to: MOBI-CON, PO. Box 161257, Mobile AL 36616.

STAFFCON '95, June 11

*

This convention will be held at Stafford University in Stafford, England. Events include role-playing, board, and miniatures games. Other activities include tournaments. Write to: Chris Grice, c/o SU Office, Stafford University, Beacon Site, Stafford England ST16 OAD.

BEN CON '95, June 22-25

CO

This convention will be held at the Sheraton Hotel in Lakewood, Colo. Guests include Margaret Weis. Events include role-playing, board, and miniatures games. Other activities include dealers, an art show, and a blood drive. Write to: RMBGA, PO. Box 19232, Boulder CO 80308.

D-DAY '95, June 22-25

CA

This convention will be held at Game Towne in Carlsbad, Calif. This is the 2nd Annual San Diego County Board Game Championships. Events include tournaments, miniatures gaming, and painting contests, and prizes. Write to: D-DAY, Game Towne, 2933 Roosevelt, Carlsbad CA 92008.

ARCHON 19, June 23-25

IL

This convention will be held at the Collinsville Gateway Center and Collinsville Holiday Inn, Collinsville, Ill. Guests include Jack Williamson, Doug Chaffee, Sam Moskowitz, First Fandom, and A.E. Van Vogt. Events include role-playing, card, board, and miniatures games. Other activities include tournaments. Write to: ARCHON 19, PO. Box 483, Chesterfield MO 63006.

VI-KHAN '95, July 7-9

CO

This convention will be held at the Holiday Inn North in Colorado Springs, Colo. Special guest is Connie Willis. Events include role-playing, board, card, and miniatures games. Other activities include dealers, an art show, auction, banquet, a miniatures-painting contest, and a yacht race in the hotel pool (using milk cartons). Registration: \$15 preregistered before June 30; \$20 thereafter. Write to: VI-KHAN, 1025 Garner St. #10B, Colorado Springs CO 80905.

DRAGON CON '95, July 13-16

GA

This convention will be held at the Westin Peachtree Plaza Hotel, Atlanta Civic Center, Atlanta, Ga. Over 200 special guests including: Kevin Anderson, Ben Bova, Harlan Ellison, Margaret Weis, and Timothy Zahn. Events include role-playing, board, card, computer, and miniatures games. Other activities include workshops, tournaments, dealers, a costume contest, live music, and dancing. Registration: \$55 before June 15. Write to: DRAGON CON '95, PO. Box 47696, Atlanta GA 30362.

MAGNUM OPUS CON 10, July 13-16

GA

This convention will be held at the Callaway Gardens Resort in Pine Mountain, Ga. Guests include: Roger Zelazny, Chelsea Quinn Yarbro, and Bruce Boxleitner. Events include role-playing, board, and miniatures games. Other activities include casino night, a masquerade ball, tournaments, and a banquet. Registration: \$40 before June 1; \$25 for a day pass. Write to: MOC-10, P.O. Box 6585, Athens GA 30604.

WAR '95, July 13-16

GA

This convention is part of the MAGNUM OPUS CON 10. Events include a MAGIC: THE GATHERING* tournament. Registration: \$50 in addition to the registration fee for the host convention. Write to: National Assoc. of Professional Gamers, PO. Box 6585, Athens GA 30604.

ORIGINS '95, July 13-16

PA

This convention will be held at the Pennsylvania Convention Center in Philadelphia, Penn. Guests include Margaret Weis, James Lowder, and Scott Douglas. Events include role-playing, board, and miniatures games. Other activities include RPGA® Network events and an auction. Registration: \$34.95 preregistered. Write to: Andon Unlimited, PO. Box 1740, Renton WA 98057; or e-mail: Andon@aol.com.

GRAND GAME CON '95, July 15-16

MI

This convention will be held at the Godfrey Lee Middle School in Grand Rapids, Mich. Events include role-playing, board, and miniatures games. Registration: \$8 for one day or \$15 for both days. Write to: Leon Gibbons, 13910 Olin Lakes Rd., Sparta MI 49345.

QUINCON X '95, July 21-23

IL

This convention will be held at the Signature Room in Franklin Square in Quincy, Ill. Special guest is Timothy Bradstreet. Events include role-playing, board, and card games. Other activities include an auction. Registration: \$12/ weekend. Single day rates vary. Write to: Greg Stille, 1818 Hilltop Drive, Quincy IL 62301.

CONTINUUM IV, July 28-30

IL

This convention will be held at the Ramada Hotel in Mt. Vernon, Ill. Guests include John de Lancie, Troy Denning, Todd Hamilton, and Phil Farrand. Events include role-playing, board, and miniatures games. Other activities include dealers, an auction, art show, contests, and a dance. Registration: \$30 before May 28; \$35 until June 28; \$40 thereafter. Gaming only registration available. Write to: CONTINUUM IV, 1617 Lyndhurst, Cape Girardeau MO 63701.

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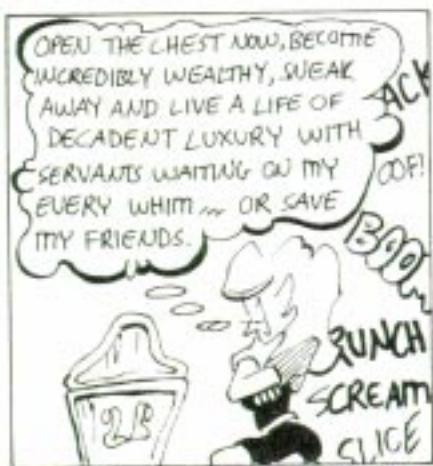
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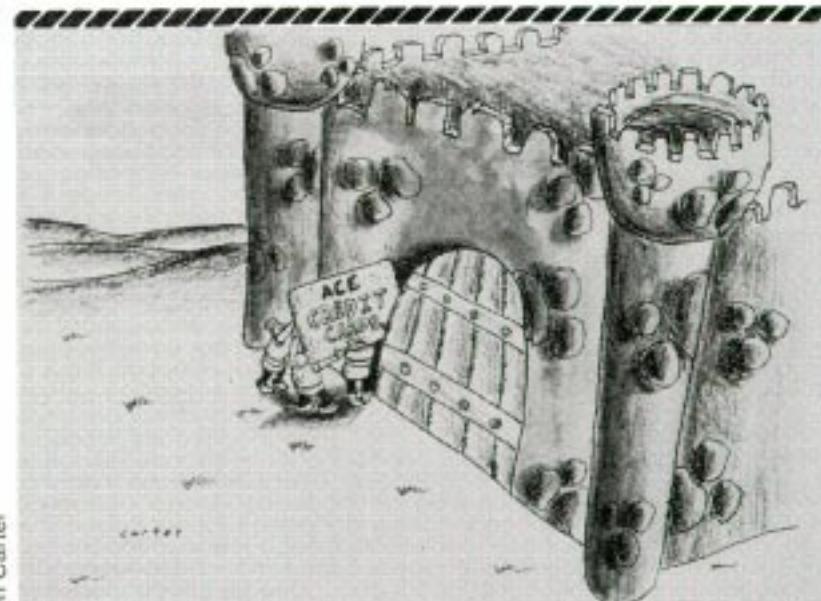
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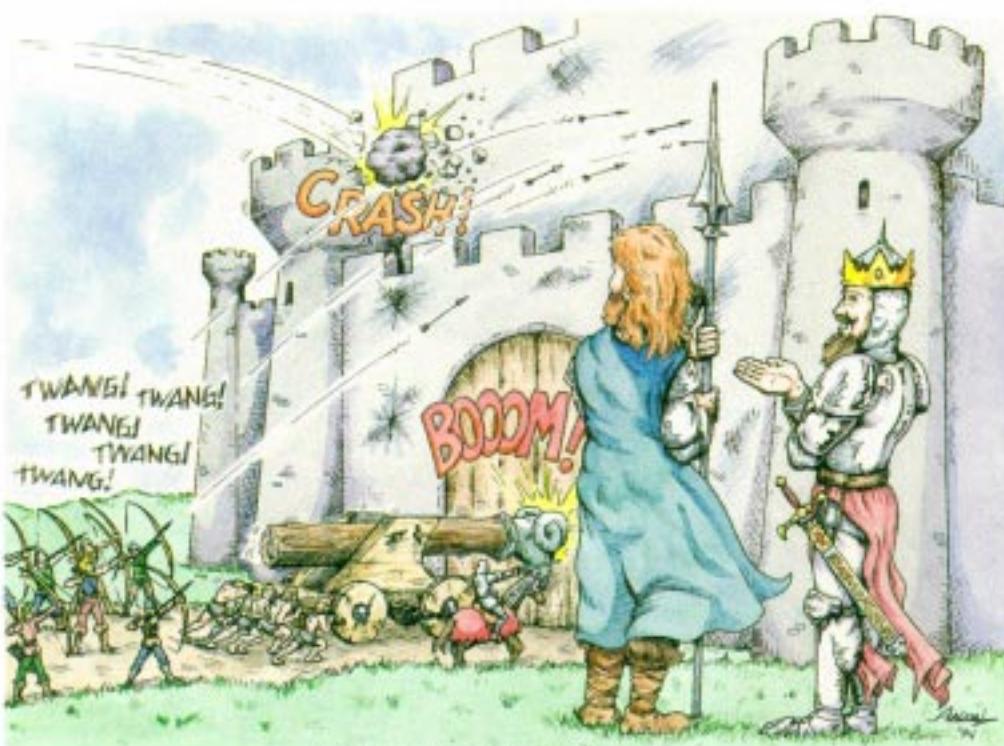
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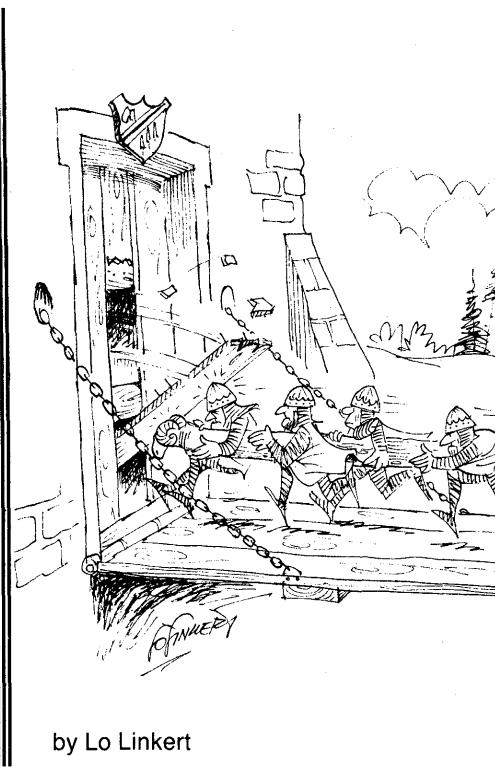
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"They're preparing the boiling water, get ready!"



By Michael Ferman



by Lo Linkert

Yamara

I HAVE WALKED IN THE DEEP DESERT WITH THE MOSQUITO-PEOPLE, AND THE BEING WHO WAS PERSEPHONE IS NOW BUT A COLD MEMORY IN THIS UNDEAD BODY'S BRAIN.

SHE IS HAIRLESS GUYS, I THINK SHE'S TRANS- AND FEARLESS, LEARNED & FORMED! SHE RETURNS! A THEME SONG.

THEY TAUGHT ME BLOOD-DISCIPLINES AND IN RETURN I WOULD AMUSE THEM BY METAMORPHOSING INTO WOODLAND BEASTS, AND TELLING STORIES OF THE JOY AND TEARS I FOUND ON THE SEASHORES OF MY HOMELAND.

AND I SHOWED THEM HOW TO FOLD NAPKINS IN A PLEASING FASHION.

AND THEN THE DAY CAME WHEN THEY ASKED ME, "DO YOU WISH TO BECOME A BALD WOMAN?" AND I SAID, "YES."

AND THEY SAID, "INDEED, YOUR VOICE HAS A STRANGE ACCENT. LET IT BE DONE."

AND SO THEY SHAVED MY HEAD.
THAT'S JUST SKULL ENVY—
GET TO THE POINT!

I HAVE PASSED THROUGH THE ELEMENTAL DOORS, AND MET DEATH HIMSELF. HE'S A REGULAR GUY, WE GOT ALONG GREAT-

OH SHUT UP.

EVERYONE KNOWS YOUR PERSONAL BRAND OF KRYPTONITE COMES IN A FABRIC SOFTENER BOTTLE!

GUARDS! LAUNDER HER!

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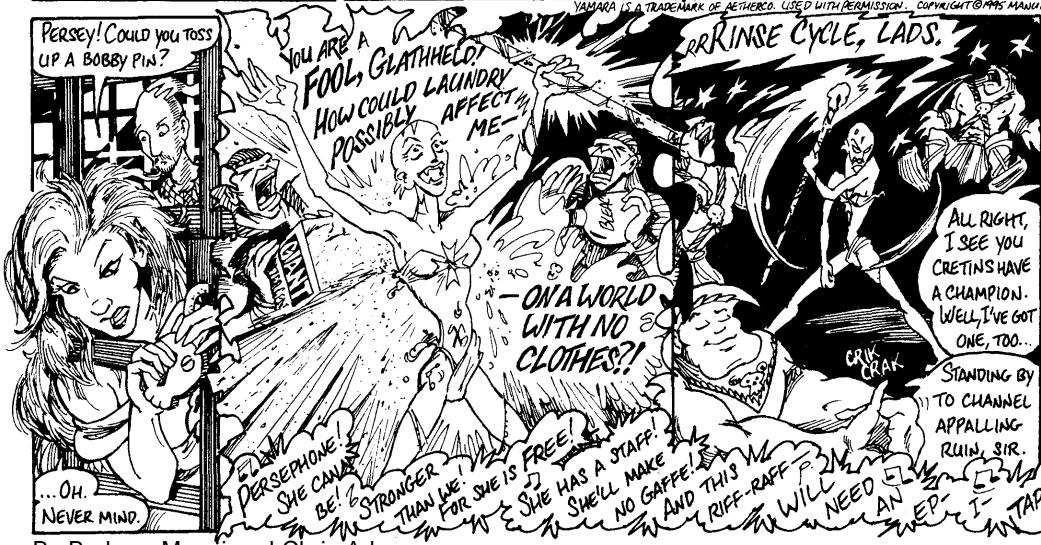
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NOT YOU, TERRENCE. RALPH HERE IS SECRETLY A MIGHTY WARRIOR FROM BEYOND THRAND, ISN'T THAT RIGHT, MY BOY?

UM, SHE'S BECOME AN INVINCIBLE VAMPIRE, MR. GLATHHELD, AND I'M STILL EXTREMELY SMALL, AND SOFT.

STANDING BY TO CHANNEL APPALING RAIN, SIR. RIFF RAFF, AND THIS WILL NEED AN EPIC TAPPAH!! THAT SHOULDN'T KEEP YOU FROM GREETING AN OLD PAL!

SICHER.



By Barbara Manui and Chris Adams

SHARD-UP!

ON THE WORLD OF

I HAVE PASSED THROUGH THE ELEMENTAL DOORS, AND MET DEATH HIMSELF. HE'S A REGULAR GUY, WE GOT ALONG GREAT-

OH SHUT UP.

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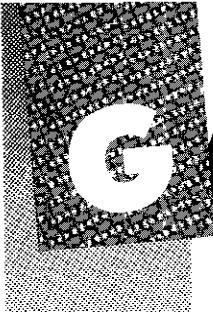
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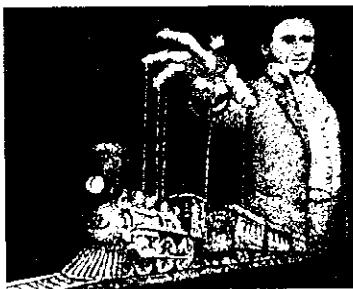
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THROUGH THE LOOKING GLASS

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Geo-Hex Scenery

One and one and one can make six!

This month, parts of the column are going to be done just a little differently. Everything you see now is modular, from closet organizers to Clan battlemechs, and this is not necessarily a bad thing. Marketing hobby items this way gives you, the consumer, a large number of different choices and ultimately saves you money. For a reviewer, modular products are hard to fit into most existing column formats. I chose to build an item and then list the products used, their stock numbers, and prices as I described each piece. In these "modular reviews," the rating will be contained throughout the piece rather than in

the item header as usually is the case.

I also want to thank Chris Foster for his usual excellent paint job on the Minotaurs. Not only will they look good in the column, but the Chaos army has gained a major unit.

Miniatures' product ratings

- *
- **
- ***
- ****
- *****

- Poor
- Below average
- Average
- Above average
- Excellent

Geo-Hex

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Miniature games are never quite right unless you use scenery. The problem with most scenery, especially buildings and trees, is that you are locked into one size and shape. This means that the buildings are the same game after game and eventually your troops start asking whether they have fought in this "burg" before. Geo-Hex has introduced modular construction to the 6 mm range of games, and that means that a board can be ever-changing.

You start with a base unit (MT33a; \$6.50) and add a Hospital Heliport (MT-35, Alternative top with Landing Pad; \$6.50). This now provides you with an octagon-shaped hospital, three stories tall with a 2" X 2" base. If you wish to expand the Hospital, add a MT-39 Ground Level Extension (\$6.50 each). You now have a 4" X 2" city block, complete with sidewalks, for under \$20.00. The base has inset windows, multi-door entrances, grates and blank walls for joining to other units. The landing pad has protective ridge rails, collector tiles, doors, stairs, and a number of terraced top openings and doors. The unit also has side windows in different configurations, an opening that could be for a cross street bridge (not included) or an air car entrance. The expansion has an equipment room, more solar collection tiles, and a ground floor loading door. Large ground-level windows give combat troops access to the outside, and there are a number of pedestrian doors at street level.

If an office compound is more your style, you could start with an MT-33 unit and base (\$8.50), add an MT-39 extension, and on the other side of the base module place an MT-43 Alternate Ground Level Extension (\$6.50). This will give you a 6" X 2" building that makes a fairly impressive structure at under \$22.00. These pieces have extensive rooftop detailing, including equipment rooms and elevator towers, so you know that some planning went into the masters.

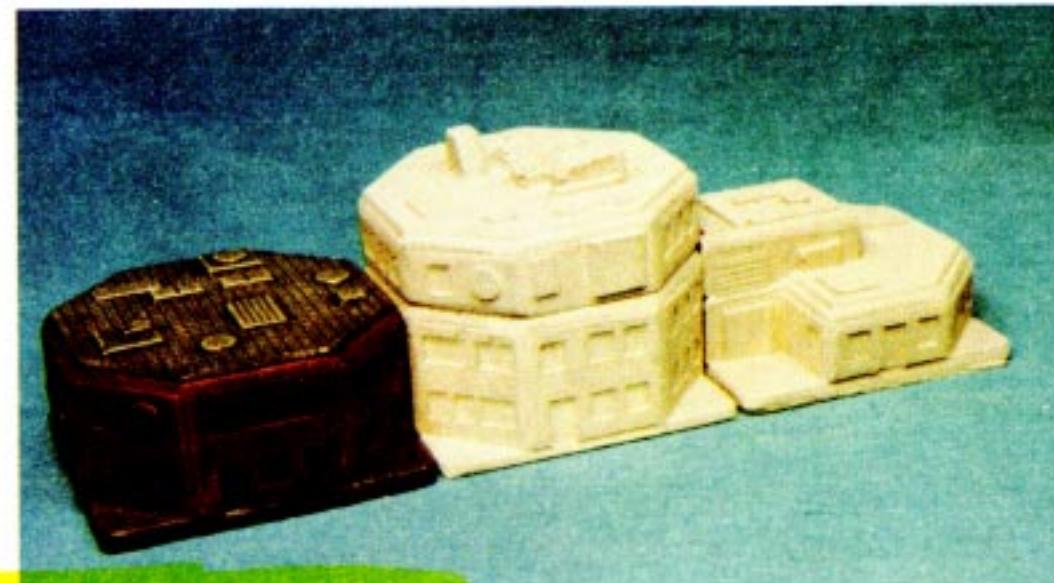
There are only two complaints that mar an otherwise S-star project. The sidewalk corners are fragile when dropped, but can be reattached with little trouble by most good adhesives. Care should be taken in transportation to conventions or gaming sessions to avoid damage. The other problem is price. It is a shame that there are so many EPA restrictions on resin, or it would be a lot more affordable. As it is, you have to pay a high price (as noted in the column) for the extra possibilities. This is still a good system, and I highly recommend it for gaming in the SF genre.

Mitic-Maria Studios

presents Architectural Treasures
11353 Pyrites Way, Suite 2
Rancho Cordova CA 95670

When you think of castles, most people think of imposing structures with solid stone walls. We tend to lump all the fortresses, guard towers, keeps and outposts under the same heading. The truth is that few fortifications used in everyday life had "solid" walls. Most walls were sandwiches of packed clay or dirt with stone covering both outside surfaces. Many small cities started out as fortifications placed at a strategic spot, and grew larger over the years by adding walls and posts. The walls were often rough cut and fit together poorly in places, since governments could not afford stonemasons and masons to work on every project. This modular construction has been available to miniaturists for years, but the product was often expensive and difficult to work with due to restrictions on glues and paints. To fill an open niche in the market, Mitic-Maria Studios has introduced a line of low-fired ceramic pieces that you can blend into any kind of fortification or structure you want. I took the pieces sent for review and designed the early equivalent of a toll booth, meant to restrict traffic on a certain road in a club's fantasy campaign.

I started with the Kings Gate House (#105B, \$24.00). The structure is $3\frac{3}{4}$ " wide, $3\frac{1}{2}$ " deep, and 7" tall. It comes in two halves with ceramic floors for each of three stories (not including the ground). The floors and ledges are big enough to hold a Games Workshop hex base, and ceilings are tall enough for 28 mm figures except right at the beams. There is room for up to 18 troops to be hidden. The door is recessed into the front wall, and the arrow loop in the floor will help deny access. The gate opening is $1\frac{1}{2}$ " wide and $2\frac{1}{4}$ " high, allowing a 28 mm mounted man to fit through as long as his lance is not vertical. The back half-floors have trap doors molded into them. Doorways line up with wall walkways, and you can exit either side of the tower. The advantage is that if the tower is being attacked from both sides, you can separate the halves and fight each battle separately. The disadvantage is that the towers have a slight separation, and you can tell they are halves unless you sand the bottom slightly.



Geo-Hex Scenery



Architectural Treasures (Mitic-Maria)

The fronts on all wall sections depict rough stone work with some separation where mortar has weathered out. The tops show brickwork on each half, but clearly exhibit the dirt used for the center of the wall, sculpted with what look like wear paths and slight potholes. The wall is constructed of three #103 curtain walls (18 scale feet; \$3.00 each) which offset the Horsemen's Gate (#107; \$4.00) in the rear and the Postern Gate (#106; \$4.00) to the left of the Gate House. Each side wall is a 36-foot curtain wall section (#102; \$4.00). The wood barding and enclosures were produced from a pattern that is available from the manufacturer (ask for it). The supports are regular kitchen matches placed into drilled holes that have been squared. The actual boards are sheet balsa with the nails and boards drawn on. The

fortress was finished using four curtain wall corners (#104, \$3.00) and accessed by a curtain wall stair piece (#117, \$3.00). The total cost of this 14-by- $10\frac{3}{4}$ " fortress is \$72.00, not including shipping, matchsticks and balsa wood, and whatever paint you use.

Low-fired ceramics drink up paint. While the folks at Mitic-Maria painted this unit to appear to have been well used and abused, it will still absorb almost any paint or ink made, so you can paint and weather to taste. This adds to the versatility of the concept. Because the pieces are separately cast and fired, it is inevitable that there will be some space between wall parts. If you can overlook this, then this is a definite 4½ star product, and I highly recommend this line.



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3006 Minotaurs of the Horned Gods

Minotaurs have always been portrayed as creatures of power and physical strength. Ancient legends tell of a minotaur that controlled the mazes of Crete, while the DRAGONLANCE® books and stories detail their exploits as valuable allies of the Dark Queen. The six luminite figures in this set personify this power in their aggressive stances.

The figures appear to be scaled for the larger 28 mm scale now available from most companies, but could easily be used as leaders in true 25 mm scale. Each figure is between 35 mm and 45 mm in height, depending on how the figure is posed. Each piece has well-muscled humanoid legs that end in cloven hooves. Oval bases with no surface detail support the figures and allow you to detail each figure to taste. Every minotaur is armed and positioned differently, but all the faces have a defiant glare.

The first minotaur clutches a trident in both hands as he moves forward. A strap with a ring stretches across his chest and back and supports a full pack with buckles from which extends a horn. A smaller provision sack on his right side is also anchored to this strap and maybe to the fleece unevenly draped around the midbody. A sheathed two-handed sword rests on his back between the back skin and bag. His wrists each have bracers, and the only

ornamentation appears to be the gold bracelet on his left arm and the ring on his low-slung horns.

The second minotaur has horns that resemble a goat's. He is armed for battle with a two-handed sword clutched tightly in his right hand. His left hand supports a plain oval shield, with the rivet detail on the supporting straps clearly evident. Both wrists sport bracers, while twin straps support a small buckler type shield that acts as chest protection. A belt and buckle support a loincloth, and his only jewelry appears to be teeth on a throng around his neck and an ankle bracelet with spikes. Muscle detail is excellent, as is a hairy ridge on his back that will challenge a painter and enhance the model.

Minotaur number three appears to be stepping up to the plate, but his bat is a large spiked club. A studded leather belt supports a brass-tipped, chain-hung horn on his left hip and the tattered cloth that hides his groin. Coarse, bristly fur covers the torso and neck, while muscles show in sharp relief. Decorations include copper-tipped horn ends and rings, a necklace of teeth, an arm band, and a set of straps by the right hoof.

The fourth minotaur waves his studded mace over his head. His body is protected by laminated armor over chain in front and torn and tattered chain mail in the back. The waist belt that secures this armor also supports a long thatch of hair. His armor is further augmented by the large oval shield emblazoned with the raised image of the "Great Horned God," and a large metal bracer on the right arm. Jewelry consists of a tooth necklace and a gold band around the right leg.

Minotaur number five is a two-handed fighter, with a bracer on only the left wrist. The chest plate is supported in the

back by straps and loops that crush the coarse, curly hair and also act as a support for the groin protection. A girdlelike belt hints at extra power and supports a capped horn. His jewelry consists of a large gem on a thong, metalized horn tips (also good for gouging) and an arm bracelet. This figure looks even more belligerent than the others.

The last minotaur easily could be a leader. His front is covered in a laced mail, and the detail is so good that you can see the laces if you examine the figure closely. Metal shoulder guards and leather strips give an appearance of a "bully" Roman, even with the different types of armor present. Straps with buckler cross the chest and secure a knapsack onto the leather rear armor. A sack and a short sword dangle from the ornate belt. His right arm supports a square shield and a thin bracer. The left forearm is encased in wide support and the hand wields a large double-bladed axe with a symbol of the Great Horned God on the center of the axe held out at his side. He is obviously not amused.

These figures will work as single monsters, as a minotaur unit for WARHAMMER FANTASY*, or extra-large figures for an AD&D® scenario. This set is an excellent value at the suggested retail price of \$19.00 a box.

Gren 1575 KILL ZONE* game * * * * 1/2

The KILL ZONE game is a miniatures combat game based on a war-ravaged, near future period. The game contains counter sheets, five six-sided dice, a quick reference sheet, rules and ten 28 mm (yes, I know the box says 25 mm) luminite figures with plastic slotted bases packaged in a 9 3/4" X 7 3/4" game box. The counter sheet is a one-sided card stock sheet that contains 8 multiples of the available game commands, a movement arrow, suppression counters (shown as sad faces), and a bunch of targeting squares for use with different weapons. The quick reference sheet is a two-sided card that has explanations of commands and weapon hit charts. I highly recommend that you copy the reference sheet, so both sides face you on an 8 1/2" cardboard sheet, and you will not have to flip back and forth.

The rulebook is 30 pages long, and the only illustrations are in the weapon identification section. The game uses preset orders to determine unit or figure movement and actions, and the size of these groups are determined by the organization list on page two. Terrain, movement modifiers, cover, line of sight, weapon capacity, and orders all affect the chance of hitting. The second half of the rulebook is dedicated to point value charts, weapons, scenarios and roster sheet.

Our playtesting went well, after everyone stopped using the "stay sharp" command every turn. We fought in the overgrown ruins of an old castle, and it

was hard for the government player to keep his squad together. The government lost one game because it underestimated the distance when using an assault order and could not engage the scavengers. They died almost to the man, with the scavengers losing only one member. The scavengers used "keep down and snipe" to win the next game (the government came to them; we played blind pre-plot, which was not really in the rules). The government won the last game when they killed the scavenger "leader" and then suppressed the rest of the troops until they were on top of the scavengers.

The figures in the set provide a good mix for a beginning game. The five troopers are all dressed identically in fatigues, jump boots, knee protectors and a light armor flak vest. The commander is punching orders on a keypad while his assault rifle hangs from a sling on his shoulders. Two troopers are firing their assault rifles, while a fourth trooper triggers off a missile launcher. The assistant leader appears to be ready to throw a grenade. All are equipped with headsets.

The opposition consists of rebels and savages. The rebels have a sniper on their team and he is terribly loaded down with a variety of cups, packs, boxes, weapons and knickknacks. He is also wearing shooter's muffs and a kerchief over his face.



KILL ZONE* game (Grenadier)

The second rebel is armed with an assault rifle and is wearing a shirt, sleeveless denim jacket with dog tags, jeans with cuffs, and jump boots. The bill of his cap is pointed up to the sky, while greased hair sticks out from underneath. His face looks a little like Dudley Doright. The savages include a Mad Max-type character who could be used as a cyborg, complete with fuel and control panel in back, a knife in his left hand, and a length of biker chain clutched in his right hand. We did not play him as a cyborg, but it sure would have tipped the odds. The next savage sports a Mohawk complete with feathers, a light chain groin protector and a sleeveless leather jacket. His eyes are covered by

shades, and he is wearing a chain necklace. He is armed with a machine pistol and is at the ready. The last savage is a scantily clad female carrying a heavy handgun in her left hand, a spiked club in her right hand, and feathers in her hair.

The game is extraordinarily easy to play, and there were few arguments during the session. These two facts usually point to a high recommendation for any game. Throw in 10 figures, and the \$25.00 price tag is extremely reasonable. My only regret is that the set had no vehicle rules (coming later) or hard cover rules (sniping through slots) for extra protection. All in all, a thumbs up.

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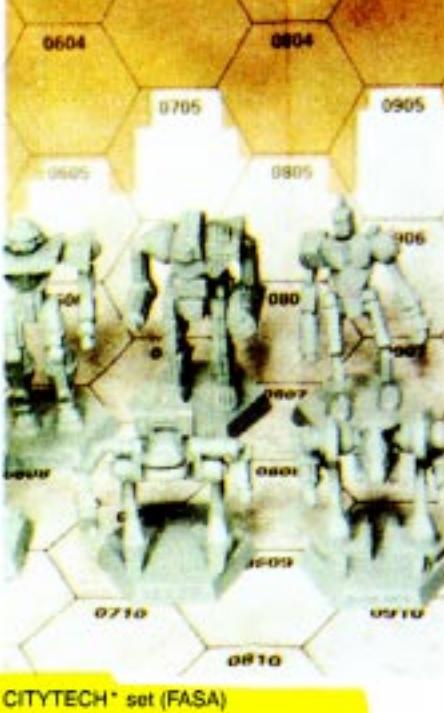
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IGUANA

ASSAULT GRIZZLY

SPITTING COBRA



CITYTECH* set (FASA)

FASA Corporation

1100 W. Cermak Suite B 305
Chicago, IL 60608

FASA 1608 CITYTECH
2nd Edition rules

* * * * ½

CityTech 2nd Edition has now officially replaced the original city fighting rules. The set contains two six-sided dice, two 22" X 17¾" hex maps, counters, mech sheets, a rulebook, and two each of eight different plastic mechs. The map sheets

have numbered hexes front and back, with the back of each sheet devoid of terrain for city fighting. The fronts are identical and include woods, hills, rough terrain, a lake, and a small city opening done in gray concrete. The two connected counter sheets are also identical and contain vehicle counters, Clan elementals, different Inner Sphere infantry including anti-mech, buildings of all sorts, and fire blocks. New to these sheets are two bridge counters. I also do not remember the mounted counters from my 1st Edition *CityTech*. The backs of the counters show destroyed versions of the front pictures in black and white. I would immediately take the unpunched counter sheet to a color copier and make several copies, then place the original in a safe place. Over the years, our club has found that the chits never stay where you expect them to stay. Remember that these copies can be made for personal use only!

The rulebook is 87 pages, with only 72 of them being actual rules. Rules flow in a logical manner. The book starts with a brief history, goes through movement into combat, introduces infantry and their role on the battlefield, flows into vehicles, and then into construction. The last pages of the book give technical readouts on the mechs in the game, and some of the vehicles. The only fly in this ointment is that by the tenth page you feel like you have read it before—and you have. Much of the rules are taken verbatim from the hard-cover Compendium, with only the illustrations changed. This is not necessarily bad,

since you can always use an extra set of rules during a large game.

The mechs included with this set are two VTR-9K Victors, two ONI-M Orions, two CN9-D Centurions and a late substitution for the Wolfhound, two JVN-1OP Javelins. Representing the Clan are two Madcats, two Ullers, two Blackhawks, and, last but certainly not least, two Daishi. These mechs were generally a great improvement over the mechs found in the early 3rd Edition *BATTLETECH*.* The mechs have some flash along the mold joints, and you will need to be careful to remove it all without damaging detail. The plastic mechs are only about five percent bigger than the metal kits (except for the Madcat, which has a much larger nose), and there is no heavy-duty pain in assembly (the feet go which direction?). The detail is not quite as sharp as on metal mechs, and the gun barrels do not have bores, but detail is present. My main complaint is with the Ullers, both of which had broken guns.

This set has some excellent reasons to recommend it, even to long-time players. The plastic mechs can be used when less coordinated friends come over, and you can always use maps when building and scenery props are not available. The boxed set has a suggested retail price of \$25.00 and is worth it, considering the components, especially for *BATTLETECH* novices.

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conventions around the country, and down under. The position afforded me an opportunity to make friends from the east to west coasts—and from Canada, Germany, Mexico, Brazil, and Australia.

But after eight years working for the leader in the role-playing industry, I decided it was time for yet another career change, though one that wouldn't take me out of the hobby. I'm a freelance author now, writing novels and game products in a home office with a window that points toward the dairy farm.

I chat with Laura once in a while; she is still running her AD&D game campaign. I keep in touch with other friends I met through the hobby. (I am thoroughly convinced the best way to find best friends is around a gaming table.) I make time to fill a few weekends with AD&D games and *STAR WARS** role-playing sessions, I still use Chuck's map; my players have discovered the railroad, but not the train.

Neil Diamond sings in the background from time to time.

And every once in a while I fondly think of Frodyne, a dense werewolf who lead me on a thoroughly wonderful adventure.

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First Quest

Continued from page 8

sponsible for an important part of my life, as I grew to love the old man, and Bruce and I delighted in taking him out for pizza and spending hours talking politics.

But Quincy wasn't forever. Again I moved (with Bruce), this time to take a news bureau position in Evansville, Indiana. I continued to write to my gaming pals and Ralph—who had managed to get us on the mailing list of every Republican group in the country. In a new city, we turned to gaming again as a way to meet people. We trotted down to the hobby shop and inquired about local campaigns.

It wasn't long before we had our weekends occupied with AD&D sessions, *STAR FRONTIERS*® expeditions, and *VILLAINS & VIGILANTES** slugfests. We discovered the gaming convention scene, as the local club hosted a convention called Glathricon every June. We found ourselves helping with the con, then later running it when the previous coordinator moved to Texas. We'd probably still be involved with the club and the convention if the newspaper I was working for hadn't been sold.

It was time for a new job and a new city again.

An opening had come up in TSR's ROLE-PLAYING GAMES ASSOCIATION™ Network. I was a member of the RPGA® Network, and some friends talked me into applying for the job. I wasn't sure I wanted a job in the game industry—I was a crime reporter, covering disasters and murders—but I decided to journey to the cool climes of Wisconsin for an interview. Harold Johnson, now a creative director for the company, ended up hiring me.

I said good-bye to my friends in Evansville, promised to keep in touch, and Bruce and I moved to the sticks—across from a dairy farm that gets rather pungent in the summer. (Bruce always has been a good sport about moving when I found an interesting job. He's a chemist, by the way, and he knows more games than I do.)

That move was about eight years ago.

Working for TSR was unlike any job I previously had. It was fun, the murders were fictitious, my co-workers were incredibly creative and often-times goofy, and my office was mine to decorate as I desired. (My newspaper editors frowned on my Wookiee glossy and spaceship mobiles.) I had a marvelous time running the RPGA Network, writing tournaments, authoring a few TSR novels, and attending



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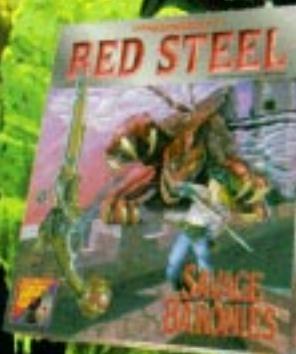
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