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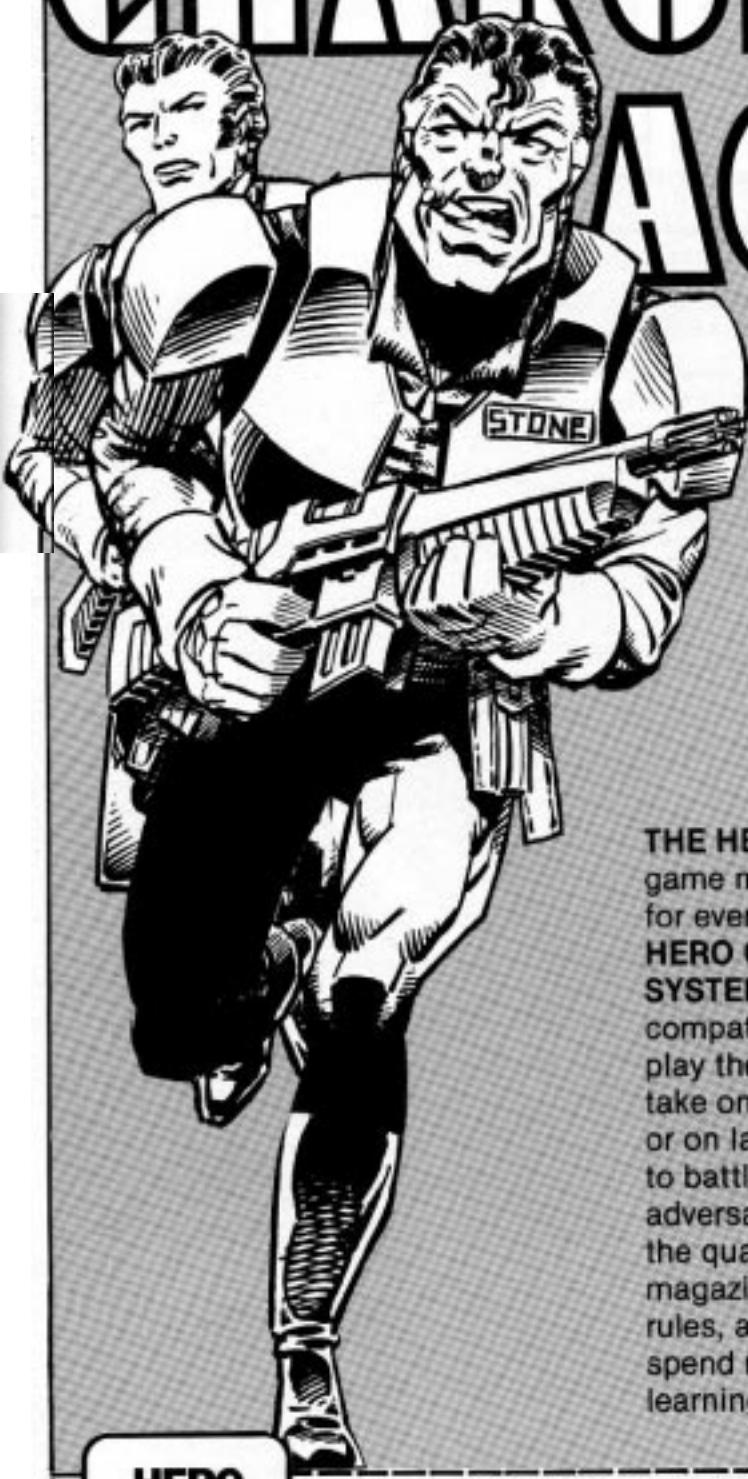
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Magazine

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COVER

We wanted to set our 11th anniversary issue off with a bang, but we had no idea that Denis Beauvais's cover would literally set the issue on fire. Denis wrote that he sketched over 40 dragons before settling on this one, which we like to think of as our hallmark. As the convention button says: THE LIGHT AT THE END OF THE TUNNEL MAY BE AN ONCOMING DRAGON.

LETTERS

Comics and films

Dear Dragon:

In a previous issue, you asked for some thoughts on future goals of the magazine. Here are some ideas which pertain not just to the magazine, but are other things to consider. Have you ever thought of putting out a D&D® game comic book? And, about the [D&D] movie — what's the situation on that? Has TSR been able to find a company to finance such a film?

Celia Kendrick
Rehoboth MA

The comic-book idea is interesting, and it has been mentioned to us before. What would you particularly like to see if such a thing were to come about? Would you like to see it previewed in DRAGON® Magazine?

As for the movie — to my knowledge, all plans for a D&D movie have been shelved — but you can still rent videos of The Seventh Voyage of Sinbad and Conan the Destroyer for your gaming group's entertainment on Saturday afternoons — RM

Copies, anyone?

Dear Dragon:

One night while playing an AD&D® game, my friend had a few DRAGON Magazines and let me borrow one of them. It was Vol. IX, No. 11, April 1985. In the letters section was a letter written to you from Howe Audacious, entitled "One good turn..." He asked if you could photocopy all of the pages of all the old DRAGON Magazines and send them to him. Since most of the old issues are sold out, I was wondering if you could do the same for me; I would really appreciate it if you would photocopy them for me.

(Name and address withheld by editor)

Occasionally we receive letters like this from eager gamers who want back issues. Sorry, folks; the original letter was actually a joke. "Howe Audacious" did not exist. However, the RPGA™ network is operating a photocopy service, and interested readers may contact that department for more information. Write to: Photocopy Service, RPGA Network Headquarters, TSR, Inc., P.O. Box 509, Lake Geneva WI 53147. — RM

Con age limits

Dear Dragon:

I would like to know more about game conventions. I am 13 years old and have been playing DUNGEONS & DRAGONS® games for the past three years. I am a Dungeon Master but would like to visit a convention as a player and participate.

I was wondering: What is the average age of a convention player, and what is the youngest

player who would be allowed in? I have several friends who would also like to know. I have heard that some (all?) conventions have a minimum age for each player. Does this age differ if you wish to have your own scenario?

Ryan Smalley
Lock Haven, PA

Frankly, the GEN CON® Game Fair staff and I were surprised to her that any game convention would limit its participants by age. If you are concerned about this, call or write to the staff of the game convention that you and your friends wish to attend, and ask about age limits. I think that most conventions are pleased to have anyone of any age attend them. The gaming world would be a poorer place without a little something from everyone. We have no information on the average age of convention-goers; the range is quite broad. — RM

Expand ecologies

Dear Dragon:

One of your monthly articles has helped me and my campaigners more than many others. That is your "The Ecology Of..." articles. I absolutely love them, for I often use that column to create more detail and fun in my campaign. Even the jocks and aces here want to stop the boring routine of monsters.

But, as the fantasy role-playing world does not consist of the ADVANCED DUNGEONS & DRAGONS® game (even only if it is the major league of fantasy role-playing,) could you please have more variety in "The Ecology Of..." monsters? I would clearly love to see monsters from some of the other TSR games, especially the DUNGEONS & DRAGONS game, paying special attention to the Immortals Set. It would be a dream come true to have more than one monster in that column in each issue.

That column has added great detail and variety to my game. Please, I ask again, add more monsters from other games into "The Ecology Of..." column.

David Cord
Versailles IN

Your idea has a lot of appeal. Very well, we declare the Ecology articles open to submissions concerning other TSR, Inc., games. The D&D STAR FRONTIERS®, and GAMMA WORLD® games might prove to be fertile ground for such creations. Go to it! — RM

Game of kings

Dear Dragon:

I just got a back issue of DRAGON Magazine issue #100 and I liked the DRAGONCHESS™ game. I intend to make a board and obtain the pieces so that I can play without using pieces of paper with the names of the pieces written on them. Would it be possible for you

(continued on page 67)

The spy game that came in from the cold

Among the other letters we received last month was a two-pager from a reader in Oceanport, N.J. He had just finished reading "The Game Wizards" column from issue #120 and, as he put it, "almost had a cow."

The revised TOP SECRET® game system is still in the works, and Doug Niles has noted that it will essentially be a new game system. The Oceanport reader was concerned because he has a long-established TOP SECRET game campaign in progress (with himself as the Admin), and the campaign is entirely based upon the original rules for the game. "My question is," he wrote, "will I suffer under the revision? Will I have to re-do my charts? Are the articles [on the original rules from DRAGON® Magazine] still good?"

From my viewpoint as the magazine's editor, my answers would be no, no, and yes. No, no one need suffer a complete campaign rearrangement due to the revision. No, the charts won't need revision. And yes, the articles on the TOP SECRET game are still going to be good because we're going to do our best to cover both editions of the game in this magazine.

No other espionage role-playing game produced has sold as well or had as loyal a following as the TOP SECRET game. Many TOP SECRET game players have happily admitted to purchasing modules and accessory packs for other espionage game systems, particular those for the JAMES BOND 007 game from Victory Games, because they convert all of the material into TOP SECRET game statistics. One gamer went as far as to call the *Q Manual* for the JAMES BOND 007 game "the finest TOP SECRET accessory ever produced." With loyalty like that, how can we stop our coverage of the game now?

Whether you look forward to the new edition of the game or wish to continue playing by the original rules, you will want to keep your eyes on these pages in the future. We have a wide assortment of original-set game articles sitting in our files, and we look forward to running articles on the revised game as well. Creative Admins should not

(continued on page 67)

The World Gamers Guide

If you live outside the continental United States and Canada, you can be included in the World Gamers Guide by sending your name and full address (carefully printed or typed, please), plus your gaming preferences, to: World Gamers Guide, DRAGON® Magazine, P.O. Box 110, Lake Geneva WI 53147, United States of America.

The World Gamers Guide is intended for the benefit of gamers who would like to contact other game-players around the world, to share their interests in gaming through correspondence. Each eligible name and address that we receive is published in three consecutive issues of DRAGON Magazine. To be listed for more than three issues, you must send us another postcard or letter.

Overseas American military personnel should consult issue #121 for information on The Overseas Military Gamers Guide and how servicemen may be listed therein.

Alberto Halphen (AD,TS,SF)
Lomas de Chapultepec
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64145 Katrineholm
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Jeff Johnson
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Maroua
CAMEROUN

Martin Gibbs (AD,T,PEPT)
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Noranda, 6062
Perth, Western Australia
AUSTRALIA

When listing gaming preferences, write out the complete title of the games you most enjoy. For the purposes of this column, the abbreviations listed below are used (more will be added as necessary).

AD: AD&D® game
BS: BATTLESYSTEM™ Supplement
BT: BATTLETECH® game
CC: CALL OF CTHULHU® game
CH: CHAMPIONS™ game
CL: CHILL™ game
CW: CAR WARS® game
DC: DC™ HEROES game
DD: D&D® game
DW: Doctor Who game
EPT: Empire of the Petal Throne game
G: GURPS® game
GHO: GHOSTBUSTERS™ game
EQ: ELFQUEST® game
GW: GAMMA WORLD® game

Tatuhiro Ishikawa (DD,SF)
24 Chome, Kita 4 jyo
Chuo-ku, Sapporo 064
JAPAN

Club de Ciencia Fiction "UBIK"
(DD,T2000,VV,SF)
Universidad Simón Bolívar
Dirección de Desarrollo
Estudiantil
Sección de Actividades y
Organizaciones Estudiantiles
Casa del Estudiante
Sartenejas-Baruta, Estado Miranda
Apartado Postal No. 80659
VENEZUELA

Luis J. Katigbak (AD)
3073 Apple Street UPS III
Paranaque, Metro Manila
PHILIPPINES

JB: James Bond 007 game
JD: Judge Dredd game
MERP: MIDDLE EARTH
ROLE PLAYING™ game
MSH: MARVEL SUPER HEROES™ game
OA: AD&D Oriental Adventures system
P: PARANOIA™ game
PEN: Pendragon game
RC: RECON® game
RQ: RUNEQUEST game
SF: STAR FRONTIERS® game
SFB: Star Fleet Battles game
SM: SPACE MASTER™ game
ST: STAR TREK®: The RPG
T: TRAVELLER® game
TMNT: TEENAGE MUTANT NINJA TURTLES® game
TS: TOP SECRET® game
T2000: TWILIGHT 2000™ game
T2300: TRAVELLER: 2300™ game
VV: VILLAINS & VIGILANTES™ game

Carl Adams (AD,DD)
P.O. Box 16
Kohukohu
Hokianga
Northland
NEW ZEALAND

Ilkka Seppä (AD,CC)
Lämsäntie 24
90230 Oulu
FINLAND

Andrew Mussell (AD,DD)
12 Beaconsfield Road
Christchurch
Dorset BH23 1QT
ENGLAND

Russell Warner
(CC,CL,DD,PST,VV)
106 Hukanui Road
Chartwell
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NEW ZEALAND

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FORUM

Over the past couple of years that I've been a Dungeon Master, I've noticed that some players, particularly younger ones, tend to use information written in DRAGON® Magazine as though it was carved on tablets of stone.

Unsure of the spirit of the articles, they cling to the letter, mimicking the actions described as best they can. So when something is described in an article that is not a good thing to do, it is advisable to point out its faults before a hoard of 13 year-olds start having all their characters make that mistake.

The case in point is the sample battle between the cavalier Allycia and the fighter Scud the Invincible in Leonard Carpenter's "Surely, You Joust!" in issue #118 (No, I don't joust, and my name isn't Shirley).

After besting the "invincible" Scud, "Allycia claims Scud's armor, weapons and horse, as is her right of conquest." Fair enough, but leaving Scud unarmed and unarmored in a dangerous forest is not only something out of character for a neutral-good cavalier, but downright stupid for someone of any alignment to do.

Put yourself in Scud's place as the 6th-level cavalier and her retainers ride away. Following the group and trying to ambush them at night may be a good way to die, but so is traveling alone in a forest without arms or armor. At least this way you have a chance of getting your equipment back. In fact, if you can sneak into their camp, quietly crush Allycia with a big rock, and arm yourself afterward, the odds of killing the rest of her low-level retainers are fairly good for an 8th-level fighter. In addition to survival, killing Allycia and her minions saves Scud the embarrassment of having his defeat at the hands of an elf girl made public.

What Carpenter overlooked in trying to keep his description in a Tennysonian, knights-in-shining-armor vein is that Scud also surrendered his person to her. In the knightly vein, she had the right to hold him hostage until a ransom was paid, and given the quality of armor and weapons he had, it wasn't unlikely that he had friends or family who could pay a decent price for his return, possibly ransoming his horse and equipment, too.

In a nonfeudal campaign (one based on ancient Greece, for example), Scud's status upon yielding is that of her slave. It's more profitable to sell Scud back to his people, but if that option isn't available, she can always sell him at the next market or foolishly try to tame him into being her docile servant. (She had the advantage of being the better rider in the combat. Off-horse, particularly if Scud were to attack her while both were armored, his odds of victory are better than hers.)

In any case, keeping Scud limits his potential for mischief.

Although the *DMG* discourages characters getting henchmen of higher level than themselves, the higher social class of the grey elf to the fighter ought to permit an exception.

If I were running Allycia, I might well offer Scud his equipment back in exchange for a year or two (depending on its value) of service as my

henchmen (a less degrading status than slave and less likely to cause him to violate the agreement). I gain an excellent ally for the next two years, and the fact that I have a fighter of higher level (and a human one, at that) under my command adds glory and honor to me.

To sum everything up: Just because you can beat a guy in a forest and take all his weapons doesn't mean that you want to.

Dana Foley
Downey CA

I have played the AD&D® game for more than five years now and have loved it. All players and DMs seem to substitute their own rules along with using the originals. I think that arrow damage has to be redefined. They cause so little damage to areas where they should cause more.

For example, an elven fighter shoots an arrow at a mage, hitting him in the chest but only causing 1d6 damage! Arrows that hit vital areas such as the head, back, or chest should cause more damage. This is what I do in my campaign when an arrow hits a character in a vital area: I use double damage, adding the strength bonus and damage. This also allows for the more powerful characters to use those weapons they think are stupid since those weapons don't cause a lot of damage. When a character gets hit in the arm or a nonvital spot, I use the 1d6 damage – but, if it is the sword arm, I would not let the PC use that arm until it is healed or taken care of.

These are my views on arrow damage. I think when you guys get back together to reform the AD&D game, you should think about looking over the weapons and see if you could make them do more realistic damage.

Anthony Tennaro
Huntington NY

Although I have been playing the DUNGEONS & DRAGONS® group of games for about six years and reading DRAGON Magazine for a part of that time, I have yet to see an article about Dungeon Masters improvising in their campaigns. When I first started playing, my DM not only used prewritten modules, but also made up adventures as they went along. I found this to be the most interesting kind of campaign, for the DM could adapt his adventures to fit the mood that the players were in. The DM could also stop the adventure by presenting the objective when he found that his players were getting tired or uninterested. This was also a good campaign because players that knew everything about any magical item could never trust their magical items if the DM disliked how the players intended to use the magic. Although I do not know if the DM I played with made up this idea or if he read about it elsewhere, I would like to request that someone write an article about it.

Craig Ulmer
Summerville SC

One of your latest releases, module HZ, *The Mines of Bloodstone*, raises a big rules problem

with weapon specialization. In *Unearthed Arcana*, page 18, it is said that "Only members of the fighter class and the ranger sub-class can make use of weapon specialization. This discipline is manifested in the character's choice of one weapon to practice and use, *to the exclusion of others*."

In *The Mines of Bloodstone*, we have seven pregenerated characters, and two of them make use of weapon specialization. These are a 16th-level ranger and a 17th-level bard (8th fighter/9th thief). The ranger has bow specialization, double specialization with long swords, simple specialization with throwing axes, and normal proficiency with daggers, for a total of nine proficiency slots (out of a maximum of eight, by the way). If we agree that a member of the fighter class may choose to specialize with every weapon he wants to, instead of obtaining normal proficiency with a lot of weapons, that's OK, but the rules should be reformulated by removing the statement, "to the exclusion of others." This produces characters who are indeed very deadly and very powerful; look out for game balance.

The case of the bard is worse. He has double specialization with long sword, dagger, and throwing dagger, and normal proficiency with quarterstaff, which gives 10 proficiency slots. As an 8th-level fighter, he is entitled to six proficiency slots. To obtain the remaining four, he must specialize with weapons during his bard training! This leads us to the fact that bards must be added to the list of those who can make use of weapon specialization. Again, look out for game balance, but I think that this way of viewing weapon specialization is not only good but the right one. It gives color and individuality to each fighter and helps fight the biggest monsters we encounter, but it won't prevent them from falling into deadly traps.

I also have another suggestion to make. Remove the penalty on the two-handed sword that forbids the one who uses it to become double specialized. If you can specialize with various weapons, why can't you become double specialized with one of the best weapons a ranger can have, especially against giant-class humanoids? Think about it.

Sylvain Robert
Trois-Rivières, Québec

I've been playing the AD&D game solidly for over five years, and the problem that has plagued me the most concerns deviations of alignment. Too long have I seen "lawful-good" rangers threaten their party with arrows of slaying, "good" clerics who refuse to heal their compatriots, and paladins who sit and watch thieves torture peasants.

Worse yet, these deviations seem to go unpunished. I have known otherwise excellent Dungeon Masters who look away when characters totally disregard their alignment. When you think about it, this is both senseless and unacceptable, especially where clerics are concerned. How would Thor feel if one of his clerics decided to bribe his way out of a battle? How would Tyr react to seeing a priest pilfering from the innocent? Repercussion from the gods is inevitable. The DM should feel free to strip the offending cleric of a few spells until he repents.

Clerics are certainly not the only ones whose alignments should haunt them. The DM should put his foot down on any PC who severely deviates from his alignment, and I don't just mean a slap on the wrist. Saying "You can't do that!" will not solve the problem, because the rebellious player will say "It's my character! I

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can do what I want!" If you really need to get the message across, put the PC on a quest to further the ends of his alignment and teach him a lesson not to disobey the principles of his alignment.

The classes whose alignments are essential to the existence of the character (i.e., rangers, druids, and paladins) must be especially careful. I have twice had my own PCs stripped of paladinhood, but I have successfully raised a paladin to 12th level with no deviations. If someone wants to play these three classes, which are arguably the best three in the Players Handbook, he must be prepared to stick to some principles of what the class is all about and what it believes in.

Chris Patterson
Welland, Ontario

In the past few years, with the recent flurry of expansion volumes, the AD&D game system has undergone a dramatic evolution, most striking in the increasing relegation of the DM to the role of adjudicator and away from his more proper role, in my view, as a co-designer of the game he offers his players.

As described in the original three volumes, the AD&D game rule base provided only a framework for completing the ambitious undertaking it presented: the creation and development of an entire fantasy world to share with one's fellows. The rules thus served the dual functions of establishing a fundamental uniformity across the campaigns they spawned (to the extent that everyone should be playing the same game), and providing a point of departure for the creative energies of its participants. They were not, however, either etched in stone or intended to account for every playing contingency. In Mr. Gygax's own words, "even the most important material herein can be altered and bent to suit the needs of individual campaigns. Where possible, true guidelines have been laid down to provide the barest of frameworks for those areas of the campaign which should be the most unusual and unique" (from the preface to the Player's Handbook).

This philosophy that design, even as far as the rules were concerned, was ever the province of the DM, was so basic to the conception of the game, that DMs were constantly cautioned not to take its responsibility too lightly. Thus began the oft repeated invocations to considerations of game balance: because DMs were expected to tinker with the rules, they were unceasingly exhorted to be certain that their changes were well conceived, for the good of the game. Behind these admonitions was, of course, some confidence on the part of the game designers that the rules provided game balance as they stood. As Mr. Gygax wrote in his preface to the DMG, "The systems and parameters contained in the whole of AD&D are based on a great deal of knowledge, experience gained through discussion, playtesting, questioning, and (hopefully) personal insight."

However, the recent additions to the game system (and the editorial attitude of DRAGON Magazine) testify to a reversal of these early ideas. The rule base has grown to encroach on a DM's prerogatives, while at the same time becoming more rigid, as the writers at TSR, Inc., have become more concerned with a distinction between what is official and what is not. As a result, the DM's role as a designer is diminished to creating merely the milieu; for the actual playing of the game, he serves only as a referee to interpret and administer the extensive body of legislation handed down to him from on high, as it were.

More disturbing, though, is the apparent nonchalance with which these new rules are being introduced. The innocent DM, trusting to the alleged experience, diligence, and perspicacity of the designers at TSR, Inc., is no longer being justly served. The most egregious example of this laxity was the publication of *Unearthed Arcana*. Not only was the number of errors, typographical and otherwise, absolutely unpardonable, but much of the content was questionable. Ideas against which Mr. Gygax had previously railed as inimical to the game (weapon specialization, random generation of social status, etc.), were blithely presented. Apparently forgotten were his pungent diatribes against abuses of game balance; why else introduce weapon specialization (especially with the bow), too-powerful new character races, etc.? Even Lenard Lakofka saw fit to discuss the dangers of introducing weapon specialization as described in *Unearthed Arcana* (DRAGON issue #104), offering several ways in which to reduce its potency.

It is high time for the designers at TSR, Inc., to regain the original spirit of their game. Variation should be encouraged, not squelched, and the assault of *official* new rules should be identified for what it really is: a host of optional enhancements. After all, the true strength of the AD&D game system is, ultimately, its flexibility – its capacity to admit a wonderful diversity of possibilities, limited only by the imaginations of its participants. I welcome the new editorial leadership at the magazine and have high hopes for an amended second edition of the game.

W. Brian Barnes
Princeton NJ

As a Christian physician and an experienced DM, I am delighted with Zeb Cooks proposal (DRAGON Magazine issue #118, pages 68-69) to rehabilitate the player-character cleric.

In real life, most clerics are truly good. Critics of TSR® products have focused on polytheism and possible satanism. Like the assassin, the evil cleric presents the wrong image about AD&D games. Non-good clerics could be eliminated, at least as a choice for player characters. (Neutral NPC clerics could operate churches as businesses and be frank about it. Evil NPC clerics would be unholy people who would force their religion on others.) But good clerics are superb role models and make some of the best player characters.

Good clerics usually have a sense of humor about their own professions. They will try to persuade others by reason, example, and love. Especially, the cleric requires a special ability to preach. This could be worked into a spell, be made an automatic proficiency, or be a percentage chance which, if rolled successfully, requires a listener to save (say, roll hit dice or less on 1d20) or comply with the cleric's beneficent, kindly advice.

The cleric's spell repertoire needs simplification. One addition could be spells (perhaps second level) that protect against such things as lightning, acid, or perhaps all dragon-breath or all bolt-type attacks. High-level (perhaps fifth-level) spells could protect one party member per level of the cleric against such damage. Such protection would prevent player characters from scrambling for more and varied protective devices.

The bless spell could be expanded to cover many functions of the clergy. Perhaps applications could protect players from becoming undead or protect campsites from undead or evil teleporters. Before initiative dice are rolled, perhaps a cleric could, as his or her action for

the round, "bless one of the dice" – modifying a friendly "to hit" roll, saving throw, or ability check by 1 hp per level. And, of course, a good cleric blesses enemies who have surrendered. Such a flexible ministry greatly enhances role-playing.

Real religion is much more than a game, but player research could enhance knowledge and appreciation of the great world faiths. The pagan gods are dead superstitions, but a gentle, 1st-level Franciscan cleric could speak with the birds, while a learned Benedictine could cast legend lore. The words of a bold, adventuring Protestant evangelist could bring all but the most wicked to true repentance and amendment of life. A musical cleric (dedicated perhaps to St. Cecilia) could sing like a bard, and a Scottish cleric (dedicated perhaps to St. Andrew) could play the bagpipes. A penitent thief (dedicated to St. Dismas) could continue as a multi-classed type. A liberal, "social gospel" preacher might work to eliminate slavery throughout the campaign world. Some pacifist clergy could bring no armor or weapons, relying on their ability to persuade.

Playing a holy cleric is wholesome and tremendous fun. As such, it is exceeded perhaps only by the joy of doing good itself.

Ed Friedlander, M.D.
Johnson City TN

I would like to present an idea of mine in this column. There have been many people writing to DRAGON Magazine concerning how they could obtain out-of-print issues of this magazine. Perhaps these people would be satisfied by a modem service.

What I have in mind is this: DRAGON Magazine could create a computer modem service to provide validated members with access to all articles which have been printed in DRAGON Magazine over the years. These would be on disk and would be printed out at the user's command. If the user has a printer, he could print out the information received. All validated users would be given a half hour of time on the system per day.

This service could also be used as a bulletin board on which TSR, Inc., staff members could post any information on upcoming products, take surveys of role-playing gamers on various subjects, and many other such things.

One problem that I foresee is how the text of all the articles could be stored. If it were on disk, many disk drives would be needed in order to make access to the articles automatic. The information could be put on hard disk, but that would be very costly. Perhaps there could be a systems operator who would have the necessary library of disks available and insert the one needed for the information the caller asked for.

I think a service such as this would be extremely useful and well worth paying for. I am interested in knowing how many people agree with me and if this system seems plausible to those of you at the magazine.

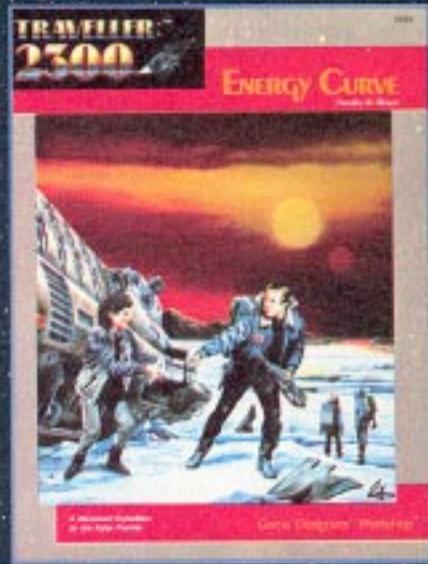
Scott Gilpatrick
Deerfield IL

I have been playing RPGs and wargames (including the AD&D and Empire of the Petal Throne games and many others) ever since I was about 14 years old. I bought my first ever copy of a magazine called "The DRAGON" (Vol 1, No. 4) and have been collecting erratically ever since then. The Letters and Forum sections have always been worthwhile and thought provoking. I am usually an infrequent letter writer; however, Craig Sessions's Forum letter in

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Energy Curve



The carefree activity around Beta Canum often belies the horrible reality of the Kafer war in the bright visible stars overhead. Only the most experienced and fearless crews dare travel through that area of space, through the hotly contested systems of the border. Several centuries of human civilization can attest to the simple fact that a frontier is always a dangerous place to conduct business.

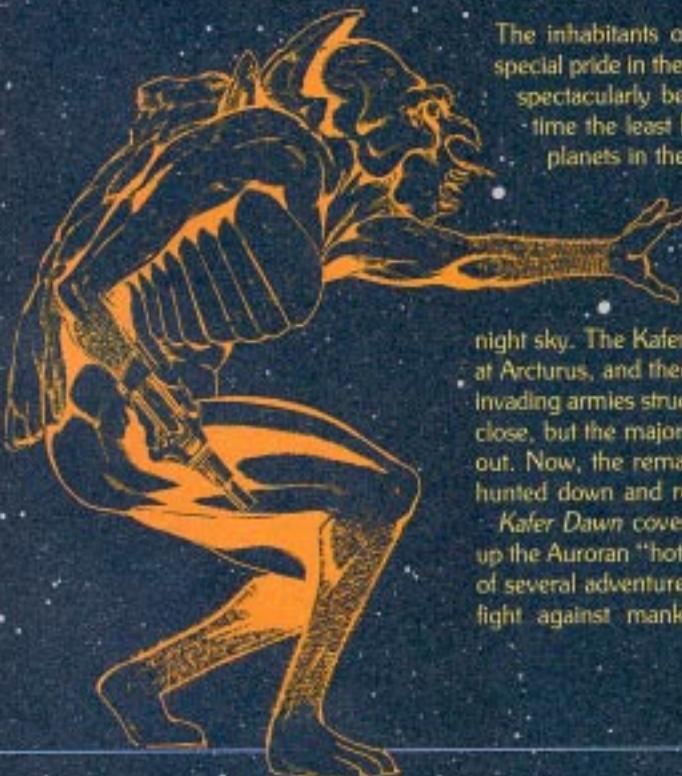
The *LaFarge* made its final call at a human port at Hochbaden over two years ago, heading into the middle of the Kafer conflict—on Trilon company business. When they did not return no one was too surprised. They had probably fallen victims of the war and that was that.

But now a routine survey vessel has picked up survivors from the crew of the *LaFarge*, and they tell an incredible story of treks across

the ice fields of a glaciated world, stories of a strange alien race on the verge of civilization. The crew of the *LaFarge* is coming back to human space after a multi-year odyssey on an uncharted world, a world where the evolution of life has been perpetually bound to its exotic *Energy Curve*.

As the crew of the survey ship *LaFarge*, you live out the thrill of discovering a truly alien world. Survival will be difficult, and will probably depend upon the cooperation of a native alien race of beings. Can you communicate with them, and can you live among them for what might be years before human rescue? \$8.00

Kafer Dawn



The inhabitants of Aurore always took a special pride in their home—it was the most spectacularly beautiful and at the same time the least hospitable of the garden planets in the French Arm. For years

it was also the end of the line in a colonial arm that terminated at planetless Arcturus, a dull ruby in Aurore's night sky. The Kafers were first encountered at Arcturus, and then their invasion fleet and invading armies struck Aurore. The battle was close, but the major population centers held out. Now, the remaining Kafers need to be hunted down and rooted out.

Kafer Dawn covers the campaign to mop up the Auroran "hotback" from the viewpoint of several adventurers who come to join the fight against mankind's most bitter foe.

Despite over a year of warfare, little is known of the Kafers, and so *Kafer Dawn* is a voyage of discovery as well. Are the Kafers necessarily our implacable enemies, or can better understanding bring peace to both species?

Kafer Dawn gradually introduces the players to Kafers over the course of four, new, separate adventures (all included in this booklet) which form a mini-campaign. From the time the players ground ship on Aurore as raw recruits to the time they participate in the final drive against the last major groupings of Kafers in the hotback, they will gradually learn more and more about their violent but complex enemy. \$8.00

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the #116 issue of DRAGON Magazine really stirred me up.

My initial reaction to this short passage was one of overwhelming sadness (then, later, anger). There is nothing worse than this sort of attitude toward an enthusiastic new DM. RPGs, by their nature, are designed to bring together people of all types, ages, and sexes, and should not be barricaded by those people that still think that it is only a male pastime. How about it then guys... Try giving this young DM the opportunity she deserves. (Remember when you were once a new player or DM?)

We have a saying in Australia called "fair go." It means exactly how it sounds – give someone a *fair go* before you pass judgment on them.

Martin Gibbs
Perth, W. Australia

DM: (Playing the role of an alchemist) "That will be 1,000 gold."

Player: "I pay him with that silver we found. I want to hang on to my gold for now."

Ok, be honest. How many of you would have let that scene by in your games? Oh, 7 out of 8 DMs might remember at that moment that 1,000 gold equals 20,000 silver, but maybe one of that group might recall that 1,000 gold equals 100 lbs of gold, and our player would have to have a ton of silver on him to make payment.

The problem stems from the fact that the gold piece is a terrible monetary unit. It is 60% bigger than a double eagle or any of the other 1 oz. gold coins available on the open market, and those coins are too bulky and heavy for pocket money even if they had values that made spending them convenient. One tenth of a pound is a lot of weight.

This was done back in the original days to avoid currency exchange rates as characters traveled across the land. If X number of florens are worth Y livres, calculating the character's monetary worth became an annoyance. The weight was set at .1 lb. instead of .01 lb. because DMs use treasure to figure out the amount of experience the players earned, and 100 xps per pound of gold seemed excessive.

To complicate matters, in the name of instilling "atmosphere" in the game, the gold piece weight unit, clearly derived from the pound, is used instead of a more familiar unit for virtually all weights except a character's body weight. In practice, instead of using units that people would use, we are stuck with unfamiliar units and too often end up with characters who hold vast mountains of coins in itty bitty pouches.

There is a simple solution to all of this: Ditch the gold piece as a weight unit and quit giving xps for gold taken. Seven pounds of gold coins are at least as concrete a concept as 70 gold pieces, and it doesn't require that all coins be the same size and weight. Converting existing price tables to the weight of gold needed to purchase an item consists of dividing the price in gps by 10. DMs who wish to build medieval currency exchanges into their campaign are free to do so, since any coin may now be the size desired. Coins from politically dominant realms will probably have a slightly higher purchasing power than their gold value indicates, but not much if the weight of the metal is used as its value.

More to the point, players will be able to think and plan in real terms throughout the adventure in the logistics of the game. If the drow treasure room has more gold than the party can carry, and it's too unlikely for them to get another shot at the vault, they will know to trash what treasure they can't carry so the

drow can't use it. When using fictional units, it's too easy to say "I put it in my backpack."

Money is its own reward. Experience points should be given out only when a character learns something of note. How a character spends, loses, or saves money is something that might be worthy of bestowing experience, but simply getting it isn't. When Maria the thief picks a pocket, she should get the same xp reward for getting a 1,000 gp necklace as she would for getting 12 copper pieces. It's the same act, just different results on the treasure table. The only modifications for rewarding such an act should be if the player used an exceedingly brilliant (or stupid) means that worked. Excellent ideas should be rewarded, while poor ones that had the benefit of incredible dice rolls should be reduced.

The same thing should apply to magical items. Getting possession of a *rod of resurrection* shouldn't be enough to push a fighter up a level. In this case, the character can't even use the item. This is a real drag, but every class has items restricted to its own members, so it should even out.

If a character has such an item, it should be easier to get experience by proper use of it, but simply getting it is not and should not be worth any experience.

To save arguing, try the following: Take two of your better-equipped characters and have them meet somewhere. Sell each character the other's equipment, one transaction at a time, and mark down the price paid and xp value of each item. Then, reverse the process, so each character ends up with his original cash and items, again making note of the price paid and xp value of each item.

Total the xp value of the items. Total the amount of money each character received for each transaction, adding 1 xp for every gp gained. Give them the experience they "earned" for getting the cash and various items. Total each character's experience and see if either or both go up a level for sitting at a table one afternoon and passing objects back and forth,

Then send in any arguments on the merits of letting treasure found determine experience earned.

S.D. Anderson
Whittier CA

It seems that over the past several years a considerable number of people have, in various ways, attempted to explain or justify why player characters in the AD&D game system should be of good alignment. There has never been, in my estimation, a soundly stated and supported argument why players should be limited to having characters of certain alignments. While I realize that this philosophy has not been presented as a hard-and-fast rule, it has been subtly and sometimes not so subtly ingrained into the game system itself.

I am not advocating the wholesale embrace of the evil alignments in any way. I do, however, see the enjoyment that can at times come from playing such characters. There is an inherent challenge in playing an assassin character well, and we all realize that the assassin is by definition an evil character due to his disregard for life. However, the definition of evil in the AD&D game system may be the problem, and not the playing of evil characters.

If you are playing a character who exists in a culture that views only humans as worthy of respect and sees all other races as beneath humanity and its privileges, then the assassination of a nonhuman being, within that culture,

would not be viewed as an evil action. Try looking at the question of Good and Evil from and cultural perspective, not merely the modern American view. In this instance take the Druidic and Celtic cultural perspective in which all things form necessary portions of the integrated and balanced whole. Now add to this the fact that if the beings presented in the *Monster Manual* who possess alignment and are native to the Prime Material Plane are broken into good and evil camps, almost two-thirds of them are of one evil alignment or another. You are thereby presented with an interesting imbalance. If you look at the whole question of alignment and why player characters should be of a good alignment, the argument that they are needed on the Prime Material Plane to help in the maintenance of the balance is probably as close to a rational reason as one can produce in a fantasy construct. Think about it!

The main point to this letter is not that the playing of evil characters by the AD&D game player is either appropriate or inappropriate, but rather that this question should be decided on a case by case basis according to a great number of factors only two of which (culture and alignment view) are even touched upon in this letter. My characters run in a culture loosely based on the Celtic culture of Europe prior to the first century, with the game rules and system added to make what I think is a coherent cultural setting. In that culture, the assassination of people from other lands and even other clans is not viewed as evil by the culture or the clerics (most of whom are druids). This setting may not be to the liking of all who play the game, but we like it, and it is both consistent and coherent. Have fun with your own campaigns!

Robert Montgomery
Roswell GA

I contend that a 1st-level magic-user, played by the books, is hopelessly deficient in survival skills relative to his peers of other character classes. He may as well be a one-charge magical item (typically, a *wand of sleep* spell) in terms of his usefulness to his adventuring party. Defensively, he is woefully unprepared for the hazards into which he is obliged to thrust himself. Cowering and cringing down dungeon corridors, he must wait patiently for the critical moment when his single incantation may be of service. Then, having cast it, he must fear even more desperately for his life, as his companions will have little incentive to further risk their necks on his behalf.

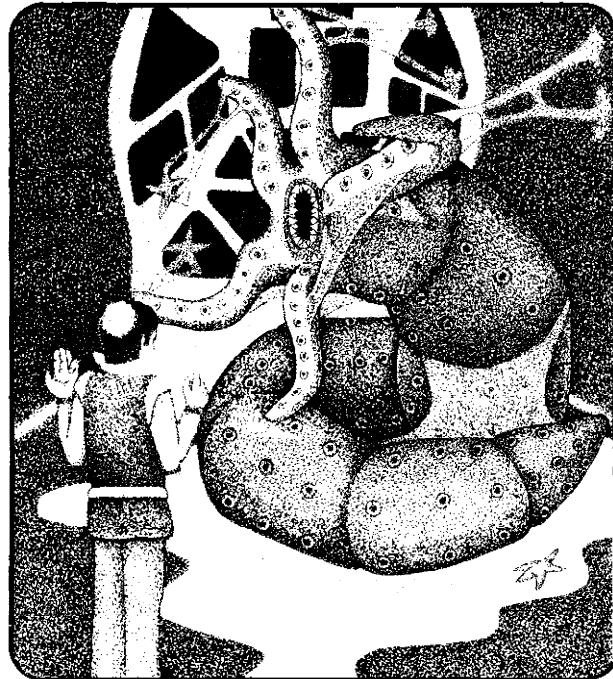
Mr. Gygax would have us believe that this situation is somehow necessary to the overall well-being of the campaign – that game balance requires it. Since a mage, as the formula goes, is so vastly powerful at high levels, his class must suffer restriction at low levels lest it dominate the game. Such reasoning, however, is specious. A wizard's great power may be mitigated, in some absolute sense, by his impotence at low levels (and, practically speaking, his fragility will guarantee that a reduced number survive to high level), but the latter does not "balance" the former in a way meaningful to the enjoyable playing of the game. If anything, this "solution" aggravates the problem, leaving the magic-user unbalanced at both levels.

True game balance should be effected not *over* time (in the long run), but *through* it — continuously. In the ideal situation, all character classes would be equally playable, in different ways, at all levels. Every perceived drawback to

ANYWHEN

Even before the night had fallen, they came back; hordes of mutated creatures, demons and ghosts, armed with rifles and grenades by their master, the insane sorcerer Black Wolf. Teinquerion watched his friend ready another arrow and take aim at the closest mutant; for nearly two days now, they had fought back attack after attack on this lonely crag of rock, and the elf still did not show any signs of fatigue. Teinquerion, human by birth and fighter by trade, thought back on all the fiends he had vanquished in his life. He remembered the giants that had raided his homeland, smashing entire houses with their bare hands, the wars between the Free States, the soldiers who fought with steel and the merchants who fought with gold, the witch-king he had defeated in single combat, and so many others. He had fought all his life, against swords and against spells... and now against machines. An elf screamed to his left, flung off the crag by machine gun fire, dead before he hit the ground; hideous creatures threw themselves on him, swinging blood encrusted axes and maces. Teinquerion blocked the first one's blow, and riposted with his longsword, slashing deep in the mutated flesh; the creature howled, falling on his comrades who were still scaling up the crag. As the elves fought on and the mutants fell back, Teinquerion began to hope that he might live to see another day, in the grim world of **Fireland**...

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The gigantic worm shaped creature drunkenly slithered forward, dripping toxic slime as it reared its tentacled head towards Father Vicente. A deep throbbing sound came from it, followed by the translator's metallic voice: "Explain to me again exactly what it is you mean by immaculate conception, priest-human." Father Vicente stepped back, trying to avoid the noxious ammonia vapours the thing was releasing; he had been given poor assignments by the New Vatican cardinals, but never quite so bad. Nevertheless, alliance with these creatures would give the Holy Empire enough power to defeat the imperial cities of earth, and free thousands of star systems. He somehow had to convince this alien monster that Pope Catherine represents God in the universe, and siding with her would mean glory not only in this world but in heaven; Father Vicente struggled to find the right words. "It's something like that, the Holy Spirit is..." Father Vicente never finished his sentence, as the salvo of nuclear missiles hit his ship vaporizing him and the Outerworlder ambassador. Thousands of miles away, aboard a strike cruiser of the imperial city of Tucsan, an officer grinned as the sensors reported a direct hit. There would be no negotiations this time; New Vatican would have to fight alone against the might of **IMPERIAL EARTH**...

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a class, relative to the others, would be counterbalanced by some advantage, and vice versa.

From this perspective, his potential power is little solace to the struggling 1st-level mage, yet superior, alternative remedies to his weakness are seemingly limitless. A few examples:

1. Spell bonuses (a la clerical wisdom bonuses) for exceptional intelligence.

2. Allowing permanent knowledge, not just memorization of certain cantrips.

3. Allowing the use of certain types of armor or more varied weaponry at low levels, which ability is to be phased out as the magic-user progresses in level. For example, magic-users might start with a higher number of weapon proficiencies. Then, instead of acquiring more proficiencies over time, they would be subject to deficiencies, as melee abilities fall into gradual disuse.

Remove the onus of memorization (which is too patently a contrivance, anyway) from the spell caster by allowing him to cast spells — from the complete list of those known to him — on the fly. The revised rationale for such casting is that the power for magic stems not from some all-pervasive manna but from a little understood human resource, which suffers depletion with use. Increased ability at higher levels is explained by the greater stamina developed by the magic-user, through practice and technique, over time (even as a fighter's muscles are toned). Interpreted in this way, it should be noted, Mr. Gygax's table of "Spells Usable per Level" constitutes a complete system of "spell points" — something of which he always seemed irrationally afraid.

This last modification has the added benefit of permitting a much greater variety of spell use in a campaign, since a memorization restriction limits the choice more than the power of a spell-caster. Rare, indeed, is the 1st-level magic-user who, under the present system, ventures into the deep without some general purpose spell like *sleep* or *magic missile*. Meanwhile, such castings as *enlarge* and *message* remain but little used, though they might be ideal in certain situations. If such freedom seems too generous, it may be tempered by allowing, for example, a (logical) chance of spell failure (as a function of level of caster vs. level of spell being cast, for instance).

So, let's hear it for the low-level magic-user! Am I the only one feeling sorry for him? Is his plight less pitiable than I imagine? Or, are most GMs covert sympathizers with soft hearts when the dice are rolled? I wonder.

W. Brian Barnes
Princeton NJ

There are still a few rough spots in the AD&D game. One of these is the handling of magic-user intelligence and spell capacity. I have come up with fairly simple solutions to three of these problems, as follows:

According to Intelligence Table II, a magic-user with an intelligence of 18 can know up to 18 spells per level. With a 19, that goes to all, a maximum of 30. With the new spells in *Unearthed Arcana*, the number becomes 40, even more extreme. The sequence is thus 6, 7, 9, 11, 14, 18, 40; the jumps are 1, 2, 2, 3, 4, 22.

Therefore, the first change I made to the chart was to set the maximum spells known at 19 intelligence to 24. Thus, the gap between 18 and 19 is only 6 instead of 22 +.

The second major problem also involves the new spells, both from *Unearthed Arcana* and other sources. Using the maximums as they are severely penalizes existing mage characters

who, in many cases, already know their limit in spells. It is also a problem for gamemasters who would like to get some of those new spells into the game but, if doing so by existing rules, would either have to assign mages an intelligence of 19 or force their players to start new 1st-level characters.

Again, a simple solution. The logic is that "knowing" a spell well enough to cast it is actually a matter of keeping track of the astrological data, manna fields, and other technical things which influence the use of magic. Hence the tie-in to intelligence: the smarter mage can keep track of more sets of data at once. It is, therefore, possible to drop an old spell and learn a new one in my campaign. Doing so requires nine days per spell level. During the first third of this time, the old spell is still usable but with a nasty modifier on the spell blowup table I use for spell-casting in hazardous situations. For those who do not use such a system, use the chance to know as chance to cast successfully, with a -15% for the first third. During the middle third of the learning period, both spells are available, with an even nastier failure modifier of -40%. During the last third, the new spell is available at -15%, as for the first third. All of these numbers can be adjusted to fit your campaign. If you feel that, even with the blow-up modifiers, having both spells available for a third of the time is too much, simply change it to neither.

A third problem involves the idea of the mage never being able to learn a given spell. This one is not so much an impediment to play, as are the previous two, but a matter of style. Again, I have a solution which works for my campaign and is easy to fiddle with to adapt to others.

If a mage fails to learn a spell, he can try again if he can find another, significantly different, version. Each such new version will allow a reroll of the chance to know, with the chance halved each time, to a minimum of 5%. For example, a mage with an intelligence of 16 wants to learn *charm person*. He has a 65% chance, but rolls a 68. The spell makes no sense. Some time later, he finds a tome containing a significantly different version of the spell. He rolls again, this time having a 32% chance, and gets an 18. He can learn the spell in this form. Research can also produce a comprehensible version of the spell in question, but costs are doubled and the process must also involve the full-time help of a mage who knows the spell and is at least two levels higher than the level required to cast it.

In addition to the obvious advantage to the players, this system has a number of advantages for the DM. For one thing, it makes it somewhat easier to devise treasures that are more than just heaps of gold and gems. There is a mage in my campaign who is searching high and low for a version of *magic missile* that he can learn; finding it will be a greater reward than a pile of cash or even a magical item. This sort of thing also encourages good role-playing. A second handy feature of this system is the ease with which player characters will part with their money in the hopes of getting a comprehensible version of the desired spell. It's a good way of removing excess cash from a campaign and does not induce the sort of resentment that, say, arbitrary taxation will.

Jeanne McGuire
State College PA

Before *Unearthed Arcana*, there was the spell book. You knew how much it weighed and that you needed it whenever you wanted to memo-

rize a spell, and that's about it. But now, almost every detail you wanted to know is covered in the rule books, except how to enter a spell into the spell book and what spells may be entered. I would like to suggest the following addition to *Unearthed Arcana* (and maybe to the second edition.)

Enter the following paragraph after the "Cost of spell books" paragraph on page 79 of *Unearthed Arcana*:

"Entering spells into a spell book: Once the magic-user has bound and completed a spell book, he is ready to enter spells into the tome. The number of spells capable of fitting into one book dictates how many spells the magic-user may place in his own spell book (see page 79, *Unearthed Arcana*). Spells of different levels may be placed in one spell book only so long as they all belong to the same level category — e.g., for magic-users (1,2,3) (4,5,6) (7,8,9) and for illusionists (1,2) 3,4) 5,6,7).

"To enter a spell, it is necessary to transcribe it from a scroll or another spell book. In either case, the spell must be memorized in the common fashion if it is within the magic-user's possible spell levels of use. If it is not within his capability for memorization, a *write spell* must be employed to place the magic-user in a trance-like state so as to not take damage from the copying of the higher level spell. As detailed on page 69 of the *Players Handbook* under write, the use of the spell will cause the copying of the spell to take only one hour per spell level. In the case where the magic-user can memorize the spell, he will do so in the morning like any other spell. A *read magic* spell is only needed if the magic-user is not copying from his own spell book or a scroll. Note that a scroll can be read with intentions to cast it immediately or to memorize it, and in the case of copying, the magic-user would memorize it just as any other spell. In both cases involving the scroll, all writing disappears from the page.

"In order to copy the spell into a spell book, a special quill must be acquired which cannot be normally purchased. The quill must be from a creature of strange or magical nature, i.e., a griffin, harpy, hippogriff, pegasus, roc, sphinx, etc.

"The ink is also a very special requirement of spell copying, and is compounded only by the inscriber personally from strange and secret ingredients. The basic medium should be sepia from a giant squid or octopus. To this liquid may be added blood, powdered gems, herbal and spice compounds, draughts concocted from parts of monsters, and so on. Ink formulas should be devised in accordance with the purpose of the spell (see chart beginning on page 116 of the *Dungeon Master's Guide*). The cost for the ink for each spell is 100 gp per spell level. There is no other direct cost for entering a spell into a spell book.

"When the spell is fully memorized (see *DMG*, page 40, Recovery of Spells), the inscription of the spell may begin. The magic-user must draw a magical circle and will copy the spell within it for one full day for each level of the spell being scribed in the spell book. Time so spent must be continuous, with interruptions only for rest, food, sleep, and the like. If the magic-user leaves his work to do anything else, the spell is broken, and the whole effort is for naught. Only one spell may be copied at a time."

This new rule was not invented from scratch, but was compiled from many other rules found throughout the rule books. More rules of this nature need to be created, so let's get writing.

Stephen Barneut
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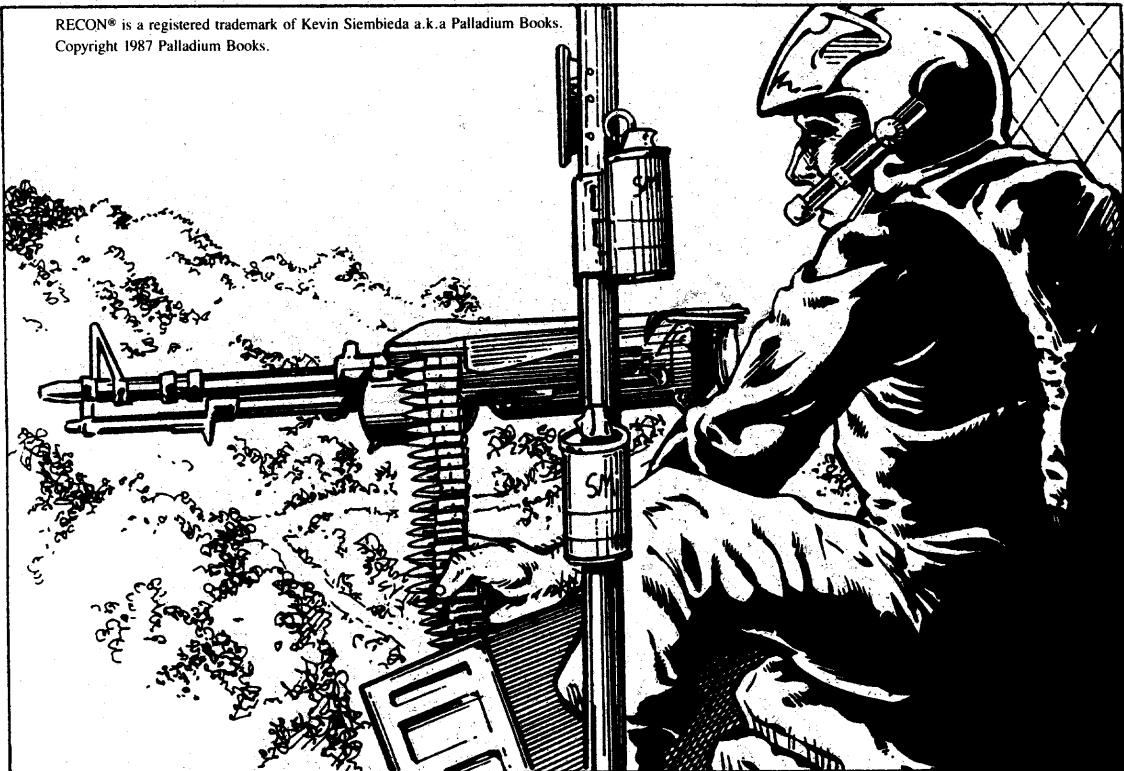
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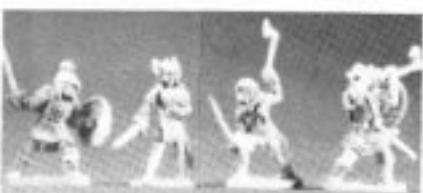
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On my last trip to my local bookstore, I found back issue #101 and was delighted to see that it contained an article on recharging magical items. After carefully going over "Charging isn't cheap," I was disappointed to discover that it was only a very detailed version of the DMG, that is, the article referenced recharging magical items but only really covered the details of fabricating a magical item (sounds familiar?).

So far, I have avoided my players' inquiries into this area by either destroying or stealing their magical items when they run low on charges. Eventually, they are going to catch on and quibble as most players do. I have a feeling that this predicament isn't limited to myself and would like to offer my suggestions.

After reading up on the procedure for fabricating magical items from both the DMG and the article in issue #101, I believe I can blend them together with a few ideas of my own and present an alternate method for recharging magical items.

The magic-user must first successfully cast a *dispel magic* spell upon the device (refer to the *Players Handbook* for details on this spell). As a good rule of thumb, devices are considered to be of 12th-level ability. The *dispel magic* temporarily neutralizes the magic active in the device and gives it the appearance of a "chargeless" item, a condition similar to when the item was first constructed.

Then, before the *dispel magic* wears off (which, like crystal balls, would be after 24 hours), the magic-user must cast an *enchant an item* spell upon the device, uttering all but the last syllable of the spell. This will cause a channel to open between the device and the caster. At this time, the device will take on its component appearance, which was how the device looked prior to its very first enchantment (refer to the DMG and DRAGON Magazine issue #101 for these descriptions).

Now the spell caster must cast the proper spells upon the same component of the device that originally accepted the charges at the time of manufacture. Note that all the rules of the *enchant an item* spell still apply, with the exception that the caster doesn't have to spend 3-10 days to re-enchant the device. The caster can begin entering charges immediately after the *enchant an item* spell is cast, but may not allow more than 24 hours to pass before doing so.

Each spell added, regardless of spell level or level of spell-caster, still equals only one charge (thus, a 12th-level wizard casting a *fireball* spell into the device would still get only a 6-HD *fireball* out).

The magic-user can only enter those spells the device was originally designed to accept (those spells the device replicates). If any other spell is attempted to be instilled into the device, the device will not accept the spell. The result will be as though the spell was cast at the device and not into it. The device gets to save vs. damage. Even if the device saves against the effect of the spell, it rejects the spell and there is a 5% chance per spell level attempted that the device was totally destroyed by the attempt. Regardless, the recharging dweomer is ruined, and the caster must start the whole process over. All charges entered previously are lost.

Even if the correct spells are entered, there is a 1% chance per charge added that the rejection reaction will occur. As per the *enchant an item* spell rules, charges cannot be entered into a device from a scroll or another device. However, any form of aid that increases the caster's memorizing capacity would be very useful.

Clerics simply repeat the fast/prayer/

meditation ritual required to initially magic the item, since they are not casting into the item but are invoking divine power to enter the item. Druids, although they worship trees and nature, still have patron deities and would therefore mimic clerical procedures.

Illusionists follow the same procedure as magic-users, with the exception that they must use an *alter reality* spell instead of the *enchant an item* spell.

The assumptions I have made are that the caster must be able to use the item in order to charge it, that the device has not been permanently-enchanted and has charges, that the spells used to prepare the item function this way only when used to recharge an item, and that the DM knows the components of the device. (The player may have to research in order to determine what the original charge-accepting component was.)

Here's an example: Gimlik, a 12th-level wizard, desires to recharge his wand of fire. He has a 50% chance of dispelling the active magic in his wand. He rolls a 42 and is successful. Then, before 24 hours elapses, he casts *enchant an item* upon his wand. At this time the wand appears as a blood-soaked oak branch with a red dragon claw secured to its narrow end and a fire opal in the palm of the claw (as per issue #101). Gimlik then casts *burning hands*, *pyrotechnics*, *fireball*, and *wall of fire* into the opal (the DM checking for that 1% rejection). When he finishes this set of spells he has added 16 more charges, since Gimlik can normally memorize four of each type.

Gimlik then rests and memorizes another set of spells, again before 24 hours can elapse from his previous casting (staying within range of his wand as required by the *enchant an item* spell). When Gimlik has entered as many charges as he feels safe to risk, he has placed an additional 104 spells into the wand. The wand now has 104 charges plus however many charges it had prior to the casting of his *dispel magic* spell. Gimlik then utters the last syllable of the *enchant an item* spell, closing the link between himself and the wand (or he could have just allowed 24 hours to elapse, but you don't get to 12th level with that kind of shoddy craftsmanship). The wand is ready.

Notice the difficulty of recharging. First, all the preparation that is required, the time consumed away from adventuring, the money involved for the components consumed, and, if the process hiccups well into the castings, there is the potential for losing all that time and money. This is to discourage magic-users from getting the idea that all they need to do to recharge an item is to just "plug it in." Optionally, the DM may require each successful casting to make a save vs. magic at the level of the caster. Those charges that save are stored, those that fail are lost without the caster's knowledge that they are lost. This enables the DM to maintain the mystery of exactly how many charges are really in the item after all.

Some DMs may not allow devices to exceed the number of charges allowed as per the DMG (i.e., wands have 100 charges, staves have 25, etc.). If so, the DM may create some reaction to overcharging.

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The Ecology of the Rot Grub

A brief lecture not easily forgotten

by Ed Greenwood

The scholar Tantras held up a wriggling thing in a wooden clamp, taking care not to touch it with his hands. "Brethren of the Council, behold — a rot grub." His eyebrows raised at the ill-suppressed sputters of mirth audible in the meeting-chamber of the Council, but he did not look surprised at the reaction. He had counted on it.

"Not magnificent, I'll admit," the sage continued with a faint smile, calmly twirling the clamp. "Certainly not as impressive as, say, a dragon, but often—" he paused to look around the darkened lecture room at his invisible audience "—just as deadly, if not more so."

"Dispense with the cheap theatrics," came an authoritarian voice from the darkness in the back of the hall. "We are not impressed with your wit."

The clamp stopped twirling. A cold light entered Tantras's gaze as he looked toward the rear of the hall. "I see" he said easily, his smile twisting. "But such mighty mages as are assembled here may have reason to

take an interest in the lowly rot grub. Those of you who are even now spending vast sums in order to learn the secret of achieving lichdom should think on the usefulness of a brainless, sightless body, tunneled into ruin by these creatures. Such a body might survive transformation — but then, it might not. And rot grubs will eat into carrion — yea, into anything organic their mouths can reach, including undead flesh as well as living."

The sudden stillness in the hall was unbroken for the space of a long minute. The writhing form in the grip of the clamp never ceased to move, straining to free itself. Tantras lowered his gaze to the mottled brown, tawny, and white grub.

"Well, say on, then," a nameless Council member grunted.

The clamp began again to rotate slowly in Tantras's hand. "My thanks, Brother," he said in an inflectionless tone, his smile deepening. "My part in the Converse tonight is admittedly not a matter of great import in the doings of states, nor yet a delicate point or discovery in dweomer-craft ... but I believe many of us here would do well, every so often, to think on

what is most basic in our existence. Aside from its value as an exercise in humility, such a practice yields practical information which may in time be of inestimable value. If Amurathor the Great had known what I am about to relate concerning the habits and nature of the rot grub, he might still be with us, and this Council a mere whimsy of outlawed, harried workers of magic. But he was ignorant, and he is gone, and we are neither.

"Harken, then: The rot grub, as you know, feeds on living flesh. With these—" he indicated with a wooden probe the successive rings of rasping, razor-sharp teeth at one end of his specimen — "they also burrow through offal, dung, dead flesh, and even such organic matter as loam or large plants. When burrowing, either for safety or to kill prey, a grub can cut away large goblets of material and pass them rapidly, by muscular contortion, straight through its body, expelling them with some force." Tantras reached over and opened a metal box on the table beside him, revealing the topmost part of a large joint of mutton. He then held the clamp over the box and released the grub, ignoring the startled gasps from the front row of the audience. Twisting as it fell, the worm promptly vanished into the mutton, spraying tiny pieces of meat into the air from its burrowing hole. "As you see, it works with great speed, and it is this faculty that makes the rot grub so dangerous to man. All of you know that a rot grub will burrow to the heart of a man or any larger, living, and blooded creature in a very short time. Know now that rot grubs do this in order to breed.

"Rot grubs need flesh soaked in blood and rich in oxygen, such as that of the heart, in which to lay their eggs, for only in such an environment can the eggs be fertilized. They burrow there by instinct and lay a cluster of from six to a dozen eggs even if no other rot grub is present to fertilize the clutch. My experiments have shown that all grubs can lay eggs, and all can fertilize the eggs of others, although apparently not their own." Noting some stirring from the front rows, the sage lowered the wooden probe and gently poked at the mutton. "We are safe," he said, "so long as our friend is occupied."

The comment drew no laughter. The sage then reached into a pocket in his robes and brought out a slim, firmly-stoppered glass phial. "These are a bit small, but it is perilous to expose them to the air so near a live rot grub. In this phial are four rot grub eggs: small, green-white rubbery spheres a little less than the size of your smallest fingernail. As I've said, one rot grub lays a clutch of these, and if another rot grub comes into contact with the host creature, it will also burrow to the heart, locate the eggs by the scent and burrowing tube left by its predecessor, and exude a red, viscous fluid from its mouth as it rolls the eggs about and examines them. This fluid penetrates the

outer skin of the eggs. If the second rot grub arrives within twenty minutes of the laying of the eggs, successful fertilization occurs. Otherwise, the eggs die.

"Fertilized eggs and grubs can survive for long periods in carrion, even entombed corpses, or anywhere that affords protection from crushing, air, water, and extremes of temperature. They cease to move and function, and thus cease to require food, air, or like sustenance. The rot grub in this meat can wait here for a very long time for a live host — precisely how long, my knowledge at present does not answer, but at least two centuries, as the opening of the tomb of King Eurovan of the now-vanished realm of Nuvorene attests; a tomb-robbler was slain by rot grubs then. In such a suspended state does the rot grub lie until vibration, the actual movement of their 'home' meat, or contact with warm, living flesh awakens it."

Tantras sighed and carefully closed the lid of the metal box with his probe. The automatic lock rattled and snapped shut. "And so it was with Amurathor, who like many of us believed that rot grubs shunned the taint of undead flesh. Yet it took but four of these little creatures to turn his enchanted and rotting body, reanimated by his sorcery into existence as a lich, into the skeleton which stands by the entryway to this hall — stripped of all matter but the very bone itself in a matter of an hour." He offered a side look to a particular spot in the back of the room. "Not bad work for cheap theatrics."

The sage dropped the wooden clamp onto the box lid and casually wiped his hands on his robes. "Behold, the rot grub. The most efficient of the natural scavengers, and the deadliest, for its size and repulsiveness lead all to underestimate it. Pray do not make this mistake yourselves. My last suggestion, my Brethren, is that you leave one of these—" he tapped the box with a finger "—with your most treasured magical devices and wealth in your vaults. A mundane defense, perhaps, but practical. No thief can resist opening a box. It has been a pleasure to speak with you. Good evening, and good fortune." ☐

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A Step Beyond Shogun . . .

A reader's guide to adventuring in the Orient

by David Bunnell

I cheered when the AD&D® game's *Oriental Adventures* rule book appeared on the market. The monk class in the original *Players Handbook* gave a small hint of what Oriental role-playing might be like, but the flavor of an overall campaign just wasn't there. Now, with the new rules, considerable campaign material is available — but there is a void where reference works are concerned. Role-players have access to numerous books and resources concerning gaming with a medieval flavor, but similar material on Oriental worlds is harder to find. Players or DMs just beginning to game in an Eastern setting can be as confused as students of Zen trying to understand the *Wall Street Journal*.

The back of *Oriental Adventures* does contain a bibliography of books that were used in one way or another to research the tome. Most of the works listed are historical, sociological, or philosophical; though they are good resources, DMs whose knowledge of the Orient is limited to Lee Wing's Take-Out down the street may find the list a bit intimidating. Many of the titles are self-explanatory, like *The Art of War*, the historical texts, and those referring to weapons and armor. But an average DM, who thinks "sushi" is a peacock talk for "Susan" may have trouble with *A Book of Five Rings* and will be totally confused by titles such as *Budoshoshinshu*. A short survey of a few especially significant books in the field may help these bewildered DMs get back on the path toward successful Oriental gaming.

I will not "review" all of the books in the strictest sense of the word because of their philosophical nature — I will briefly summarize their contents, and if an opin-

ion or two slips in, please forgive me. One other prejudice of mine is that my knowledge extends mostly to Japan, while *Oriental Adventures* states that it combines all the Far Eastern cultures, which include China, Japan, Korea, Thailand, and others.

Though the titles of these books may sound obscure, many of them can be found in or ordered from general bookstores. Some can also be ordered by mail from Kodansha International (10 East 53rd St., New York NY 10022). The editions listed at the end of this article might not be the only ones available, as these books are translated from the original languages and (in many cases) from manuscripts hundreds or thousands of years old. A word of warning: When shopping in a general bookstore, avoid books with the word "ninja" in the title. Most of these describe the American movie villains, not the true Japanese characters, and cannot be considered authentic.

The age of the samurai

The Tokugawa era, dating from 1600 to 1868, is one of my favorites, as well as the source of most of the material on the samurai in *Oriental Adventures*. A befuddled DM may now say that he's read *Shogun* and seen the TV mini-series, so he need go no further. True — if he doesn't want to understand the true nature of historical Japan. *Shogun* is the story of Tokugawa Ieyasu, a real historical figure whose name was changed to Toranaga by author James Clavell. *Shogun* is no better than a Western played by actors in Oriental garb. It has been said that our effort to make a "samurai movie" is as bad as most Japanese attempts to make horse operas.

A book closer to the Japanese spirit is Eiji Yoshikawa's *Musashi*. While *Musashi* is not mentioned in the *Oriental Adventures*

bibliography, *A Book of Five Rings* is — and its author, Miyamoto Musashi, is the subject of Yoshikawa's story.

Musashi is about the life of Miyamoto Musashi, a historical figure who lived at the beginning of the Tokugawa era and is said to have been Japan's greatest swordsman. We begin at the battle of Sekigahara with the young Musashi (known then as Takezo) finding himself and his friend Matahachi alive after the terrible conflict. They take refuge with corpse robbers, a mother and daughter, who hide them until a search for losing troopers has passed. Takezo recovers quickly and returns alone to his home province. Still a fugitive, he finds that his home village will not harbor him because the garrison troops will not allow it. He must live off the surrounding land like a savage.

The local lord learns of the trouble and bolsters the garrison with troops who have no luck capturing Takezo. Then Takuan, a monk, says he will capture the fugitive with the help of Takezo's childhood friend Otsu. The two go into the forest, where Takuan cooks over the fire and Otsu plays her flute. These sounds and smells lure Takezo to the fire, where Takuan convinces Takezo to turn himself over to the monks care so the garrison will not harm the villagers. Takuan hangs Takezo from a tree to humble his wild spirit and also to show him why he should value his own life. Here begins the pilgrimage of the now-renamed Takezo, Miyamoto Musashi. The rest of the book follows Musashi along his Way toward his most famous duel, at the age of thirty, with Sasaki Koriyo.

Musashi gives the feeling of what it was like to be a traveler upon the roads of Japan at the beginning of the Tokugawa era, along with great insight into the nature of one of Japan's great heroes. Although Yoshikawa added his own imaginative details to the story, the characters all have a basis in historical fact. No one will ever know now whether this account of Musashi's life is an accurate one, because of the folk history that has grown up around him and most of the other prominent people of that era.

A Book of Five Rings was actually written by Miyamoto Musashi and is not an easy book to understand. It is a book of strategy. The translator's introduction is probably the most useful part of the book for DMs. It gives a short history lesson about Japan during the time of Musashi and about Musashi himself. The book is Musashi's guide to strategy, in which he uses sword-fencing as the basis for a greater philosophical doctrine. Elements of the book may be of use to DMs in gaming as well as in everyday life, but individual DMs must make their own judgments as to which parts are most valuable. *A Book of Five Rings* is the type of book that gives new insights with every reading. Though some sections are hard to understand, others are quite straightforward in dealing

with the bearing and carriage of a warrior in life.

Musashi's sword-fencing method was the Way of two swords, although he never used two swords against a good swordsman. This, and the idea that if one man can beat ten then ten can beat a hundred and a thousand can beat ten thousand, form a large part of Musashi's strategy. Musashi is also the basis of the kensai character in *Oriental Adventures*. He devoted himself to the Way of the sword and, while on that path, discovered that enlightenment in the arts could be seen through sword strategy. After his duel with Sasaki Kojiro, he looked back on his life and on all the duels he never lost, and decided that they were not the result of superior strategy, but of luck or fate. Having decided this, he worked even harder to understand the Way of the sword, finally succeeding at the age of fifty. Musashi never let up. During the last two years of his life, he forsook the comforts of easy living and retired to a cave, there writing *A Book of Five Rings*.

Musashi left us not only the folk legends, but also several works of art. Paintings, carvings, and examples of calligraphy were left behind by Musashi, showing by their existence that Musashi was a truly great man. He was also said to have composed songs and played musical instruments, but no examples of these achievements survive today.

Insight on war and combat

Another book of strategy is *The Art of War* by Sun Tzu, which dates from 500 to 300 B.C. China. Any campaigner wishing to engage in a war with his character's neighbors should first pick up this book and read it from cover to cover. Sun Tsu's insights into warfare apply to all situations where two forces meet. They are so comprehensive that it would take an entire BATTLESYSTEM™ supplement for *Oriental Adventures* to catalog them all and list bonuses for each advantage (a development gamers should hope comes to pass). Unlike *A Book of Five Rings*, *The Art of War* is fairly easy to understand and implement in a campaign. Where Musashi's book deals mostly with single combat and its applications to large-scale strategy, Sun Tsu's is chiefly concerned with large-scale battles.

Samurai codes of conduct

Two other books authored by samurai are about personal conduct and the behavior of samurai in everyday life. The first is *Hagakure (Hidden Leaves)*. This book was written by Yamamoto Tsunetomo, a Tokugawa-period samurai who, after his lord died, wished to commit suicide with his family in the traditional manner — only this type of action had become illegal under the Tokugawa rule.

This points out that it is necessary to go

beyond *Shogun* in order to learn about the historical samurai. The scene in the mini-series (if anyone can remember that far back) where Toranaga falls into the chasm during the earthquake and Anjin-san is the only one trying to save him is totally inaccurate — all of Toranaga's retainers would have had to commit *seppuku* had Toranaga fallen in and died, so *all* the retainers, not just Anjin, would have tried to save him. An interesting story comes from the shooting of that scene in Japan. One extra, not understanding the way the director wanted the scene to be shot, kept jumping into the chasm to save Toranaga because he saw that as the most likely action for his character as one of Toranaga's retainers.

When prevented from committing suicide, Yamamoto retired to a monastery and became a priest. *Hagakure* comes from Yamamoto's dialogues with a visitor over a period of ten years. During this time, Yamamoto relates to his visitor what the true meaning of Bushido is and the way in which a true samurai conducts himself. The book is good, although sometimes difficult reading for the player who wishes to know how to accurately play a samurai character.

Budoshoshinshu, like *Hagakure*, is a guide to the Way of the samurai. Written in the early 1700s by Daidoji Yuzan, *Budoshoshinshu* was intended to benefit Daidoji's offspring. The book served to

remind his sons what a true samurai would do in various situations, many pertaining to the readiness to do battle. Daidoji wrote the volume because he saw much laziness brought about by a hundred years of peace, and he wanted to tell his sons about the bearing of a samurai.

All the books I have mentioned are excellent resources for the gamer who wishes to add that extra flavor to his campaign. I enjoy role-playing, and I started (as most of us did) by playing the medieval ancestors I imagine that I once had. Now, after a great deal of reading, I am ready to try to role-play in a totally different feudal culture. I don't know if I'll ever truly understand the Japanese culture, but I will certainly enjoy myself while learning.

Publication information

Mushashi. Eiji Yoshikawa. Harper & Row/Kodansha International: 1981; \$18.75.

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The Art Of War. Sun Tzu. James Clavell, editor; Lionel Giles, translator. Delacorte Press: 1983; \$8.95.

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Budoshoshinshu. Daidoji Yuzan. William Scott Wilson, translator. Ohara Publications: 1984; \$6.95. Ω

I'M THE NO-SASE OGRE.



It's quite possible that your manuscripts and I have already met. If the editors receive a gaming article, but the author has not sent a self-addressed, stamped envelope with the manuscript to allow for a reply, the editors give the manuscript to me, and . . . well, let's not dwell on that.

Give the editors (and your manuscripts) a fair break. With each article you send us, enclose a SASE large enough to permit the easy return of the manuscript, should it require rewriting or be unsuitable for use. Canadians and residents of other countries should enclose international postal coupons, available at local post offices.

Don't let your article come my way. Be sure to use a SASE with all your submissions.

... And a Step Beyond That



The designer's new list of Oriental references

by David "Zeb" Cook

In the two years since I finished *Oriental Adventures*, my enthusiasm for Oriental topics has not waned. Having read Mr. Bunnell's additional readings, I would like to add a few more I have found since the completion of the Oriental tome.

What is Japanese Architecture? Kazuo Nishi and Kazuo Hozumi. (H. Mack Horton, trans.) Kodansha International Ltd.: New York, 1983. If you are a DM interested in running an Oriental campaign, do yourself a big favor and buy or borrow this book. Written in a clear style for non-architects, the book covers all types of buildings in traditional Japan. More important to role-players, almost every page has sketches,

floorplans, and maps of the buildings described in text. Sections cover temples, shrines, mansions, castles, towns, tea-houses, construction techniques, and more. Armed with this book, you can produce a map or a description for nearly any Japanese-style building.

The Taiheiki: A Chronicle of Medieval Japan. (No author given.) Charles E. Tuttle Co. (no date). Although it reads like a novel, this book is actually a history of the events of 14th-century Japan, when the Emperor Godaigo inspired the overthrow of the Ashikaga shoguns. Written at the time the events occurred, the Taiheiki is a history of intrigue and warfare. With the massive numbers of names and relationships, the book is not light reading. The events, however, are presented in a

straightforward and clear fashion. For the role-player, the Taiheiki describes life and combat in a classic period of Japan's history. Much can be learned about dress, etiquette, titles, and more from the book.

Ugetsu Monogatari (Tales of Moonlight and Rain). Ueda Akinari. Charles E. Tuttle Co. (no date). Written in the 17th century, this is a small collection of stories dealing with ghostly themes. Here, samurai encounter ghosts, faithful lovers return after death, and dangerous creatures are met. Simply written, the book is useful to any DM who can adapt many of the tales to adventure plots.

Japanese Ghosts and Demons. Stephen Addiss, ed. George Braziller, Inc.: New York, 1985. This book is a museum catalog for an exhibit with the same name as the title. It has pictures of all the artworks in the exhibit, many reproduced in brilliant color. In addition, there are several essays describing ghostly and supernatural subjects and how they are treated in Japanese art. The illustrations alone can be of great use to an imaginative DM, providing both adventuring ideas and colorful, descriptive details. The essays tend to concentrate on art appreciation and history, though some provide interesting details about ghosts and spirits that are hard to find elsewhere.

Japanese Castles. Michio Fujioka. Hoikusha Publishing Co. (no date). A slim traveler's book, this explains the basics of the Japanese castle with short (and somewhat oddly translated) text and numerous photographs in color and black-and-white. While the information is not very detailed, it does provide many fine views of castles useful for descriptions and map designs.

The Samurai Film. Alain Silver. The Overlook Press: Woodstock, N.Y., 1983. A film genre book, this looks at the history and characteristics of samurai films in Japan's movie-making industry. It provides a brief history of the samurai and a great deal of critical analysis of samurai films. This analysis is not tremendously useful; however, the detailed descriptions of the films can give you many ideas for plots. The photographs and particular descriptions of scenes and shots can also be used to good effect by providing you with detail for colorful encounters and descriptions in your game.

The Medieval Japanese Daimyo. Peter Judd Arnesen. Yale University Press: New Haven, 1979. If the publisher didn't tip you off, be warned: This is not a simple or even moderately difficult book! This is a doctoral dissertation written into book form and should only be read by those who *really* want detailed and in-depth information. There is no fantasy or direct role-playing material here. However, if you can manage it, the book does set out a picture of the politics and government of medieval Japan. Serious *Oriental Adventures* DMs may be able to use this information to create an accurate and richly detailed campaign — and, of course, you can always use it to steal names. ☐

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Out of Africa

© 1987
by Charles R. Saunders

Long before science-fiction writers began populating outer space with bug-eyed aliens, the bards, skalds, and other storytellers of pre-industrial Earth peopled our own planet with imaginary beings of incredible number and variety. Regardless of culture or clime, human beings have dreamed of imaginary counterparts, in unknown lands beyond the mountains and over the seas. These counterparts have become so embedded in human culture that today, even though the mountains and seas have been explored extensively without evidence of any such mythical beings, those beings continue to exist in symbolic fashion. From the heraldic dragon to the boogeyman that hides behind the closet door at night, the beings imagined by our ancestors remain a part of our culture.

Over the past two decades, there has been a resurgence of interest in the fabulous beings of the ancient past. In part, this resurgence is connected with a general revival of interest in fantasy as a literary genre. It can be attributed as well to the advent of the fantasy role-playing game. Mythical beings are an integral part of these games, and volumes of compilations of monsters of the world are perused by game referees who seek new perils for their underground realms.

It sometimes seems, however, that the current interest in mythical beings is confined to those associated

CHEPEKWE

SILWANE-MANZI

© 87 PAUL JAQUAY CHEMOSIT

DINGONEK

*Supernatural creatures from
the dark continent*

cultures of Western Europe, with a smattering of Oriental creatures added for good measure. The output of monsters from the cultures of North and South America, the Pacific, and Africa is omitted from most compilations of mythical beings. Such omission is especially apparent in the case of Africa.

There are various reasons for these omissions. In some cases, the compiler deliberately leaves out products of the so-called "primitive mind." One such compiler was Heinz Mode, who wrote in *Fabulous Beasts and Demons*:

"It may have been noticed that no mention has yet been made of ancient America or ancient Africa, the South Seas, and Australia. That these areas may in fact be largely left out is due to a fact already stated: namely that the idea of monsters arises at a relatively late stage of cultural development. The ancient American civilizations do show some rudimentary, perhaps independent composite forms, but these are for the most part ill-defined, and it is often difficult to distinguish between monsters and human figures masked or disguised in animal skins. Ideas of magic, totemistic customs, and animistic equations of different natural spheres may have led to some of the ideas underlying the shapes that interest us here. But it seems that these never brought about a true creation of new beings in a distinct visual form. For this reason, we shall largely have to leave out these areas of civilization if we want to keep to our subject, though in individual cases references will be made to possible connections. The observation that monsters were not created originally by the so-called primitive peoples, as one might have expected; but are in fact to a large extent the product of highly developed civilizations is surprising enough."

Mode's surprise might have been even greater had he met the *chemosit* of East Africa. The *chemosit*

is described as part human and part bird. It has one leg and nine buttocks. Its red mouth shines like a lamp at night. Whatever else it may be, the *chemosit* is unquestionably a new being in distinct visual form. Not only that, but the name *chemosit* is also given to an animal that seems to be an amalgam of ape and hyena. (We will meet this second manifestation of the *chemosit* later in this article.)

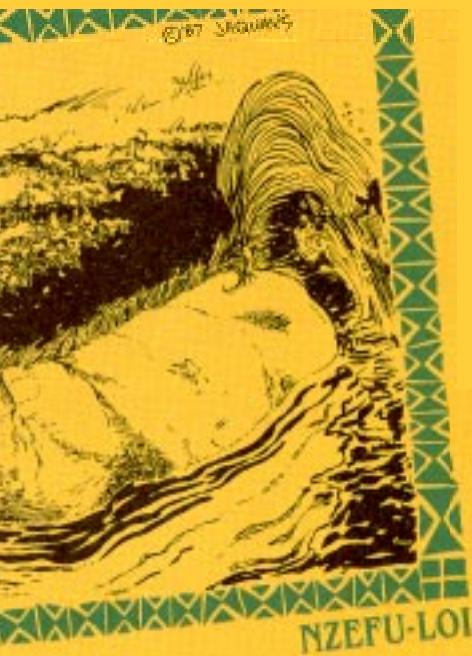
The *chemosit* is not unique. As you will see, there are many other mythical beings in Africa that fit Mode's (and anyone else's) definition of a "monster."

Descriptions of some of these beings may be found in such compilations as Perle Epstein's *Monsters*, Peter Costello's *The Magic Zoo*, and Jose Luis Borges' celebrated *The Book of Imaginary Beings*. None of the above volumes, however, mentions more than a scant few of the imaginary inhabitants of Africa. Also, in the Costello and Borges compilations, the African beings they cite lack true African provenance. Creatures such as the catoblepas, a bovine with a head too heavy to carry upright, and the Amphisbaena, a snake with heads at both ends of its body, are products of the European imagination rather than the African.

The search for true African mythical beings must, therefore, begin with African sources. The beings have always been there; as the continent continues to emerge from its centuries-long nightmare of slavery and colonialism, the true extent of the output of the African imagination will become apparent to the fantasists, scholars, and gamers of this part of the world. This article represents only one small scratch across a vast surface.

Unknown beasts

At first glance, a distinction between "unknown beasts" and "mythical beings" may seem superfluous.



NZEFU-LOI

Aren't both kinds of creature equally products of the imagination? The answer to that question is "yes and no." In the lore of most African cultures, there are two categories into which beings we consider imaginary may be sorted: natural and supernatural. The natural category would include animal species that have not been described and classified by zoologists, but are nonetheless considered by Africans to be as much a part of the local fauna as lions and leopards. These elusive beasts of river, forest, and plain could be considered in the same light as the Loch Ness monster of Scotland or the sasquatch of North America — animals whose existence has not been verified scientifically, but are still more likely to fall into the purview of biologists rather than anthropologists. Supernatural beings belong more to the realm of folklore and mythology.

Often, natural and supernatural beings are lumped together as products of ignorance and superstition. Still, as Belgian zoologist Bernard Heuvelmans points out in *On the Track of Unknown Animals*, zoos all over the world now contain specimens of the gorilla, the okapi, and the pygmy hippopotamus — all of which were once dismissed as products of native superstition. There may be others.

Africa is a continent of rivers, with the Nile, the Zaire (formerly Congo), and Niger systems ranking among the longest in the world. There are also several great lakes surpassed in size only by those of North America. These bodies of water teem with a countless variety of fish, as well as hippos, crocodiles, and water birds.

Formidable as the hippo and crocodile are, even they are sometimes forced to retreat when confronted by the unknown beasts that share their environment. One dangerous rival is the *dingonek*, a 15'-long creature with a head like that of a lioness or otter, long saberlike fangs, thick scales like those of an armadillo, and a long, broad tail. The *dingoneks* body is covered with leopard-like spots, and its bulk rivals that of a hippo. Its feet bear reptilian claws.

Even more impressive than the *dingonek* is the *chepekwe*, which appears to be part rhinoceros and part elephant, with little or no trace of the reptile in its makeup. The *chepekwe* is the size of a small elephant. Like the Indian rhinoceros (but unlike the African), the *chepekwe* bears a single horn on its nose. Its habitat is the swampy regions of the Katanga district of Zaire.

A similar water-dweller is the *nzefu-loi* which dwells in the Lualaba River. Although its name means "water elephant," the *nzefu-loi* does not look like an elephant. The shape of its body is comparable to a hippo's, but it has a long neck surmounted by a relatively small head. The head is armed with short, heavy, downward-pointing tusks. Despite its saurian configurations, the *nzefu-loi* sports a long, hairy tail like that of a horse.

The *nsanga* looks very much like the komodo monitor lizard, which is officially



the world's largest lizard, growing to a length of 10-12'. The *nsanga* beats that record, as some of them have been reported to stretch as long as 15'. Its lifestyle is similar to that of the crocodile, which the *nsanga* sometimes chases from choice feeding-grounds. Although the *nsanga* does not possess the fearsome jaws of a crocodile, it compensates with agility and razor-sharp claws.

The *badigui* lives in the Ubangi-Shari River system in what is now the Central African Republic. The grandfather of all snakes, the *badigui* has sufficient size and strength to crush a crocodile in its coils. When it ventures out of the water, this gigantic serpent leaves a track as wide as the body of a Land Rover. As for length, one witness saw only the upper portion of a *badigui*, and that was 25' long!

Not all of Africa's unknown water-dwellers are reptilian or pachydermal. The *morou-ngou* is decidedly feline in form. At 10-12' in length, the *morou-ngou* appears to be an oversized panther adapted to an aquatic environment. Its smooth, otterlike coat can be either striped or solid brown in hue. Although the previously mentioned animals are not directly dangerous to humans, the *morou-ngou* is very inimical indeed. Often, it goes out of its way to drown hapless humans in the deepest part of the Ubangi-Shari.

Like the other beasts discussed thus far, the *morou-ngou* is amphibious, and is thus capable of surviving out of water. But the *lukwata* of Lake Victoria is strictly aquatic. Indeed, the *lukwata* may best be described as a gigantic catfish, 12-15' in length. With its wide gaping mouth surrounded by twisting barbels, the *lukwata* would be a terrifying apparition to unwary fishermen.

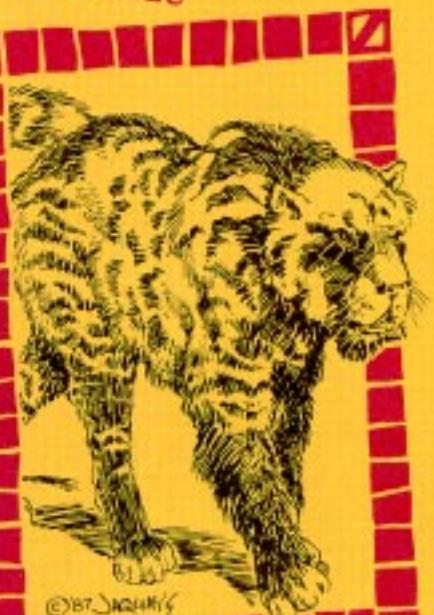
The last water beast to be described here does not live in any of Africa's rivers or lakes. The *silwane-manzi* is a sea-dweller that sometimes leaves its three-toed prints along the beaches of Natal, South Africa. Zulus who have seen this creature say that it is larger than a crocodile, walks on its hind legs, is covered with scales, and has a head that resembles that of a turtle. Although the film was made years after the Zulus' first descriptions of the *silwane-manzi*, the sea-beast bears an uncanny resemblance to the Creature from the Black Lagoon!

Water is not the only habitat of unknown beasts in Africa. Remote forests, mountains, and savannahs harbor creatures which have yet to appear on the *Wild Kingdom* television program.

Conventional zoological wisdom tells us that there are no bears in Africa. What, then, is the *nandi* — a marauder that has harassed East African shepherds for centuries? Lacking other terms of reference, Africans who have encountered the *nandi* say it looks like an overgrown hyena. But when photographs of bears are shown to these witnesses, they invariably change their mind. Indeed, one variant of the *chemosit* is the *duba*, whose name is Ara-



UTUCHEKULU



GETIET



NUNDA



TYERKOW

bic for "bear." Although it is a huge, fearsome creature, the *nandi/duba* appears to confine its depredations to domestic animals.

The *chemosit*, also called the *getiet*, is an altogether different case. As mentioned earlier, there are two versions of the *chemosit*. The half-man, half-bird monster mentioned in the introduction is more of a demon than a natural creature. The other version is a rapacious predator that seems part-hyena, part ape, and 100% deadly. Entire villages have reportedly fled the fury of the *chemosit*, which has the unsavory habit of tearing off the tops of its victims' skulls and dining on the exposed brain. In its own way, this second version of the *chemosit* may be even more demonic than the first.

Related to the *chemosit* is the *engargiya* of Uganda. A large, shaggy, slope-backed creature, the *engargiya* has been identified by Heuvelmans as a descendant of the chalicothere, a prehistoric animal that had the anatomy of a herbivore combined with disproportionately large claws on its forefeet. Although the chalicothere became extinct during the Pleistocene, Heuvelmans speculates that a relict population may survive in the East African bush.

The *njenge* is an omnivorous animal about the size of a sheep. In pre-colonial days, *njenge* made nuisances of themselves by raiding farms and gardens. Although said to be carnivorous as well as herbivorous, there is no mention of the *njenge* being dangerous to humans. It is covered with hair like an English sheepdog.

Great cats like the lion, leopard, and cheetah are virtually symbolic of African wildlife. But there are two large feline species that are just as spectacular and dangerous as the cats trophy-hunters seek. One is the *nunda*, a feline larger than a lion and far more difficult to kill. In Swahili legend, the *nunda* has a thick tail, small ears, a bulky build, and a coat marked like that of a civet. It is interesting to note here that Louis Leakey once excavated the fossil of a cat that seemed more tiger than lion. The *nunda* could represent a survival of this prehistoric species.

The other unknown feline seems almost at the threshold of scientific recognition. Known locally as the *marozi*, the cat is the size of a small lioness. Traveling in pairs, *marozi* are most frequently seen in the Aberdare Mountains of Kenya. Though the males do not boast the full mane of the lion, they do have a whiskery ruff like that of a bobcat or a lynx. Also, like a bobcat, the *marozi*'s hide is spotted. Its tail is as long as a leopard's, however. For a time, a pair of *marozi* skins were on display in Nairobi.

Thus, we complete our survey of unknown beasts. The listing is by no means exhaustive. Like the okapi and the pygmy hippopotamus, some of the above creatures may one day be displayed in zoos. But what zoo could hold a determined *badagui* or *chemosit*?

Mythical beings

The existence of Africa's supernatural beings is rooted in the world of folklore, myth, and superstition. Dissociated from physical reality, supernatural beings are nevertheless a part of the spiritual reality of the cultures of which they are part. Although they are not by definition evil, these beings do tend to be associated with the conjurations of sorcerers and witches. Virtually all cultures have created supernatural beings; there seems to be a universal core of awe of the unknown that impels us to mold that awe into something with substance and shape. If the unknown can be visualized, labeled, and classified, it becomes (at least in reasoning) that much easier to cope with.

Based on their different origins, there is an important contrast between the behavior of natural and supernatural beings. With a few exceptions, the natural beings are not a direct menace to humans. Like other animals, they will leave you alone if you leave them *them* alone. More often than not, however, the supernatural beings are dangerous to the people who create them.

It is almost culturally universal that people who share their environment with large predators develop a tradition of lycanthropy. African culture is no exception to this rule. The most common kind of African lycanthrope is the *irimu*, or were-leopard. An *irimu* can also be a werelion, depending on the locale of the myth-maker. Like the European werewolf, the *irimu* assumes beast-form when the moon is full, but its bite does not infect its victims with a similar curse. The condition is induced by the spells of unscrupulous sorcerers, though sometimes the sorcerers are unable to control their creations. The *irimu* is not to be confused with the Leopard Men of West Africa, who disguise themselves as leopards in rituals.

There are also werelions and werehyenas, known respectively as *chiwanda* and *makishi*. These beings differ from the *irimu* in that the *chiwanda* and *makishi* are beasts that can become human, while the *irimu* is a human who can become a beast. Entire cycles of folktales in Central and Southern Africa revolve around the theme of the "Demon Bridegroom." In these stories, a *makishi* or *chiwanda* comes to a village in human form and seduces any local beauty who haughtily rejects all other suitors. The demon marries the maiden — then, on the wedding night, the demon reverts to its normal form, with predictably terrifying results.

The vampire is another supernatural entity that appears in cultures all over the world. The Central European version of this blood-drinking monster is the most prevalent, but there are other cultural variations on the vampire theme.

At least two types of vampire have been reported in Africa. One is the *tyerkow*, which haunted the ancient city of Tim-

buktu. The *tyerkow* was a normal human being by day, but at night it would shed its skin and become a vampire with most of the same attributes as the European variety. In its skinless state, the *tyerkow* drank the blood of sleeping citizens of Timbuktu. To destroy a *tyerkow*, one must hide its skin so that it has no safe haven which it can return to by daylight. Of course, the vampire is careful about hiding its skin.

The other type of African vampire is the *mwanga*. The best description of the *mwanga* is a person who turns into a beast that lives on blood. In some ways, the *mwanga* is a combination of vampire and were-beast, with the mindless ferocity of the were-beast linked to the blood-drinking habits of the vampire. Unlike the *tyerkow*, the *mwanga* is vulnerable to ordinary weapons, though it takes a lot of effort to dispatch it.

"Little people" are yet another worldwide phenomenon in folklore. Gnomes and leprechauns have African counterparts in the forms of the *utuchekulu* and the *kitunusi*, among others. The above-named dwarves tend to be dangerous and are better left alone. The *utuchekulu* are about 3' high, have ebony skin and tangled hair, and possess a long, sharp, blood-red tooth which they use to kill their victims. Their favorite prey? Humans, of course.

The *kitunusi*, on the other hand, is somewhat ambivalent. Even its status as a dwarf is not clear, as some stories say the *kitunusi* is of normal size, but hitches itself about in a sitting position. Whatever its stature, the *kitunusi* wears a magic cloth called *kaniki*. If a traveler is bold enough to tear away a piece of *kaniki*, great riches will be his. But failure to face down this gnome results in illness, paralysis, and an eventual, slow death.

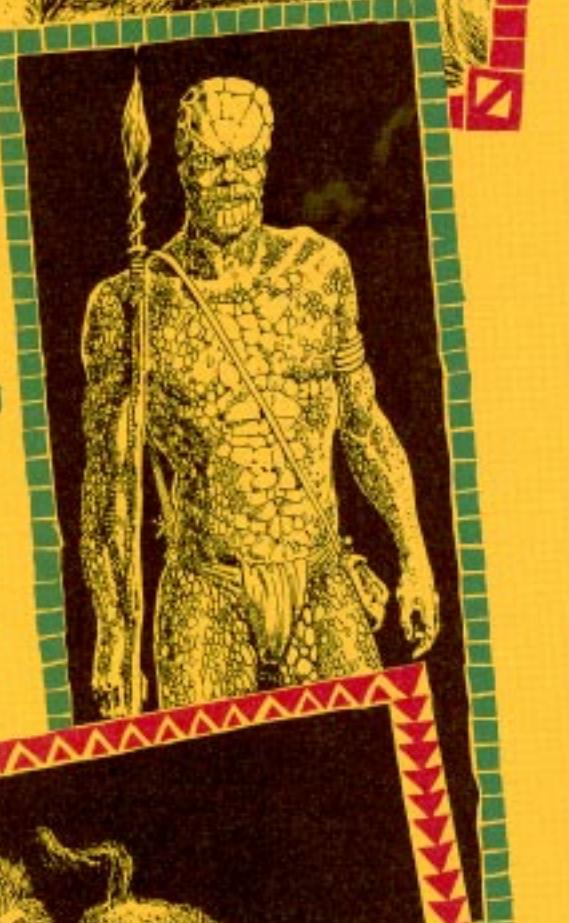
Where there are little people, there are also giants. All over the world, legends persist of races of giants that preceded humans on Earth. One African variation on this theme is the story of the Rom, who once inhabited northern Ethiopia. They were so large that the normal-sized cattle they herded were as sheep are to normal humans. Their water-vessels were made from entire hides of bulls, and they ripped up entire groves of trees for firewood. For a time, the Rom coexisted peacefully with humans. They ultimately died out due to a combination of infertility and competition with the smaller but brighter ancestors of the Ethiopians. Even today, lost cattle are sometimes thought to have been stolen by the vengeful ghosts of the Rom.

Another race of giants is the Sao, who settled in the region of Lake Chad. They are described as having bright, sunlike eyes, and prodigious size and strength. Indeed, accounts of the prowess of the Sao bring to mind tales of Paul Bunyan and Finn MacCool. Their bows were made from the trunks of palm trees, and their stature was such that they could carry an elephant on their shoulders. Unlike the Rom, the Sao were highly cultured, and



were willing to pass their knowledge on to the "little people" they encountered. Also unlike the Rom, the Sao did not die out in competition with normal humans. One day, the Sao simply moved on and were never seen again.

Elves are yet another worldwide mystical phenomenon. Elves are sometimes confused with dwarves and gnomes; strictly speaking, though, an elf is a being that operates on a higher spiritual plane than do humans. The *sidhe* of Ireland are one European example of this perception of elves. For the Bantu-speaking people of Zaire and other Central African countries, the equivalent of the *sidhe* is a race called the *wakyambi*, or the Heaven People. The Bantu concept of heaven is not to be confused with the Christian concept of heaven; the name was translated as such because the Congolese said the *wakyambi* live "in the clouds" or "beyond the sun." Like most *elves*, the *wakyambi* are ambivalent in their dealings with humans. They have been known to conjure "heaven-cattle" for people they looked kindly upon. On the other hand, the *wakyambi* are also known to be harbingers of disaster. In appearance, these elven beings are very much like other Africans, the primary difference being that the *wakyambi* have tails. Contrary to some expectations, the tail of the *wakyambi* is not considered a sign of evolutionary degeneration.



Thus far, we have described creatures that are part of a universal series of mythic archetypes. Vampires, werewolves, elves, and so forth are represented in folklore from all corners of the world. There are, however, mythic beings in Africa that have few (if any) counterparts in other continents' cultures.



For example, there's the *ngojama*: a demon that haunts the forests of the Tana country. *Ngojama* is manlike in appearance and has human intelligence, but he also possesses long, iron-hard claws that grow from the palms of its hands. *Ngojama* lies in wait for unwary hunters, who quickly discover that they are the demon's prey.

The Zulu speak of two manlike races that may be found in their hills. One is the *unthlatu*, or serpent-men. An *unthlatu* is human in form but is covered with smooth, slippery scales like those of a python or boa. *Unthlatu* do not often interfere in human affairs, but when they do, one can never predict whether their intervention will result in good or ill. In one instance, an *unthlatu* saved the life of a Zulu maiden who was abducted by a river-demon. On the other hand, the serpent-people are not above stealing cattle from time to time — a cardinal sin in Zulu protocol.

Less benign than the *unthlatu* are the *ingogo*, which are a cross between humans and baboons. The Zulu believe *ingogo* to be the degenerate descendants of an exiled clan. The *ingogo* walk on all fours and have tails, although their faces are still human enough. Although the

ingogo have retained the ability to speak, their dietary habits have declined considerably, as their favorite food is fresh Zulu.

The *mangabangabana* has an impressively long name, but is in fact only half a man, with one arm, one leg, and one eye. Despite their truncated form, the *mangabangabana* is more dangerous than the *ingogo*. Not only is this grotesque half-thing a man-eater; it also possesses the power of flight! From its remote forest villages, the *mangabangabana* swoops down on women and children, and carries them off to a horrible fate.

Great Zimbabwe, a collection of stone ruins in the country that now bears the same name, had its share of supernatural beings, one of which was the *mhondoro*. The *mhondoro* is the spirit of a semi-divine ancestor — a king, priest, or warrior — which has the power to possess a descendant and infuse him with all the attributes that led to that ancestor's fame. The possession is temporary; when it is over, the medium is left considerably depleted, if not dead. *Mhondoro* are thus called upon only in dire circumstances.

The zombie, or resuscitated corpse, is perhaps the best-known of all African supernatural beings, having made its way across the Atlantic to Haiti and other parts of the New World. A less noted fact is that there are other types of revived corpses in other parts of Africa.

The *tuyewera*, a specialty of the Kaonde people of Zambia, is a Frankenstein-like combination of an exhumed corpse and an enslaved soul. To create a *tuyewera*, Kaonde sorcerers first procure the body of a person who has been slain by witchcraft. The legs of the corpse are then severed at the knees, and its tongue is cut out. The sorcerer then animates the *tuyewera* with the soul of an ancestor who was known to have practiced witchcraft.

The result of this procedure is an unkillable fiend that can steal, cause illness, and kill at the sorcerer's command. At night, the *tuyewera* is invisible. It moves by hitching itself on its hands and the stumps of its legs. It kills by sucking the breath out of sleeping victims. The only way to stop a *tuyewera* is to invoke an incantation that induces the spirit of the witch-ancestor to leave the revived corpse. At that point, the maker of the *tuyewera* loses control over his creation, and the corpse swiftly decomposes. Kaonde sorcerers frequently sold *tuyeweras* to people who sought the services of a quiet assassin.

We close our supernatural safari with a look at Isikukumadevu, a Zulu variation of the "swallowing monster" theme. Isikukumadevu is a huge, bloated, mossy creature that once lived in a river that no longer exists. As the proper form of address for Isikukumadevu is "Madame Monster," it is safe to assume that she is female. Politeness is indeed a virtue when dealing with a swallowing-monster; once Isikukumadevu ingested an entire village because

one of its inhabitants offended her!

Thus ends our sampling of the unknown beasts and mythic beings of Africa. As mentioned before, we have only scratched the surface of a vast array of entities. In some cases, there are several variations on a theme, such as reptilian water-beasts and shape-changing lycanthropes, as well as other types of resuscitated corpses. Brief as this survey may be, it may still provide an indication of the depth and fertility of the African imagination.

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Gaming the Dark Continent

by Roger E. Moore

Any game master intrigued by Charles Saunders's article, "Out of Africa," will likely be tempted to adopt some of the creatures into whatever role-playing game he or she most enjoys. This article offers the AD&D® game statistics on the 12 illustrated monsters from Saunders's article. Game statistics on the other monsters described in "Out of Africa" may easily be created; D&D® game statistics will closely parallel the AD&D game statistics, and so are not given.

A brief set of gaming notes is given below each statistical description of a monster. **Aggressive** creatures attack with little provocation and rarely respond to peaceful overtures. **Aquatic** creatures are adapted for swimming, though they do not breathe water (they can hold their breath underwater for up to 10 rounds, however). Carnivores eat meat but are not necessarily aggressive or man-eaters.

Climbing creatures can use their claws or limbs to scale walls and trees like a thief, with a 95% chance of success. **Fearless** creatures are immune even to magical forms of **fear**. **Herbivores** eat only plant matter, but are not necessarily passive. Man-eaters are carnivores that deliberately seek human prey; they are invariably evil in nature. Minor demons may be struck with nonmagical weapons; they conform in all respects to the normal sort of AD&D game demon, as described in the *Monster Manual* (page 16), with 60' infravision, 30'-radius darkness, and no *teleportation* or *gate/summoning* abilities.

Speech-using beings may communicate normally and usually have their own language (and can learn other tongues as well, though they might prefer to fight rather than talk). **Tool-using** beings have

hands capable of wielding tools, weapons, shields, and the like; they can throw things if they desire, usually at normal human ranges. **Undead** beings may be turned or commanded by clerics, and are immune to *charm*, *hold*, *sleep*, *paralysis*, and all poisons; a typical vial of *holy water* does 2-8 hp damage to them.

CHEPEKWE

FREQUENCY: *Uncommon*

NO. APPEARING: 1-6

ARMOR CLASS: 6

MOVE: 12"

HIT DICE: 10

% IN LAIR: *Nil*

TREASURE TYPE: *Nil*

NO. OF ATTACKS: 1 *horn* and 1 *trample*

DAMAGE/ATTACK: 2-16/2-16

SPECIAL ATTACKS: *Charge*

SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Animal*

ALIGNMENT: *Neutral*

SIZE: *L*

PSIONIC ABILITY: *Nil*

LEVEL/XP VALUE: VII/1950 + 14/hp

An aggressive, swamp-dwelling herbivore. If the chepekwe charges, it moves at 18" for one round and does double damage with its horn (but normal damage with its trampling attack). Only man-size beings or smaller ones may be trampled. The chepekwe can only charge once per turn. This creature cannot be trained or domesticated except by magic.

SILWANE-MANZI

FREQUENCY: *Rare*

NO. APPEARING: 1-4

ARMOR CLASS: 4

MOVE: 9"//12"

HIT DICE: 3

% IN LAIR: 20%
TREASURE TYPE: Nil
NO. OF ATTACKS: 1 bite and 2 claws
DAMAGE/ATTACK: 2-8/2-5/2-5
SPECIAL ATTACKS: Nil
SPECIAL DEFENSES: Nil
MAGIC RESISTANCE: Standard
INTELLIGENCE: Semi
ALIGNMENT: Neutral
SIZE: L
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: III/60 + 4/hp

An aquatic carnivore. Though it vaguely resembles a lizard man, this creature collects no treasure and is not civilized or intelligent enough to use tools. It feeds on sea and shore animals — and sometimes humans, though not out of preference.

CHEMOSIT

FREQUENCY: Very rare
NO. APPEARING: 1-4
ARMOR CLASS: 4
MOVE: 9"/24"
HIT DICE: 4 + 1
% IN LAIR: 20%
TREASURE TYPE: Special
NO. OF ATTACKS: 1 bite or 1 claw
DAMAGE/ATTACK: 1-6 or 2-7
SPECIAL ATTACKS: Nil
SPECIAL DEFENSES: Never surprised; also as per normal demons
MAGIC RESISTANCE: 10%
INTELLIGENCE: Low
ALIGNMENT: Chaotic evil
SIZE: M
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: V/245 + 5/hp

An aggressive, fearless, speech-using, carnivorous minor demon. The chemosit can see all hidden or *invisible* beings within 60', and its mouth emits light equal to a *continual light* spell. It is likely that a powerful sorcerer could make use of a chemosit for attacking his enemies, carrying messages, and so forth.

DINGONEK

FREQUENCY: Rare
NO. APPEARING: 1-2
ARMOR CLASS: 3
MOVE: 9"//9"(6")
HIT DICE: 8 +4
% IN LAIR: Nil
TREASURE TYPE: Nil
NO. OF ATTACKS: 1 bite and 2 claws
DAMAGE/ATTACK: 2-16/2-12/2-12
SPECIAL ATTACKS: Charge
SPECIAL DEFENSES: Nil
MAGIC RESISTANCE: Standard
INTELLIGENCE: Semi
ALIGNMENT: Neutral
SIZE: L
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: VII/1300 + 12/hp

A fearless, aggressive carnivore that rivals the bulette in temper. Accustomed to attacking other large monsters, the dingonek has developed a charging attack using its head and body as a massive ram. Given 60' in which to reach charging speed, the dingonek will deliberately hurl itself at large or dangerous prey, inflicting double damage with claw attacks, an additional 2-20 hp damage from its head butt (though without a bite), and *stunning* all man-size or smaller beings as per a *symbol of stunning*. The dingonek can also dig into the earth with its claws and burst out of the ground to attack encampments and villages. Anyone standing behind a dingonek can be smacked with its tail for 3-12 hp damage, though this attack is at -4 to hit. Unfortunately, dingoneks can swim, too.

To be called "brave as a dingonek" means to be stupidly fearless and aggressive. The best policy that humans have when encountering a dingonek is to leave the area and hope it finds something bigger to pick on.

NZEFU-LOI

FREQUENCY: Uncommon
NO. APPEARING: 1-8
ARMOR CLASS: 6
MOVE: 9"
HIT DICE: 11
% IN LAIR: Nil
TREASURE TYPE: Nil
NO. OF ATTACKS: 1 bite or 1 trample
DAMAGE/ATTACK: 1-4/1-4 or 4-24
SPECIAL ATTACKS: Nil
SPECIAL DEFENSES: Nil
MAGIC RESISTANCE: Standard
INTELLIGENCE: Animal
ALIGNMENT: Neutral
SIZE: L
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: VII/1300 + 16/hp

A river-dwelling herbivore, often picked on by dingoneks. This monster cannot be domesticated.

GETIET

FREQUENCY: Very rare
NO. APPEARING: 1 (10% of 1-4)
ARMOR CLASS: 6
MOVE: 12"
HIT DICE: 5 +2
% IN LAIR: 25%
TREASURE TYPE: D (only in lairs with more than one getiet)
NO. OF ATTACKS: 1 bite and 2 claws
DAMAGE/ATTACK: 3-9/1-6/1-6
SPECIAL ATTACKS: Crushing
SPECIAL DEFENSES: Surprised on a 1 (1d6)
MAGIC RESISTANCE: Standard
INTELLIGENCE: Average
ALIGNMENT: Chaotic evil
SIZE: M

PSIONIC ABILITY: Nil
LEVEL/XP VALUE: V/300 + 6/hp

A fearless, aggressive, speech-using man-eater. This ugly and obnoxious beast kills for pleasure, and a single individual may attack an entire village and its people. If both claw attacks hit a single victim, the getiet may crush the victim, doing an additional 2-8 hp damage. The getiet is disliked even by other monsters, as it will attack anything — though it is not as stupid as a dingonek. A getiet may ambush its victims (though it generally dislikes being subtle), and it often harasses larger monsters simply for the pleasure of seeing their frustration.

UTUCHEKULU

FREQUENCY: Rare
NO. APPEARING: 1-6 (2-20 in lair)
ARMOR CLASS: 8 (wearing armor)
MOVE: 6"
HIT DICE: 1+2
% IN LAIR: 40%
TREASURE TYPE: D in lair
NO. OF ATTACKS: 1
DAMAGE/ATTACK: By weapon type
SPECIAL ATTACKS: Assassination (tooth)
SPECIAL DEFENSES: Nil
MAGIC RESISTANCE: Standard
INTELLIGENCE: Low-very
ALIGNMENT: Lawful evil
SIZE: S
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: III/73 + 2/hp

A speech- and tool-using, man-eating humanoid. The utuchekulu has an average strength of 11, but its size severely restricts the types of weapons it can use (clubs, daggers, darts, etc.). An utuchekulu can leap 5' in a single bound, and it uses its leap to attack humans with its tooth. If attacking from surprise, such a being can assassinate a human, humanoid, or demihuman victim with a 50% chance of success; otherwise, the bite does 1-4 hp damage. Unsurprised or alert victims cannot be assassinated. Rangers gain their damage bonuses when attacking these monsters.

TYERKOW

FREQUENCY: Very rare
NO. APPEARING: 1
ARMOR CLASS: 7
MOVE: 12"
HIT DICE: 6
% IN LAIR: 15%
TREASURE TYPE: E
NO. OF ATTACKS: 1 bite or 1 weapon
DAMAGE/ATTACK: 1-3 or by weapon type (+ 2 for strength)
SPECIAL ATTACKS: Blood drain, charm person, summon rats (only)
SPECIAL DEFENSES: Regeneration, special spell and poison immunities

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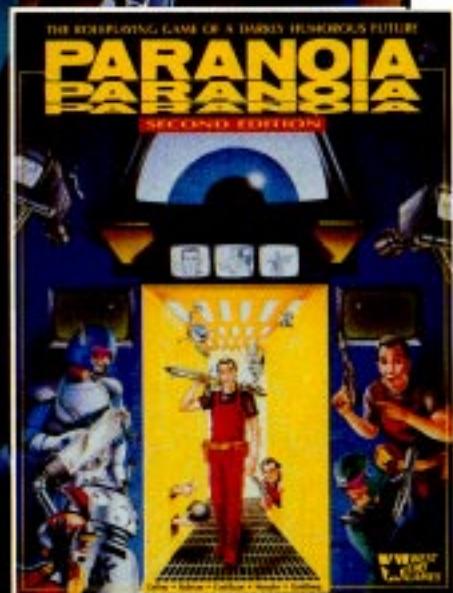
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MAGIC RESISTANCE: Standard
INTELLIGENCE: Very
ALIGNMENT: Chaotic evil
SIZE: M
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: VI/600 + 6/hp

A speech- and tool-using, man-eating, undead monster. The tyerkow does not drain life levels, but its bite drains 1-4 hp per round from its *charmed* victims. It has the same powers of *regeneration*, *summoning*, and *charming* that normal AD&D game vampires have, but it cannot *assume gaseous form* or *shape change*. Garlic, holy symbols, holy water, running water, mirrors, and sunlight affect tyerkows just as they do normal vampires. Additionally, taking the skin of a tyerkow and burning it dooms the monster, for it will disintegrate forever at dawn.

A tyerkow is a city-dwelling vampire. It can move about normally by day while wearing its skin, even in direct sunlight (though it dislikes doing so). A tyerkow always operates alone, and it has a strength of 18 (nonpercentile).

NUNDA

FREQUENCY: Uncommon
NO. APPEARING: 1-4
ARMOR CLASS: 6
MOVE: 12"
HIT DICE: 7 + 3
% IN LAIR: 25%
TREASURE TYPE: Nil
NO. OF ATTACKS: 1 bite and 2 claws
DAMAGE/ATTACK: 2-12/2-7/2-7
SPECIAL ATTACKS: Rake with rear claws
SPECIAL DEFENSES: Surprised only on a 1 (1d6)
MAGIC RESISTANCE: Standard
INTELLIGENCE: Semi-
ALIGNMENT: Neutral
SIZE: L
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: VI/725 + 10/hp

A carnivorous, large, climbing cat, remarkable only for its size. Like other

large cats, the nunda can leap up to 30'. If both forepaws hit a single victim, the rear claws may rake for 2-8/2-8 (two normal "to hit" rolls required). If encountered in its lair, there is a 30% chance that 1-3 cubs will be present, each about 50% mature and having no effective attacks. Nunda climb and swim with ease.

NGOJAMA

FREQUENCY: Very rare
NO. APPEARING: 1
ARMOR CLASS: 6
MOVE: 12"
HIT DICE: 4 + 4
% IN LAIR: 10%
TREASURE TYPE: B
NO. OF ATTACKS: 2 claws
DAMAGE/ATTACK: 2-7/2-7
SPECIAL ATTACKS: Double damage if "to hit" roll is 4 or more over base needed to hit
SPECIAL DEFENSES: As per normal demons
MAGIC RESISTANCE: 20%
INTELLIGENCE: Average-very
ALIGNMENT: Chaotic evil
SIZE: M
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: V/245 + 5/hp

An aggressive, speech-using, climbing, fearless, man-eating minor demon. Ngojama are difficult to control and are useful to evil spell-casters only as assassins. Their hand claws prohibit the ngojama from using tools of any sort.

UNTHLATU

FREQUENCY: Rare
NO. APPEARING: 1-4 (4-40 in lair)
ARMOR CLASS: 5
MOVE: 12"
HIT DICE: 2
% IN LAIR: 20%
TREASURE TYPE: B in lair
NO. OF ATTACKS: 1 weapon
DAMAGE/ATTACK: By weapon type (+ 1 for strength)

SPECIAL ATTACKS: Nil
SPECIAL DEFENSES: Cannot be grappled, entangled, or grasped and held
MAGIC RESISTANCE: Standard
INTELLIGENCE: Average
ALIGNMENT: Chaotic neutral
SIZE: M
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: II/28 + 2/hp

A carnivorous, tool- and speech-using reptile in manlike form. Though social and generally peaceful, unthlatu cause trouble by stealing cattle. Each has a strength of 16 and generally wears little clothing. Humans have great difficulty learning the speech of the unthlatu, though the latter do appreciate the effort. Because their skins are so smooth and slick, normal grasping attacks (even magical ones, such as *web* and *entangle*) are not effective against them — they simply contort themselves and slide out of the way. Their possessions could be caught, however.

INGOGO

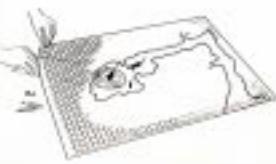
FREQUENCY: Rare
NO. APPEARING: 1-20 (10% chance of 1-100)
ARMOR CLASS: 6
MOVE: 12"
HIT DICE: 1 + 3
% IN LAIR: 20%
TREASURE TYPE: Nil
NO. OF ATTACKS: 1 bite
DAMAGE/ATTACK: 1-6
SPECIAL ATTACKS: Grasp-and-bite routine
SPECIAL DEFENSES: Immune to all enchantment/charm spells
MAGIC RESISTANCE: Standard
INTELLIGENCE: Low
ALIGNMENT: Neutral evil
SIZE: M
PSIONIC ABILITY: Nil
LEVEL/XP VALUE: II/36 + 2/hp

A speech-using, climbing, man-eating primate that refuses to use tools and destroys or throws away all treasure that falls into its hairy paws. Completely vile in every social respect, the ingogo is said to run second in obnoxiousness to only the getjet. Ingogo drive off wildlife, stampede cattle, steal valuables, waylay travelers, scream at night, and know more rude curses than most humans will ever hear in a lifetime — some people say these are their good points. Ingogo are also cowardly except in large groups, but bully all weaker than themselves.

If an ingogo makes a successful "to hit" roll with one of its hands (doing no damage); it can bite at a victim with a + 4 bonus to hit, doing an additional + 1 hp damage on the attack. The ingogo may thereafter continue to attack at a bonus until slain or physically separated from what it has grasped. An ingogo has an equivalent strength of 17.

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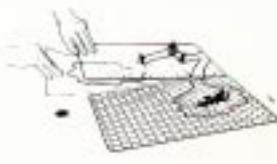
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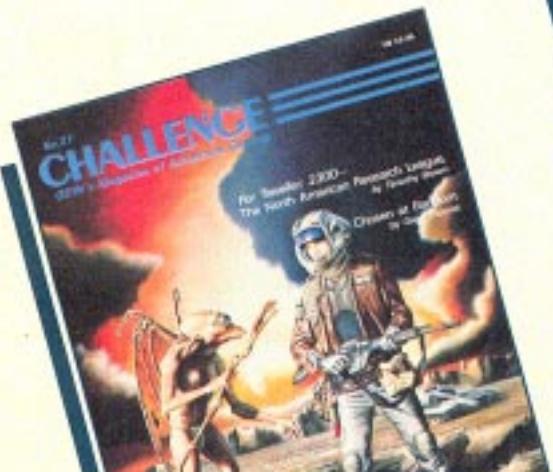
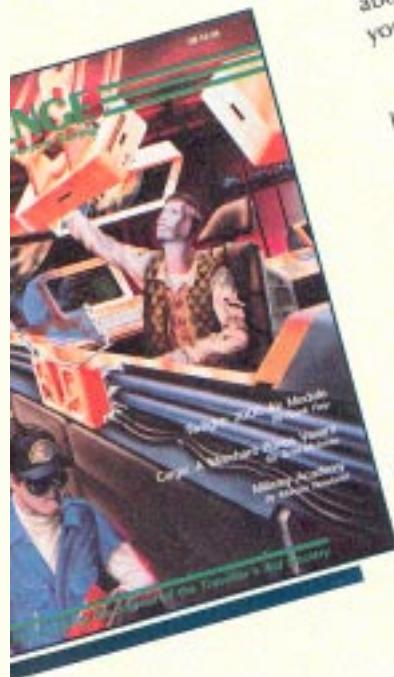
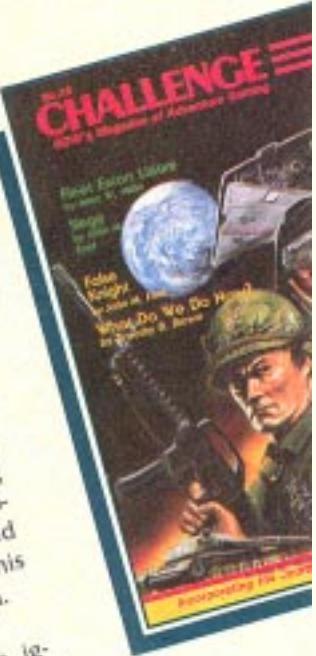
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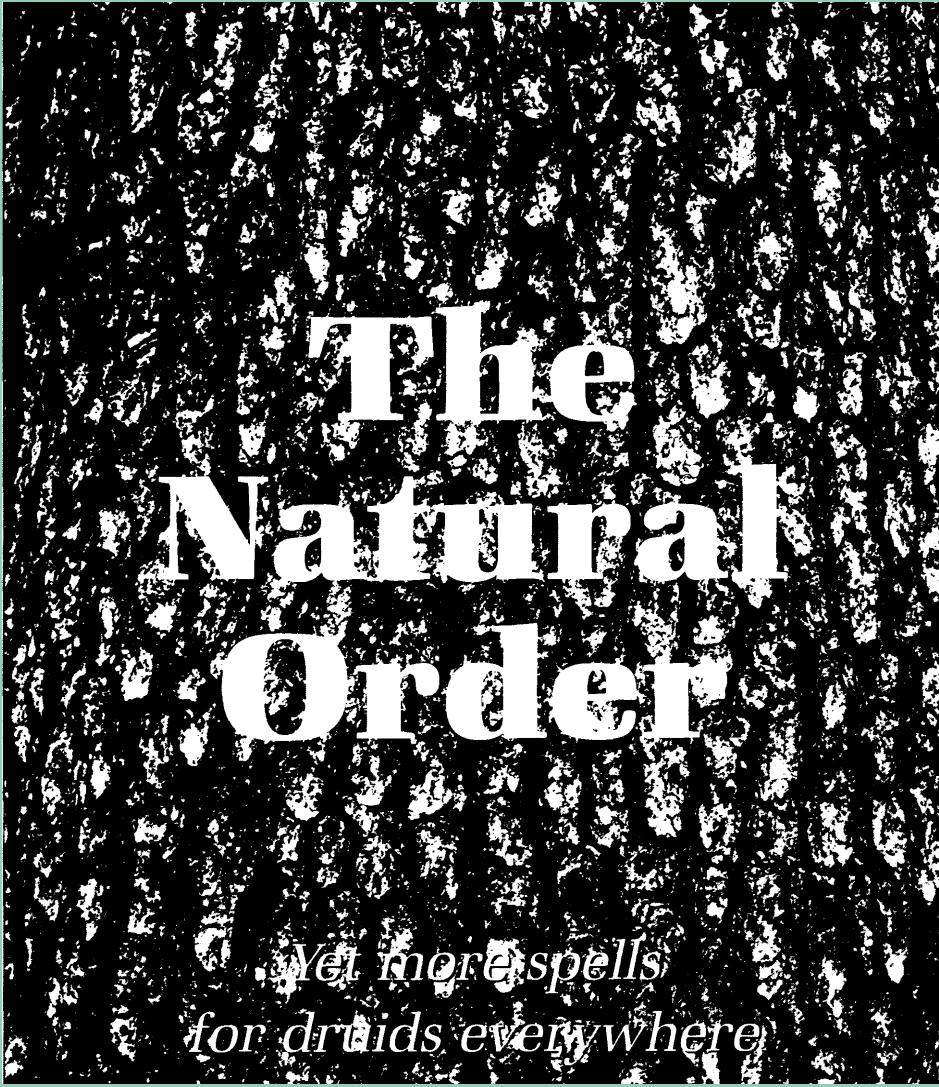
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The Natural Order

• Yet more spells
for druids everywhere

by Arthur Collins

The spells presented herein offer no obstacles to their use in AD&D® games. They are demonstrations of the druid's power over the natural environment, as most of the druidic spells in the *Players Handbook* are. However, in putting together this list, it seemed wise to round out the druid's spell capabilities by also including a set of ceremonial spells, as Len Lakofka did for the cloistered cleric NPC in DRAGON® issue #68 and for clerics in general in DRAGON issue #58. Some PCs are unlikely to be interested in such things: Of what use are they in your basic adventure? Yet the working druid in his community would be expected to perform such ceremonies every year.

Little is actually known of the ancient Celtic religion. The Celts flourished around the second century B.C., and most of the writers who commented on them before their absorption into other cultures were very prejudiced (Julius Caesar, for example). What little we can pin down comes primarily from Irish and Welsh sources, and even they are not particularly reliable. Then, too, there is a world of difference even between the Irish and the

Welsh perspectives (just ask one of them), and even on those points where they agree, the insular Celts of the British Isles cannot be taken as exemplars of the great Celtic civilization of the European mainland. One is left to follow one's fancy as to who is more representative or which makes for a better fantasy model.

Even the facts that we have are sometimes a bit awkward for building a druidic sect within a fantasy setting. *Legends & Lore* and the *Encyclopedia Britannica* offer the same list of four major Celtic festivals and agree on their dates: Samain, November 1; Imbalc, February 1; Beltane, May 1; and, Lugnasad, August 1. It might work better, however, to connect AD&D game druids to a solar calendar, such as the one used by the Neolithic culture that built a number of prehistoric structures like Stonehenge. In that case, the four main festivals should coincide with the winter solstice, vernal (spring) equinox, summer solstice, and autumnal equinox. Calendars change from culture to culture and from age to age, but the dates given for the Celtic festivals are a good month away from the equinoxes and solstices. They do not match the agricultural seasons well, either.

Due to a lack of expertise upon which to build a thoroughly authentic system, the following changes to the information given in *Legends & Lore* are suggested. Imbalc, which seems to deal with the lambing season (mid-winter), would be identified with Yule Night itself (around December 22 or 23 on our calendar). Beltane is a solar festival which belongs at the vernal equinox (around March 22 or 23); it should be placed there or at the first full moon following the equinox. Lugnasad was the time of the great Tailteen Fair, and its garlands belong with Midsummer Night (June 22 or 23). Samain was the end of the harvest, and would best be placed at the time of the harvest moon, which is the moon nearest to the autumnal equinox (September 22 or 23); for consistency's sake, this date could be placed at the first full moon following that equinox. These suggestions form the basis of most of what is presented in the ceremonial spells.

Human sacrifices are not dealt with in these spells. For the most part, the ceremonial spells related to the seasons use offerings of milk, cattle and fire, garlands, and first fruits and fire. It would be reasonable to assume that animals would be used in appropriate offerings at these times and others. The subject of human sacrifice, however, should be left up to the DM. If the DM's Celtic-style culture goes for such things, that's fine. In my campaign, only certain druids perform human sacrifices, and only in the less civilized realms of society. As noted in *Legends & Lore*, if human sacrifices are performed, condemned criminals will be used.

What follows is a list of 21 new druidic spells, some of which are reversible. Descriptions, areas of effect, and other pertinent information are included in each spell listing.

Ferment (Necromantic) Reversible
Level: 1 Components: V,S,M
Range: Touch CT: 1 segment
Duration: Perm. ST: None
AE: 1 gallon/level

Explanation/Description: By means of a ferment spell, the caster causes liquids, even liquids of high viscosity, to ferment their sugar and starch (if any) into alcohol. Most natural liquids would be fermentable, but the final judgment of what liquids are and are not is up to the DM. One gallon may be *fermented* for every level the spell-caster has. Alcohol content ranges from 2% to 8% in the finished product (roll 2d8). The mash thus produced is *not* necessarily rendered palatable by the spell. The reverse of the spell, *spoil*, does to liquids what wild vinegar yeasts do to wine; it makes them go bad. Note that good wine can be *spoiled*, but bad wine cannot have its awful taste reduced by further *fermentation*. The material component for this spell is a raisin (spoiled in case the reverse of the spell is desired) or other dried fruit.

Find Water (Divination)

Level: 1 Components: V,S,M

Range: 3" CT: 4 segments

Duration: 3 turns ST: None

AE: 1" path

Explanation/Description: This spell enables the caster to find any water source within range of the spell, allowing him to estimate how plentiful the water is. After casting the spell, the druid may search the immediate vicinity, and any water within 3" of the druid in the direction of concentration (along a 1" wide path) will be detected. The druid will be able to tell approximately how much water there is; these estimations will be: traces only, a small amount, a goodly amount, a large amount, or a vast supply. The druid will not know whether or not the water is drinkable until he reaches it. Thus, the druid might detect a water source beneath a cave floor, but will not know if it is potable until the party digs down to it. Note that no barriers of any kind affect this spell. Water can be found through rock, metal, or any other material, as long as the water is within spell range and area. The material component for this spell is a forked stick (divining rod).

Hibernate (Enchantment/Charm)

Level: 1 Components: V,S,M

Range: Touch CT: 1 round

Duration: Special ST: Neg.

AE: 1-3 creatures

Explanation/Description: A creature sent into **hibernation** by a druid will sleep in a torpid state for as many weeks as the caster desires (up to as many weeks as the caster has levels). During that time, the creature's needs for oxygen, food, water, and such are all but negligible. The creature can be awakened, but will go back to sleep when it is no longer interrupted, unless it makes another saving throw. When the spell expires, the creature will awaken with a very intense hunger. Note that from 1-3 creatures can be **hibernated**: 1 large, bear-size creature, 2 man-size creatures, or 3 smaller creatures. Humans and humanoids are as liable to the spell's effects as any other creature. Sentient or quasi-sentient plants and plant beings will go dormant if subjected to a **hibernate** spell, just as they would in winter. The material component for this spell is the fur from a mammal that hibernates (squirrel, bear, etc.).

Nectar (Conjuration/Summoning)

Level: 1 Components: V,S,M

Range: Touch CT: 1 segment

Duration: 1 round ST: None

AE: 1 flower or blossom

Explanation/Description: When a druid casts a **nectar** spell on a flower, he is able to grasp it in his hand and "milk" it. Up to one quart of **nectar** can be milked from a flower. The plant upon which the flower grows must be living. The **nectar** is mildly alcoholic, and has the flavor and fragrance of the plant from which it is produced.

The **nectar** itself is of the same quality as a fine wine. If the druid holds a receptacle beneath the flower, he can fill it with the **nectar**. Otherwise, he can simply hold the flower over his or another's mouth. Creatures that prize fine drink will appreciate this druidic spell.

Ceremony: Witness (Evocation)

Level: 2 Components: V,S

Range: Hearing CT: 1 round

Duration: Special ST: None

AE: 1-4 individuals

Explanation/Description: Within their society, druids are legal officials as well as religious leaders. Having a druid **witness** an oath or vow makes it binding upon the party or parties making the promise. The person making the oath or vow presents himself to the druid and pronounces it, calling upon the powers that be to keep the pledge made until its fulfillment. The druid then casts the spell, and the pledge is completed. Various consequences may befall the person failing to keep his word. These consequences must be agreed to by all concerned, and are made part of the oath or vow. For example, a person might promise to return with a herd of cattle stolen from a neighboring lord. A time limit might be offered by the oathtaker. The oathtaker seals his oath by saying something like, "and may my right arm be palsied if I fail to fulfill this oath." After the druid witnesses the oath, the oathtaker must fulfill his literal word, or his right arm will indeed be palsied – permanently. The druid may advise the oathtaker against making rash promises, and may suggest suitable modifications of oaths, but the final say is the oathtaker's. After **witnessing** the oath (which the druid does at his discretion), nothing more can be done about it: The conditions are set, and the powers invoked see to it that the consequences are administered in the event that failure occurs. Warriors often take oaths to perform certain deeds. Druids take holy vows at 1st level, 7th level, and 12th level. Unless a permanent condition is evoked (such as an initiation to druidhood), once

the oath is performed the **witness** spell expires. However, certain oaths might be binding for years. The death of the oathtaker breaks all but the most terrible oaths. Note that there is no material component for this spell.

Ceremony: Spring (Evocation)

Level: 3 Components: V,S,M

Range: Special CT: Dusk to dawn

Duration: 1 year ST: None

AE: Druid's charge

Explanation/Description: The seasonal spells of **spring**, **summer**, **autumn**, and **winter** have the following in common. Range and area of effect are the druid's charge: in other words, the land and people under the druid's care, large or small. If the druid is off on his own, then he is in his own charge. A party of adventurers, if of the druidic religion, might be considered his charge. A druid of insufficient level to cast one of these spells is part of someone else's charge, as are those people and lands under the lower-level druid. However, the junior druid must participate in the **ceremony** conducted by a higher level druid in order for his charge to benefit. It will be noted that it takes an 11th-level druid to cast ceremony: **winter**, while a druid of 3rd level could cast **ceremony: spring**. The lower-level druid will be expected to conduct the **ceremonies** he is capable of leading (casting). Furthermore, he is to be in attendance on the nights when the higher-level druids over him conduct the **ceremonies** he is yet incapable of leading (casting). Failure in either case could mean disaster for the druid and/or his charge. These **ceremonies** are all-night affairs, during which the druids keep vigil, chant, make offerings, and perform certain actions important to the community's or kingdom's welfare for the coming year. Ordinary worshipers are also participants, although the druids do much of their work withdrawn from the masses (and in secret).

At the spring festival (Beltane), the sun's power to give life is celebrated. Great fires are lit, and cattle are passed between

New Druidic Spells

1st level

Ferment
Find water
Hibernate
Nectar

4th level

Ceremony: Summer
Decompose
Effervescence
Rainbow

6th level

Blossom
Ceremony: Winter
Control lycanthropes
Decay
Otherworld

2nd level

Ceremony: Witness

5th level

Ceremony: Autumn
Fertilize
Geyser

7th level

Call Hunt
Ceremony: Anointing

3rd level

Ceremony: Spring
Snapdragon

them. Druids and people also process between the fires, waving shoots of grain. The fiery sun is associated with health and the destruction of disease, so it is easy to see that the main point of this festival is to ensure protection from disease for animals, crops, and humans. If the rite is performed, the druids charge will be subjected to the usual disease checks throughout the whole year to come at ~ 10% probability. Beltane is also a major civic festival and is associated with the spring planting.

Snapdragon (Alteration)

Level: 3 Components: V,S,M
Range: 8" CT: 6 segments
Duration: 3 turns ST: ½
AE: 4" diameter

Explanation/Description: This spell is named after the little flower whose petals can be manipulated like jaws. Upon casting this spell, all blooming plants in the area of effect become animated and carnivorous. They writhe and stretch, biting at creatures passing through the area. They also shoot their pollen at creatures within the area of effect, in imitation of a dragon's use of its breath weapon. Creatures passing through this spell area take 2-8 hp damage from plant bites for every round they are within the area of effect. The flowers shoot their pollen once each round that someone is within the area of effect. "Pollinated" persons are disabled by sneezing and choking for 5-20 rounds, and are unable to leave the area on their own. From 1-3 persons or creatures can be pollinated each round. A successful saving throw vs. spells reduces damage from bites to 1-4 hp per round, and reduces sneezing and choking time by half also. The material component for this spell is a snapdragon blossom.

Ceremony: Summer (Evocation)

Level: 4 Components: V,S,M
Range: Special CT: Dusk to dawn
Duration: 1 year ST: None
AE: *Druid's charge*

Explanation/Description: The Summer Festival of Lugnasad begins with the all-night vigil of Midsummer, the shortest night of the year. On the night of the first full moon following Midsummer, great fairs are opened. This is the time of year when everything is in full flower. During this time, all persons involved in the ceremony wear garlands, which are later offered as sacrifices, beginning on Midsummer's Eve. This is the night when druids gather their mistletoe for the coming year. As stated in the *Players Handbook*, each druid must gather his own mistletoe on this night for his spells to work at full potency during the next year. If the druid cannot cast this spell for himself, he must gather with other druids who will lead the *ceremony*, or the mistletoe he gathers will be nothing more than lesser mistletoe, even if gathered according to the prescribed form. Lesser mistle-

toe, borrowed mistletoe, holly, and oak leaves can be used in spell-casting, though all spell ranges, durations, and areas of effect will be adversely affected. The penalty for neglecting this festival is obviously the druids loss of spell potency throughout the coming year — a penalty which can provide dire consequences for those who depend on the druids spell abilities.

Decompose (Necromantic)

Level: 4 Components: V,S,M
Range: ½"/level CT: 7 segments
Duration: Perm. ST: None or Neg.
AE: 1500 gp wt. maximum

Explanation/Description: This spell causes organic material to turn into humus or compost instantly. Up to 1,500 gp weight of material (150 lbs.) can be affected. Living matter is not affected by this spell, although a corpse (even a fresh one) would be. Magical items composed from organic materials (e.g., a wooden *spear* +1) must make a saving throw vs. disintegration. Nonmagical items of organic composition (doors, rugs, etc.) receive no saving throw. *Decomposed* creatures can be *raised*, *resurrected*, or *reincarnated* as usual (after all, the body is there; it's just a clump of carpet sweepings). Undead creatures which rely on corporeal forms are also affected, though they do receive a saving throw vs. death magic.

Effervescence (Alteration) Reversible

Level: 4 Components: V,S,M
Range: 12" CT: 1 round
Duration: 1 turn/level
AE: Special ST: None

Explanation/Description: By means of this spell, the caster can cause up to 1,000 cubic feet of liquid/level to bubble, froth, foam, and fizz like an agitated, carbonated soft drink. This means that for every level of experience the druid has, he gains an additional 1,000 cubic feet of area of effect. For example, at 2nd level, a druid would be able to *effervesce* 2,000 cubic feet of liquid, and at 3rd level, the amount would be 3,000 cubic feet of liquid. Small objects up to 10 gp weight in the *effervesced* liquid will be drawn to the surface by this spell. The reverse of this spell, *calm*, causes an effect similar to that of pouring oil on troubled waters: All liquids in the area of effect become calm — even rapids on a river or water in a boiling kettle.

Rainbow (Evocation)

Level: 4 Components: V,S,M
Range: 6" CT: 2 segments
Duration: 1 round/level
AE: Special ST: None

Explanation/Description: This spell is very useful in crossing dangerous places; a *rainbow* evoked by a druid can be used to span fissures, rivers, and so on. The rainbow springs into being, forming a multi-

colored arch of light 5' wide, which can support any amount of weight, and will last as long as the druid maintains his concentration upon it (or until the spell duration elapses). A span up to 300' may be bridged by the *rainbow*, but the apex of the arch will be one-fifth the length of the span (60' in the case of a 300' span) in height. Ceilings may not permit the desired length, in which case the spell will simply not function. Note also that the *rainbow* makes upright travel across it easy, regardless of the steepness of ascent or descent; also, since there are no parapets, it is possible to fall or be thrown off of the *rainbow*.

Ceremony: Autumn (Evocation)

Level: 5 Components: V,S,M
Range: Special CT: Dusk to dawn
Duration: 1 year ST: None
AE: *Druids charge*

Explanation/Description: Samain is the autumn harvest festival and the main feasting time of the year, when all the folk assemble to offer their first fruits to the gods. Great bonfires are built on prominent hills, and dancing and drinking go on all night. The harvest's bounty is meant to stave off hunger in the winter. Penalties such as dearth and poverty are administered to the druids charge for the coming year if this festival is neglected (extra expenses will be accrued, various treasure collected will be deficient in value, etc.). The DM must handle this condition of misfortune throughout the year until the next Samain. Figure at least 100 gp/level of additional unexpected expenses, loss, or misfortune per month in this event.

Fertilize (Necromantic) Reversible

Level: 2 Components: V,S,M
Range: Touch CT: 9 segments
Duration: Special ST: Neg.
AE: Special

Explanation/Description: With this spell, a druid can increase the likelihood that animals and plants will reproduce better. Up to 12 HD of animals or a field of up to 10,000 square feet can be affected. Animals (including humans and humanoids) make their appropriate saving throws; fields have a saving throw of 15 minus the level of the druid. In the case of animals, the likelihood of conception is increased 5% per level of the caster. If both animal mates are included in the spell, the probabilities are added together. In the case of plants, the yield of the field is increased 5% per level of the caster over normal. The reverse of this spell, *sterilize*, applies the same percentages in reverse: thus, the likelihood of conception in animals is reduced 5% per level of the caster, and the yield of plants is reduced 5% per level of the caster, unless the saving throw is made. In either case, large plants, such as trees, must be treated individually: orchards are not the same as crop fields. Duration lasts until conception is successful or until the growing season is over.

Geyser (Alteration)

Level: 5

Components: V,S,M

Range: 12"

CT: 1 turn

Duration: 1 round

ST: 1/2

AE: Special

Explanation/Description: This spell causes a geyser to erupt from the ground, shooting scalding steam and water high into the air. The geyser will shoot up to a height of 20-80' instantaneously, and continues to spout for 1 round. The area of effect is a function of the geyser's height. The water will fall in a circular pattern around the point of eruption, with a diameter equal to one-half the geyser's height. Creatures hit by the *geyser* itself take 3-36 hp damage from the scalding water, while creatures within the area of spray take 1-12 hp damage. Successful saving throws vs. breath weapons cut damage from the *geyser* in half. The *geyser* itself is 1-4' in diameter where it erupts.

Blossom (Necromantic) Reversible

Level: 6

Components: V,S,M

Range: 3"

CT: 1 round

Duration: Instant

ST: Special

AE: 1 vegetable object

Explanation/Description: The center of this spell can cause any object of vegetable matter, living or non-living, to sprout leaves, buds, and blossoms. The effects produced will be living, but if produced from a dead source (e.g., making an oaken

door sprout leaves and acorns), these growths will eventually die from lack of sustenance. Living plants caused to *blossom* by this spell will react normally to the new shoots and blossoms. The reverse of this spell, *blight*, causes any object of vegetable matter, living or nonliving, to have its appendages shrivel up and drop off. Solid objects (e.g., an oaken door) are not similarly affected, but if said door were held together by wooden pegs, those pegs would shrivel up and become loose in their holes. Fruit, blooms, buds, leaves, and so forth are withered instantly by the *blight*. In either case, only enchanted objects or plants with hit-die listings get a saving throw. *Blossom* can be very useful in aiding victims of starvation (one could produce immature wheat ears from straw), while *blight* is extraordinarily useful against yellow musk creepers (all its blossoms would fall off harmlessly). Plant-like creatures, such as shambling mounds, must save vs. death magic or take 6d4 hp damage each time they are struck with *blight*, and will gain 1 hp per HD (up to their maximum limit) when affected by *blossom*.

Ceremony: Winter (Evocation)

Level: 6 Components: V,S,M

Range: Special

CT: Dusk to dawn

Duration: 1 year

ST: None

AE: Druids charge

Explanation/Description: Offerings of milk are in order for Imbalc, the winter festival. It is the lambing season, and like lambs, the year is born as the sun begins to wax again. Yule is the longest night of the year, so this is the longest spell in all the druids repertoire. It is a petition for strength. Neglecting this spell produces a - 5% penalty in experience points earned for the next year; the hit dice of animals born are rolled at - 1 hp per die.

Control Lycanthropes

(Enchantment/Charm)

Level: 6

Components: V,S,M

Range: 6"

CT: 3 segments

Duration: Special

ST: Neg.

AE: Special

Explanation/Description: 1 werebear or weretiger, 1-2 wereboars, 1-3 werewolves or wolfweres, 1-4 wererats, or 1 jackal-were can be controlled by means of this spell. Control of only one type of lycanthrope may be attempted with any use of this spell. If the lycanthrope is in human form, the druid need not say what kind of lycanthrope he is attempting to control, but if lycanthropes of more than one type are present in human form, only those of one type (druid's choice or choice at random on basis of lycanthropic hit dice) will be affected. Control lasts as long as the lycanthropes continue to fail their saving throws. A new check is made every night.

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during the week of the full moon (seven nights); between full moons, control is automatic. The effects of the spell are like those of the fourth-level magic-user spell, charm monster. In addition, the caster of this spell can force lycanthropes under his control into and out of wereform by means of a simple command.

Decay (Necromantic)

Level: 6 Components: V,S,M

Range: $\frac{1}{2}$ "/level CT: 8 segments

Duration: Perm. ST: Special

AE: 3,000 gp wt. maximum

Explanation/Description: In most respects, *decay* is like the spell *decompose*, except that it affects living organic matter as well. Up to 3,000 gp weight in objects or creatures (300 lbs.) can be affected. Living creatures who make their saving throw vs. death magic do not decay, but age 2-12 years as a result of this spell. This spell also requires the subject to make a *system shock* survival roll.

Otherworld (Alteration)

Level: 6 Components: V,S,M

Range: Touch CT: 1 turn

Duration: Special ST: None

AE: 1 individual

Explanation/Description: This spell places the druid or another individual he touches in a special relationship to the Plane of Shadow. The affected person exists in the

same body on both planes at once, and his perception is extended to both. In addition, contact is made possible with the Negative and Positive Material Planes. The result of this is the ability to effectively combat creatures with a similar dual existence. Creatures with a dual existence on the Negative Material Plane (many undead) are the most common creatures of this sort, and the affected individual can see them clearly, converse with them if desired, and engage in combat with them on equal terms. A person in the *otherworld* state is not affected by the energy draining and other special abilities of undead from the Negative Material Plane, but will still take physical damage from them when struck. Likewise, the *otherworld* person need not have magic weapons in order to hit these creatures.

However, the spell can only be cast in the dark, and sunlight will force the affected individual back into sole existence on the Prime Material Plane. Creatures killed in the *otherworld* state have a 75% chance of rising as undead of random sorts.

Call Hunt (Conjuration/Summoning)

Level: 7 Components: V,S,M

Range: Special CT: Special

Duration: Special ST: Special

AE: 10-mile diameter

Explanation/Description: This is truly an awful spell, for it summons the Wild Hunt

itself! The druid selects a location that will be the Hunt's place of summoning (see *Legends & Lore*, pages 30-31, for details on the Wild Hunt), and begins to cast the spell. The spell cannot be started until the full darkness of night sets in (moonlight is no hindrance). The caster must continue to *call* the Hunt until the Hunt is heard in the distance, or until the first light of dawn. If first light comes before the Hunt, the spell did not succeed. Note that it is extraordinarily difficult to summon the Wild Hunt, since the Hunt is, by its very nature, beyond ordinary control (nor will the Hunt be in any way under the caller's control if it does come). The Master of the Hunt has a saving throw of 2 in all categories, and his is the saving throw used in determining the success of this spell. Every half hour that the druid is casting this spell, 1d20 is rolled. A 1 indicates that the Master has felt the summons and his horn is heard in the night, 10 miles away. Thereafter, the Hunt proceeds normally. While engaged in casting this spell, the druid can spend only one round every half hour in other activities. The druid must be standing upon the spot which is to be the summoning source until the Hunt begins to come (if it does).

Legends & Lore says: "The Wild Hunt exists in all the lands where Druids and their deities dwell." However, should the particular campaign being played exclude

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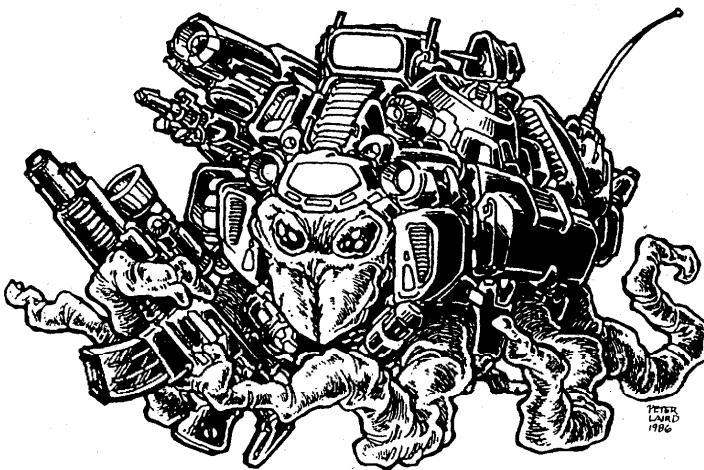
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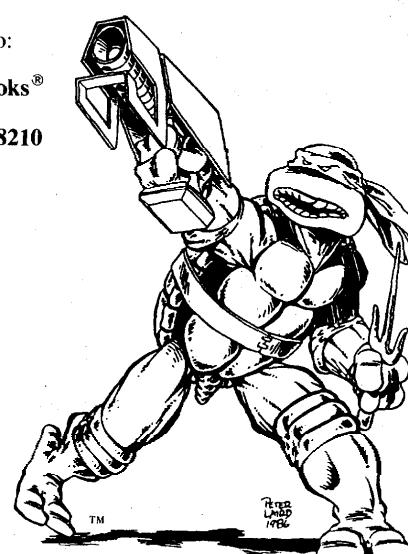
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the Hunt from its mythos, or if the DM wishes to expand the possibilities of this spell in other cultural settings, *call Hunt* can be used to summon other powers of a similar nature. The mode of casting would be the same, and the powers' saving throws would be, also. Great discretion should be employed in such a case, making the powers called approximately equivalent to the Hunt, which has at least 21 beings in it worth a total of 27,500 xp. Some suggested powers from other mythoi that might be called by this spell are as follows:

Greek mythos — Dionysius with Maenads (berserk maidens, AC 7; MV 15"; HD 8; hp 30; #AT 2; Dmg 1-6), or Pan with satyrs and centaurs in a debauched state.

Chinese mythos — Fei Lien and Feng Po with Spirits of the Air, or Wen Chung with the same.

Egyptian mythos — Minions of Set.

Finnish mythos — Air Maidens.

Indian mythos — Yama with his Water Buffalo.

Nehwon mythos — Gods of Trouble or a whole pack of Astral Wolves.

Norse mythos — Valkyries.

Sumerian mythos — Ki (and entourage). In any case, remember that the Wild Hunt is at *least* as powerful as a demigod and a couple of dozen *big* monsters. Whether altered or not, this spell comes labelled, "Handle with Extreme Care."

Ceremony: Anointing (Evocation)

Level: 7 Components: V,S,M

Range: Touch CT: 18 turns

Duration: Perm. ST: Special

AE: 1 individual

Explanation/Description: This rite is used to raise kings, high-level druids, and other important persons to their stations. Various other rituals accompany the rite. In the Celtic view of things, sovereignty is a goddess to be wooed and wedded. The candidate is expected to make offerings to the holy groves, conduct great sacrifices, and give away vast amounts of wealth to the poor to please his "bride," the Power of Sovereignty. Displays of physical prowess in the candidate are part of the rituals leading up to his *anointing*. Finally, the *anointing* takes place. If the candidate proves himself good, wise, liberal, and powerful, he is accepted by the Sovereignty, and is allowed to take up his station. At Tara, the kingstone upon which the new High King stood was supposed to cry out for the true king when he stood upon it. Arthur's being able to pull the sword from its enchanted resting place is much the same sort of thing.

However, *the anointing* is the seal of station, whether or not the person's *anointing* works. In other words, the said person is the *lawful* king, druid ruler, or whatever, upon completion of this ceremony, but disputes can arise about

whether that person is the *rightful* possessor of the office. A successful *anointing* raises the recipient's wisdom and charisma by one point each (subject to the usual 18-point maximum). The saving throw for this spell is unique. Assuming the candidate is properly qualified to assume the station in question, his fitness for the station is then evaluated by the DM. He is rated on a scale of 1-4 (1 being highest) in each of five areas:

Alignment — Has the recipient displayed good character and faithfulness to the druidic cult in his past behavior?

Duty — Has the recipient shown himself responsible and reliable in all his past dealings, and loyal to the kingdom or sect or organization in question?

Leadership — Has the recipient been a strong and fair leader?

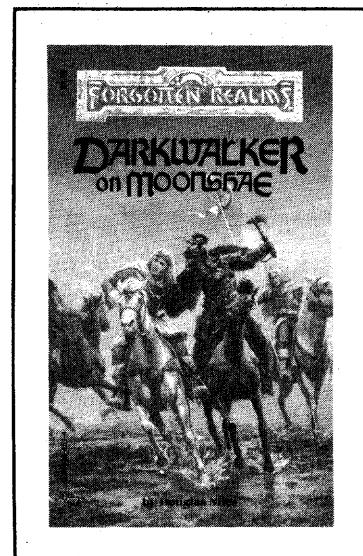
Performance — Did the candidate perform well in the rituals, games, demonstrations, offerings, and generosity during the festivities prior to his *anointing*?

Breeding — Is the recipient of good family connections and does he act as befits his station?

For the recipient being judged in each category, a saving throw of 5-20 is derived from the addition of all of the awards together. If the recipient rolls this saving throw or above on 1d20, the spell works and he is not only the *lawful*, but the *rightful* possessor of that office. Ω

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From the Sorcerer's Scroll

by Gary Gygax

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Many of you have probably wondered why you haven't seen anything from me in these Exalted Pages for a year or so now. In fact, some of you might have noted that my very name has been absent from DRAGON® Magazine. Well, TSR, Inc., has been generous enough to allow me the opportunity to explain what has been going on.

Since October 1985, I have had no active role in the management of TSR, nor made any contribution to that company's creative efforts. At that time, the Board of Directors of the corporation saw fit to remove me as the company's President and Chairman of the Board, although I remained on the board as a Director.

There was a dispute over stock ownership and various other matters as well. Finally, in October 1986, I resigned all positions with TSR, Inc., in order to form and direct another publishing enterprise. My association with TSR ended absolutely at that time. Since then, I have devoted all of my energies to New Infinities Productions, Inc. In December 1986, just before the New Year, I settled all disputes with TSR. As of that date, it became a very clear-cut matter. No relationship between TSR and Gary Gygax existed as of that point. What does that mean?

Well, from now on, there is no question of my total disassociation from not only the corporation but from all of the games and other products I created during my relationship with TSR. The shape and direction of the DUNGEONS & DRAGONS® game system, for instance, or that of the AD&D® game system, are now entirely in

the hands of others. Similarly, the adventures of Gord will no longer appear under the TSR banner. Stories of Gord will still be published, but under a different title. TSR has been good enough to allow me to continue to write them, and TSR will receive acknowledgment for this grant.

This is also my last foray into this journal as well. It seems strange to say that, since I have contributed to this magazine on a fairly regular basis. Yet, it is true. After this brief column, I'll be absent from the pages of DRAGON Magazine, but you'll run into me elsewhere, so stick around. Most of you Gentle Readers are aware of how hard it is to keep me quiet on any thing that has to do with gaming. In a short time, there will be yet another soap box for me to clamber up on so that I can continue to sound off.

That covers the disassociation pretty well. Now for the association. In October 1986, I finally made up my mind as to what I wanted to do. Until that time, I was torn between remaining an independent creator and associating myself with a new publishing enterprise. Of course, I opted for the latter choice. I guess it's in my blood.

In October, I became the Chairman of the Board of New Infinities Productions, Inc., and head of the company's Creative Committee. Frank Mentzer and Kim Mohan joined New Infinities as Design Executives, and also serve as the other two members of the Creative Committee. Those two are the ones who will really determine the creative direction of the company. All of our work, and the work of other designers and authors, both freelance and otherwise, will be published by New Infinities from now on. In this flow will be new games from me, more Gord books, and articles, too.

Penny Petticord, former editor of the POLYHEDRON™ Newszine, and Pamela O'Neill, former assistant editor of AMAZING® Stories, have also joined New Infinities. In addition to other editorial and creative responsibilities, both of them will be heavily involved in the creation and production of a gaming magazine to be published by New Infinities.

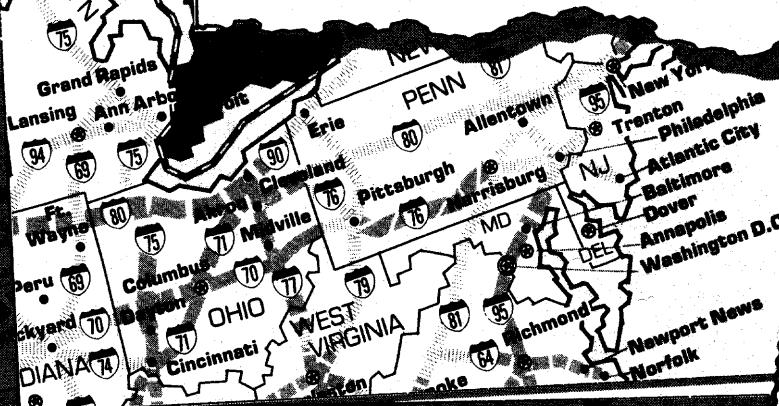
Frank, Kim, and I are working together to produce a broad-based line of materials to be published by New Infinities. Some will be my work, some Franks, others Kim's, and much of it will be co-written by two or three of us.

New Infinities Productions currently consists of only a few people. Forest Baker is our Chief Operating Officer, Gail Carpenter the treasurer, Pamela and Penny are our Senior Editors, Karen Murphy holds down everything as Office Manager, and Sam Lewis, formerly of Mayfair Games, has recently joined as Director of Administration.

Sadly, this ends my appearances in these pages, but I hope you'll look for me elsewhere. Until then, Prosper and Good. Gaming!

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SAGE ADVICE

by Skip Williams

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AD&D® game: *Oriental Adventures*

How much does it cost to build Oriental structures? Where can I find building plans for such structures?

The cost for an Oriental-style structure is the same as a comparable structure in a western campaign (see the *DMG*, page 107). Oriental "paper wall" construction costs about the same as wooden construction (85% -100% depending on the quality of the paper construction), but is more expensive to maintain (150% of maintenance costs). Try your local library for information on architecture; ask the librarian for books on any of the following subjects: castles, the Middle Ages, medieval warfare, medieval architecture, Oriental architecture, Japanese feudalism. The bibliography on page 144 of *Oriental Adventures* gives a few specific titles to ask about. See also the two reference-book articles on the Oriental world in this issue of DRAGON® Magazine.

What are art objects? How much are they worth? How do you determine the value of gems found in an Oriental campaign?

Art objects include calligraphic manuscripts (usually poetry), paintings, porcelain, statuettes of semi-precious stone, and other such objects. Use the jewelry table on page 26 of the *DMG* for the value of art objects, and the *DMG* gems tables (pages 25-27) for gems.

What are the movement rates for Oriental watercraft? What are the movement rates for Oriental land vehicles?

Oriental watercraft have the same speeds as their western counterparts (see the *Wilderness Survival Guide*, page 44, Table 25). The same holds true for land vehicles — when they are available.

Wheeled vehicles were rare in most of the ancient and medieval Far East and virtually nonexistent in Japan until the modern era arrived.

Will TSR, Inc., be publishing an Oriental supplement to the WORLD OF GREYHAWK Fantasy Setting?

There are currently no plans for such a project. The current series of *Oriental Adventures* modules are assumed to be based in the FORGOTTEN REALMS™ campaign world, though they could easily be transferred to Oerth or another campaign world.

When can special maneuvers be used? For example, can a character with *prone fighting* skill use a katana while prone?

Martial arts special maneuvers may be used only in conjunction with the character's style; a katana is not a martial arts weapon and cannot be used with any martial arts style or special maneuver. However, common sense dictates that the special maneuvers from the mental and physical training category can be used any time, unless their descriptions state otherwise.

Is there a duration for the *iron fist* special maneuver or a limit to the number attacks it can be used with in a single round?

Duration is irrelevant, as *iron fist* is used but once per round. If the principle body part used in the style is the hand, then each attack does 1-10 hp damage. Otherwise, one of the character's other attacks does 1-10 hp damage. In either case, 1d10 from the maneuver replaces the style's base damage.

How does the form of a style (hard, soft, hard/soft) affect which special maneuvers can be used?

The principal method of the style, not the form, determines the style's special maneuvers (*Oriental Adventures*, page 102). Each special maneuver on page 70 is labeled for use with one of the forms — information which might be helpful when assigning "out of method" special maneuvers; just match the chosen maneuver to the form of the style.

The rules say that special maneuvers must be learned in order, yet the common martial arts styles skip some of the maneuvers in several categories. Why is this so?

Any style's special maneuvers are learned in numerical order, no matter what groups they are from (as per *Oriental Adventures*, page 102). In tae kwon do, for example, Movement 5 is the last maneuver learned; the character does not have to (and, in fact, cannot) learn Movements 1-4, because they are not part of his style.

The leap maneuver requires a "to hit" roll — but against what armor class?

The "to hit" roll is normally vs. AC 10, but the DM may alter the armor class rating to reflect a particularly dangerous or difficult circumstance, such as bad footing, poor visibility, or a confined space. Magic and dexterity do not alter the "to hit" roll in any way.

D&D® Companion Set

Couldn't a character use a riding horse in a joust? Even an encumbered horse can charge, so a riding horse can be barded.

Encumbered horses can still charge. A riding horse, however, simply doesn't have the strength, stamina, or temperament to participate in a joust — barded or not. Such an animal is far too undisciplined and skittish to be counted on in combat. Since it is not trained for combat, physically or mentally, a riding horse will not be able to charge hard enough to dismount a skilled opponent even if its rider hits with his lance. Furthermore, it is likely to check (stop dead in its tracks) when the opposing horse charges, or swerve to avoid the other horse. Anyone who tries to enter a mere riding horse into a joust will become the butt of many jokes, and will lose the joust in the bargain.

How is a drolem constructed? What is the cost?

This would require a magical *Book of Drolem Creation* and at least 25,000 gp for materials. Some portion of the required materials should be impossible to obtain except through adventuring. Since the book is not in any of the treasure lists, the DM or a PC must create one.

How are illusory walls created?

The individual DM must decide. There can be a high-level illusory *wall* spell, or they can be constructed with a rare magical item, or simply a *phantasmal force* of a wall made permanent with a *permanence* spell.



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FOR AGES 10 AND UP

The GM's Ten Commandments

Ten dos and don'ts for game masters everywhere

by Rig Volný

To fully enjoy role-playing gaming, everyone must play by the rules. Perhaps one major flaw of role-playing games is that the most important player sometimes forgets that he has certain rules that must be obeyed. The Game Master, Dungeon Master, Administrator, Fate, or whatever you call him, is the most important element in the game. For that special someone in a campaign, these Ten Commandments are presented as a guide for improving everyone's enjoyment.

I. Do not consider the players as adversaries.

This is the most common problem among starting GMs. The GM often spends long hours designing ingenious traps and encounters for the players to stumble upon. If the players quickly neutralize or bypass these clever entrapments, the GM often has the feeling that he has been beaten, and thus feels the need to "get back" at the players. In role-playing, the situation is not one of GM vs. players: It isn't a fair fight. To keep throwing bigger monsters at a party until the score has been "evened" is no challenge for the GM. Likewise, it is no fun for the players.

Learn to enjoy the successes of the players' party by creating NPCs that travel with them for a short time and share in their adventures. Most GMs provide a guide or some such person for the players at one point or another in the game, but very few of these guides take an active role in the campaign. Don't take charge of a group of PCs via the guide, but do give the NPC his or her own distinct personality. If a group of players intends to short-change the guide on some loot, put up a fight. For the short time the guide is with that group, be a part of the adventure.

Another way to enjoy an adventuring party is to help them. When a tired and severely wounded party runs into a giant, it's time for a little good luck. Say the giant is allergic to the halfling's feet and can't stop sneezing. Not only will the GM have created an entertaining and unusual encounter, but both the GM and players are allowed to enjoy the game more.

Just rolling dice until helpless players are killed is pretty dull. This does not mean, however, that every adventure should be made easy for the players. Nevertheless, if the GM puts his players in an impossible situation (one they could not avoid), then he had better help them out.

II. Never say "You can't do that."

Don't just tell someone their character can't do something and give no explanation. Find other ways to enforce reason in the game. If a player does something which is out of character, fine him experience points. If a player attempts a difficult task, have him make a difficult die roll. If a player attempts a clearly impossible task, give him a clearly impossible die roll. Consider the following example:

Player (a 4'-tall halfling): I jump and catch the top of the wall (a height of 25').

GM: Roll a 7 on 1d6.

If a Good character attacks an innocent person, don't tell him he just doesn't do that sort of thing: Let the local constabulary enforce his conscience. That same player will think twice before doing anything of the sort again. By the same token, don't overpunish for minor infractions of morality or the law. Don't have a character summarily executed because he didn't curb his dog. If a player tries something unusual, let him do it. If it's not in the rules, make up a reasonable interpretation of his actions.

Player (just knocked to his knees): I

throw sand in his face.

GM: Hmm.

There is a long pause, after which the GM rolls to see if the player is kneeling on sand or rock.

GM: OK. His head is quite a bit above you. Roll your dice to hit at -2.

Player: I made it!

GM: OK. He's blinded for the next turn as if he were in total darkness.

The point of this commandment is that it gives the players a degree of control in the game — one that adds desirable unpredictability. This makes the GM "play" the adventure rather than just direct a pre-written script. If this rule is obeyed, relationships with the players will be better than if the GM denies them the right to control the actions of their characters.

III. Don't overplan.

Avoiding this sin allows the GM to avoid many of the problems already discussed. For example, the GM spends 12 hours designing a temple complex so that the PCs will have an opportunity to kill a high priest with whom they keep crossing swords. The players, instead of sneaking into the temple as the GM anticipated, start a rumor campaign that ends with the king beheading the priest in question. The GM has clearly overplanned. The result is that the GM tries to think of every possible objection to an ingenious propaganda campaign — a campaign that even includes proof of treason. Failing this, the GM may try to "get even" with the players for all his wasted work. Several players will recognize this unfortunate experience.

If a GM avoids overplanning, he is less likely to run aground on Commandment II. If the GM prepares extensively for the players to do A, B, or C, and they do D instead, he is faced with the temptation to dismiss a good plan as irrelevant to play.

The bottom line is that overplanning prevents the GM from meeting the actions of the players with flexibility and interferes with spontaneous creativity. It should be easy to run an evening's adventure from a page of notes and a small map or two. This style of Game Mastering forces the GM to use the same kind of rapid-fire thinking that is expected of the players. It also improves the GM's enjoyment of the game.

IV. Keep adventures within reason.

Keep a tight rein on the players and the adventures. When a beginning party starts to collect scores of magical items, the members begin to obtain a degree of strength that is often out of proportion with their level. Powerful items mean that the players sometimes muscle their way out of situations that should require them to think their way out. This means that the GM must use creatures and situations to challenge the players — creatures that might normally be reserved for higher level characters. Don't give in to the temptation of excess when rewarding the players. Don't overindulge when setting up the challenges that the players must face. The GM must maintain control. The following are a few specific examples.

1. Not every campaign is the ultimate battle between good and evil.
2. Not every hillock has a dungeon in it.
3. Sometimes, the enemy is as noble and decent a fellow as any of the PCs (bad guys with style are fun).
4. Hacking monsters is OK, but people should be the major nemesis of the players. After all, people have higher motivations than a hungry ogre.
5. Nobody's perfect. The characters that are the most fun to play are the ones with faults. They lisp, have bad feet, are near-sighted, and sometimes behave in a cowardly manner. These characters are unique, entertaining, and challenging to play. Just watch *The Wizard of Oz* for examples of entertaining faults.
6. There isn't gold under every rock.
7. The good guys don't always win.

Sometimes, they aren't even in the right.

These examples show two areas where GMs should tread warily. Don't engage in stereotyped situations and don't cheapen magic, gold, or fantastic creatures by making them too common. Instead of 40 chests of gold and jewels in that treasure trove, why not have a couple of statues, some paintings, and a chest or two of silver with a small bag of gold inside? This makes gold that much more valuable when it is found.

V. Run the adventures in color, not in black and white.

Player: We ask around to see if there's a tavern in the town.

GM: There's one a mile up the road.

Talk about boring! This is about as exciting as the Congressional *Record*. Spice up the dialogue a bit:

Player: We ask around to see if there's a tavern in the town.

GM: Here comes a peasant you can ask.

Player: Hallo! You there, is there a tavern nearby?

GM (bowing profusely and speaking with a thick accent): Good morrow to you, fine sirs! Is it a tavern you be lookin' to? Well, there's one not fit for such fine gentlefolk up the road a ways. Just keep on until you come to a gibbet and go left at the fork. (The peasant holds out his hand and clears his throat.)

For the expenditure of a few extra seconds, the GM has added a unique flavor and texture to his world. Every area should have unique customs, dress, laws, and people. If the GM isn't up to creating such a complete society, there are a number of helpful gaming supplements that are available. Remember to react to the players as an NPC might, not as the GM.

The point here is to allow the action to occur on the character-vs.-monster level rather than on the conversational (or argumentative) player-vs.-GM level.

VI. Try for consistency and realism.

Realism! Did he really say *realism*? Playing role-playing games to escape from realism means that players (and GMs) have missed an important point. The reason the game is enjoyable is because it is a work of fiction which the players have a hand in writing. If a fictional work has inconsistencies or is unrealistic, then it does not entertain the reader. If a thief is plying his trade with no visible means of support and isn't sharing a portion of his income with some principal of the local government, realism is sacrificed and the game suffers. If a character is an extremely high-level wizard at age 22, even the credibility of a fantasy world is stretched. If a troop of 100 armored men march 25 miles a day for a week and are still fit for battle, realism (i.e., game playability) is going straight to the nether reaches of the Ethereal Plane. The player who has to wrestle with the realistic problems of being a general is liable to develop a faster wit and better gaming skills. This player learns to enjoy the game more because he has accomplished something by his own doing.

VII. Don't let the players argue with the GM.

This one is a cardinal rule in Game Mastering. Still, when a player brings up a valid point, listen to him. Don't dismiss what he considers an important factor as an irrelevant point. Explain why a decision is made. When the situation has been discussed and weighed out carefully, *stick to it*. If the GM is fair, rulings will cause no friction.

VIII. Enforce statements.

When a player says his character tries something, that character tries it. Remember our jumping halfling friend and the 25' wall? That character should lose one

melee round trying to jump the wall.

Player: I cut the prisoner's throat and search the body. No, wait! I want to ask him some questions.

GM: Unfortunately, the prisoner is already quite dead.

This rule insures that players think about their actions and also lets the non-leader PC have a degree of spontaneous autonomy that can lead to some hilarious scenes.

IX. Encourage the players to play their characters.

Role-playing is acting. The GM is most successful when the players *are* the characters. Keep the conversation around the table between the characters. Use those NPCs. Don't say more than needs to be said. Give out experience points for good role-playing and let the other players know why that character is getting extra points. If a player asks a question about game mechanics, that's fine. But if he wants to know something about the setting in which the action takes place, his PC will have to question an NPC, not the GM.

X. Reward wit, quick thinking, and consistency.

All games have a standard for the awarding of points when it comes to hacking and slashing or chucking a spell across the room. But all too often, the sneaky little guy that fast-talked the party out of a big mess with the hill giants is left unrewarded. Experience points should be awarded whenever a player has successfully exercised his gray matter. Both rapid thinking and long-term strategy should be rewarded. Also, small numbers of experience points should be given for such activities as commanding a body of men, falling in love, or fouling up completely. People learn from their mistakes.

More important than the awarding of experience is letting the players actually use stratagems and ploys. If a player thinks of a way to reduce the morale of an enemy troop, let that gambit have a direct affect on the outcome of combat. Don't dole out 20 experience points and ignore the effects of reduced morale; there's no need to make it too easy for the players. But when someone comes up with a reasonable tactic other than the standard attack-or-die scenario, let them give it a go. Just sit back and wait for an opportunity to enforce Murphy's Law. Remember: The more complicated the plan, the more likely it is that Murphy exerts himself. Even if the players try a stratagem and it fails, gaming pleasure will be enhanced by the effort.

A quick review of this article reveals the extensive use of words such as "pleasure," "enjoy," and "entertaining." The purpose of playing the game is to have a good time. If these Ten Commandments are followed, Game Mastering may not be made any easier, but it will surely be more rewarding for all concerned.

Marshalling the Martial Arts



*Twelve martial arts styles
for Oriental characters*

by Wayne Goldsmith
and Dan Salas

Martial arts: The phrase conjures up images of swirling combatants in flowing robes, black belts smashing boards with their bare fists, monks meditating on

plateaus, French sailors brawling on foggy European wharfs. . .

Qu'avez-vous dit?

Contrary to common belief, martial arts are not the sole property of the Orient. Nearly every civilization has developed its own brand of martial arts. As a term, "martial art" applies to any formalized

system of fighting techniques; the phrase is not limited to styles which contain high kicks or purely Oriental fighting techniques.

With the introduction of *Oriental Adventures* and its new martial arts system, a new vista was opened to the character who wanted to do more than swing a sword. PCs now have the option of not only choosing their weapon, but also deciding how to use it. Likewise, PCs are now able to choose not only which martial arts maneuvers they wish to practice and develop — they are also able to decide which formalized style they wish to learn. Unfortunately, *Oriental Adventures* only gives four examples of martial arts styles to use (page 101).

Admittedly, it is simple enough for a player or DM to generate his own style, but these styles often have the same consistency as demons have when created from random generation charts. Also, what if a player wants to base a martial art on a style already in existence and has no idea what the style consists of? To alleviate this problem, the following article lists several martial arts still in practice today.

A number of styles listed herein have developed variant or synonymous arts under different names. As these differences are minor in most cases, the statistics for these styles are listed insofar as they relate to the mother art in its basic form.

Of course, there are as many styles of martial arts in the world as there are grains of sand in a sand castle. Consequently, other existing styles can be applied to the AD&D® game as well. This article describes a dozen common martial arts styles for monks and other characters.

Despite the fact that some of the styles were developed by different civilizations, at different times, and for different purposes, many share a number of similar maneuvers (which only goes to show that there are only so many ways in which a body can move). Thus, if a player happens to like savate but is discouraged because it was developed in France, there is no reason that a martial artist could not have developed the same style in an Oriental campaign region. Also, if something about the art bothers the player (for example, the player prefers weapon use with his PC's martial art), feel free to add that particular item to the art. These descriptions provide only the basic styles. It is up to the DM to flesh them out to meet specific needs.

Aikido (eye-kee'-doe)

One of the few soft, Japanese martial arts, aikido is a non-combative art which relies on defense and flexibility. The roots of aikido are founded in Zen Buddhism, which teaches a philosophy of nonviolence. Aikido bases its maneuvers on the ultimate goal of neutralizing — not

destroying — the opposing force. Aikido specialists use circular techniques to redirect the opponent's maneuvers and turn his own force against him. To accomplish this, an aikido practitioner is trained to move in the direction of a push and to give in to a pull. Fighting an aikido expert has been likened to fighting water, which gives in to an opponent's strikes, then surrounds him from the sides.

Aikidoists extend the art into their life philosophy. Their behavior is flexible, easy-going, and generally nonviolent.

Escríma (es-kree'-ma)

This ancient and incredibly vast Filipino art, also known as kali or arnis, stresses weapons use as much as unarmed combat. Together, these techniques make an effective combination of attacks. An escrima student initially trains with jo sticks to achieve the intricate striking patterns on which the style is founded. As the student's skill grows, the sticks are replaced with short swords and daggers. Only after mastering these weapons is the student taught how to apply the same techniques with empty hands and feet.

Though the principal unarmed attack method is the strike, escrima uses palm strikes, finger jabs, and elbow strikes more than closed-fist punches. The art also mixes these hand and arm attacks with a variety of low kicks and grappling techniques. The end result is a remarkably adaptive combat skill. Accomplished escrimadors should be allowed to use the jo, stick, dagger, and short sword in any combination without any penalty to hit or damage (i.e., single dagger, double stick, sword and dagger, etc.). They should also be permitted to perform the special maneuver "weapon catch" with any of the style's weapons.

Escríma is commonly known as a stick-fighting art. Experts skilled in speed (Movement 6) are able to use this maneuver while wielding a jo stick in each hand.

Hwarang-do (wa-rang' do)

This style combines a wide variety of techniques into a complete and diversified system. For this reason, there is no principal method or attack; likewise, there are 15 special maneuvers to be learned.

Hwarang-do developed in a warring nation and was used by warriors in combat situations. The style's philosophy stresses loyalty, courage, and willpower. Specialists are proud (though not always arrogant) in daily life and fierce in combat.

Monks do not like this style because of its emphasis on violent behavior. Hwarang-do is practiced mainly by bushi characters of high social rank. This aristocratic nature allows hwarang-do practitioners to gain honor points for having court proficiencies as samurai characters do.

Kobu-jutsu (ko'-boo joot'-soo)

This Okinawan art specializes in weapons. It was developed by local farmers

who had a need for protection but were not allowed to carry weapons. Since they could legitimately carry farming tools in public, farmers created a style that made use of these tools in a combative form. The walking stick became the bo stick, the grain flail became the nunchaku, the churn handle became the tui-fa, and the hay blade became the kama. The sai, which resembles several blacksmith tools, was specifically designed to catch and lock a sword. There were originally no schools of kobu-jutsu; instead, the peasants would gather together at night to practice their art and trade hard-won knowledge of proper combat techniques. Needless to say, the disclosure of this art would mean the further restriction of the meager weapons the farmers carried. As a result, kobu-jutsu practitioners operate in a highly clandestine manner and do not openly display their art except in a life-or-death situation.

Ninjutsu (nin-joot'soo)

This is the unarmed combat art of ninja characters. It is commonly employed as a last resort, however, since ninjas prefer to fight with weapons.

The art is usually used to get an opponent out of the way so the ninja can pass by or escape. Throws and nerve strikes are more effective for this purpose than regular kicks and punches. Maneuvers from Movement and Mental and Physical Training (Table 70, page 103, *Oriental Adventures*) also show the need for practical applications in tight situations.

Pentjak-silat (pent-zhok see'-lot)

The national defense sport of Indonesia has its base in combat forms of the 6th century A.D. Most schools train their students (pandeka) to be proficient with both the scimitar and whip. The pandeka do not need weapons to be formidable, however. Their flowery, leaping art can send devastating blows to an opponent from any angle and from any position. Pandeka have developed ground fighting to deadly levels; they actually prefer taking an opponent to the ground (usually landing on top of them) and finish the fight from that position. Pandeka do not need to be standing to perform any of their special abilities and can leap from a prone position.

Savate (sah-vat')

The national sport of France, savate is the only martial arts style native to Europe that still exists in both sport and combative form. Savate was created by street brawlers in the 17th century and was systematized in post-Napoleonic France. Classic savateurs studied with the fencing foil or, when weapons were legally barred, the walking cane. These weapons were used to supplement close melee combat, but after using their long-range kicks to close the gap, there was usually no need for the savateurs to continue the fight.

Shotokan (sho'-to-kahn)

This style of karate uses linear attacks more than circular motions. Strong stances are learned (see Movement 3, *Oriental Adventures*, page 103), whereas flashy, high kicks are discouraged. Otherwise, this style is similar to karate as detailed in *Oriental Adventures*.

Sumai (soo'-my or s'my)

Sumai, or sumo wrestling, is the national sport of Japan. An ancient wrestling art, sumai is practiced by men of large size (rikishi) who use their bodies to push and throw their opponents. As a sport, sumai requires a rikishi to force an opponent onto the mat or out of the ring. Sport wrestlers are not taught the punches and kicks which were originally included in ancient sumai.

Combatant sumai in its ancient form, however, relies on sweeps, stunning slaps, and throws to crush opponents. Combative sumai also allows iron fist and crushing blow maneuvers (Strike 1 and 2) as shown on page 103 of *Oriental Adventures*. This combination of fighting technique with such sheer mass results in a lethal and often underrated martial arts style. Although sumai was traditionally limited to male practitioners, there is no reason that women rikishi could not exist in an AD&D game campaign.

Sumo wrestlers are unusually tall and powerfully built, and are selected for their size and physique. They are trained and conditioned to reach gargantuan proportions in stature and power. Rikishi are not the fat slobs so often portrayed in modern media; rather, they are highly skilled warriors practicing a devastating style. Because of the art's emphasis on weight and size, sumo wrestlers increase in strength and constitution as cavaliers do (see *Unearthed Arcana*). Bushi characters are the most common practitioners of this style.

Thai kick boxing (tie)

Thai kick boxing (muay thai) was developed in Thailand to supplement the pike and sword in close-range fighting. There are no set forms (kata) to muay thai, and training consists of constant sparring and heavy bag work. Muay thai is a brutal but highly effective art. Thai boxers use their feet and hands to block and push, but the real power lies in their shin and elbow strikes (which slam into opponents with devastating force). Thai kick boxing is not a pretty style, but it has become the single most popular spectator sport in Thailand. Furthermore, its champions are seen as national heroes.

White crane

This style of kung-fu was inspired by the behavior of cranes and apes. Pressure points are the main targets of the foot and hand strikes, making this art highly effective against humans and humanoids.

Wing chun (ing joon)

This style of kung-fu concentrates on hand and arm maneuvers. Basically a soft martial arts style, wing chun allows two attacks per round due to its double usage of these maneuvers; attacks double as defensive motions and defensive motions double as attacks.

The intricate weaving patterns of the

arms allow practitioners to employ the locking block. Also, the martial artist's AC becomes one point lower per two levels gained by the practitioner (to a minimum AC of 2). Thus, a monk has AC 6 at 1st and 2nd level, AC 5 at 3rd and 4th level, and so on, until the monk's AC reaches 2 at 8th and 9th level. Afterwards, the monk's AC is determined by Table 21 on page 18 in

Oriental Adventures. The main weapons of wing chun are the bo stick and the dagger.

[Detailed and variant versions of some of these martial arts will appear in future articles in DRAGON® Magazine. — Editor]

Table of Common Martial Arts Styles

Name	Number of attacks	Damage	AC	Principal attack	Special maneuvers	Weapons
Aikido	1/1	1-4	6	Body	Lock 1,2,3,4 Move 3 Throw 1,2,3,4 Mental 1,3 Kick 3 Lock 1,2,3,4 Movement 2,6 Push 2 Throw 1,3 Weapon 1 Mental 2,3,4 Kick 1 Lock 1,2,3 Push 1,2 Strike 1 Throw 1,3 Vital area 1,2,3 Mental 1,2,4 Weapon 1,2 Mental 1	None
Escríma	2/1	1-8	5	Body	Kick 3 Lock 1,2,3,4 Movement 2,6 Push 2 Throw 1,3 Weapon 1 Mental 2,3,4 Kick 1 Lock 1,2,3 Push 1,2 Strike 1 Throw 1,3 Vital area 1,2,3 Mental 1,2,4 Weapon 1,2 Mental 1	Short sword Dagger Jo stick
Hwarang-do	2/1	1-6		None	Kick 1 Lock 1,2,3 Push 1,2 Strike 1 Throw 1,3 Vital area 1,2,3 Mental 1,2,4 Weapon 1,2 Mental 1	None
Kobu-jutsu	2/1	Weapon +4	8	Weapon	Kick 1 Lock 1,2,3 Push 1,2 Strike 1 Throw 1,3 Vital area 1,2,3 Mental 1,2,4 Weapon 1,2 Mental 1	Bo stick. Sai, Kama Nunchaku Tuifa
Ninjutsu	2/1	1-8	7	Hand	Lock 3 Movement 2,5 Strike 1 Throw 1,3 Vital area 1,2 Mental 2,4 Kick 1 Lock 1 Move 1,2,5 Throw 1,2,3,4 Mental 4 Kick 1,2,3 Kick 1 Movement 1,3 Strike 1,2,3 Mental 1	None
Pentjak-silat	2/1	1-8	6	Hand and foot	Kick 1 Lock 1 Move 1,2,5 Throw 1,2,3,4 Mental 4 Kick 1,2,3 Kick 1 Movement 1,3 Strike 1,2,3 Mental 1	Scimitar Whip
Savate	2/1	1-8	8	Foot	Kick 1,2,3 Kick 1 Movement 1,3 Strike 1,2,3 Mental 1	None
Shotokan	2/1	1-8	8	Hand	Kick 1 Movement 1,3 Strike 1,2,3 Mental 1	None
Sumai	2/1	1-6	7	Body or hand	Movement 3 Push 1,2 Strike 1,2 Throw 1,3,4 Mental 1,5 Kick 1,2,3 Move 1 Strike 1 Kick 1 Movement 6 Strike 1 Vital area 1,2,3,4 Mental 1	None
Thai kick boxing	2/1	1-8	7	Legs and arms	Kick 1,2,3 Move 1 Strike 1 Kick 1 Movement 6 Strike 1 Vital area 1,2,3,4 Mental 1	None
White crane	1/1	1-6	5	Hand or foot	Kick 1 Movement 6 Strike 1 Vital area 1,2,3,4 Mental 1	None
Wing chun	2/1	1-6	6	Hand	Lock 2 Movement 6 Strike 1,2,3 Mental 1	None

TWILIGHT: 2000

By Air or By Sea

Airlords of the Ozarks

Twilight 2000



Gateway to the Spanish Main

Twilight 2000



Airlords of the Ozarks

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OPERATION: ZONDRAKER

Part 1: Lunar equipment and survival in the TOP SECRET®

by Merle M. Rasmussen

The Administrator's foreword

This is the third in a series of articles on space missions for TOP SECRET® game agents. [It had to be split into two parts, however; part 2 appears next month.] — **The Editor.** This article focuses on espionage adventures on the Moon. Information on space suits, weapons, and game mechanics is offered to make lunar adventuring as realistic as possible. Next month, a sample "future history" for campaign use and three lunar-based, near-future adventures are offered — ones that your agents will never, ever forget. By linking up all of the articles in this series, a super campaign can be created for many sessions of High Frontier adventuring. With a little extrapolation and design work, a joint Soviet/U.S. mission to Mars (with all the intrigue you could hope for) can be developed. Use this information as you will — but most of all, keep the spacefaring agents active, and your players will enjoy the leap into the final frontier.

Merle M. Rasmussen

The Zondraker Operation

In the near-future history in which lunar espionage missions occur, any American "space-pionage" operations on Earth's Moon unofficially come under the heading of Operation: Zondraker. "Zondraker" is a

name given to any politician fearful of Soviet activities in space, or to an intelligence officer assigning agents to lunar missions. One particularly zealous operator was nicknamed "The Wizard of Oz." The program was first named by someone with tongue in cheek, combining the early Soviet moon program title (Zond, meaning "sound") with the *Moonraker* book and movie title of James Bond fame.

General notes

Most of the information on space activity from DRAGON® issue #120 ("Operation: Zenith") is applicable to lunar situations, save that a weak gravitational field is present on the Moon. Humans are not subject to space sickness, and the number of Life Level points lost due to exposure to the reduced (one-sixth normal) gravity of the Moon is reduced to one-third the usual value (see issue #120, page 59, Table 2). Travel time from Earth to the Moon on a direct flight usually runs 3-4 days.

Movement on the Moon consists of a loping gait in which the walker must be careful to keep his feet directly beneath him, to avoid sudden dodges to the sides. Stopping on the slick lunar dust can be a problem for running agents (roll Coordination or less to keep from falling if stopping or encountering a hazard in one's path).

Damage to an astronaut's Personal Life Support System (PLSS) is handled as per the article in issue #120 (page 60). The chances of puncturing a spacesuit are

given on page 57-58 of issue #120, as well as assorted weapons notes. The presence of a weak gravitational field negates chances for astronauts firing guns to tumble, though high-recoil weapons should still be avoided. Recoilless weapons are preferred over all others. Any notes in issue #120 which specifically refer to weightless environments should be discounted (e.g., removal of range restrictions beyond point-blank range). Projectile weapon ranges on the Moon change as follows: point blank, 0-6 meters (0-19.7'); short, 7-100 meters (19.8-328.2') medium, 101-1,200 meters (328.3-3,938.4'); long, 1,201-6,000 meters (3,938.5-19,692'). Despite some slippage and the bulkiness of the lunar spacesuits, no loss on the number of available actions is taken.

Standard weapons (which violate Article IV of the Outer Space Treaty) should have their trigger guards removed so they can be used with gloved hands. Because of extreme temperature variations, most guns used in the vacuum of space misfire on a roll of 92-93 and jam on a roll of 94-00 during the hit-determination dice roll of combat. Revolvers misfire on a roll of 97-00 but won't jam. Ammunition is combustible because oxygen within the shell reacts with the powder to cause the bullet to fire.

Blowguns and flamethrowers can only be used indoors in an atmosphere — but any use of flamethrowers is *extremely dangerous*, as high-oxygen atmospheres



The lunar surface near craters Tycho and Clavius.
Photo courtesy of Yerkes Observatory.

game

and the presence of flammable material aboard lunar stations are possible.

Survival on the Moon

Survival limits depend upon a character's Willpower value. If a character exceeds any environmental survival limit, the character suffers unconsciousness. If a character exceeds his survival limit on any entry shown in Table 5, he loses 1 Life Level per minute that he remains in that environment.

Damage from exposure to the lunar environment due to a puncture of a lunar EVA suit is cumulative. A moon-walking agent survives a *slow* exposure to vacuum for as many seconds as shown on Table 5, plus 1-10 seconds more if holding his breath. However, with a sudden exposure to vacuum, any human character passes out after the number of seconds shown, as the decompression literally blasts the wind from his lungs. The immediate expenditure of *all* Fame-and-Fortune points might allow the agent to gain a single last action (slapping an airlock-closing button, firing off a last burst from a gun, diving for an open spacecraft door, etc.) before unconsciousness sets in. Every second after the agent passes out, 5 points are permanently lost from Knowledge scores as brain death begins and accelerates due to the absence of oxygen in the bloodstream.

Humans do not explode during vacuum exposure from blood boiling in their veins. Human skin exerts an elastic counterpres-

sure to prevent swelling and distortion caused by gas forming in the tissues. The human body (assuming the person has an oxygen supply but no other protection) can be exposed to vacuum environments for around three minutes without suffering irreparable harm. In sunlight, an unprotected agent with oxygen can stand about 10°C (213°F) before passing out; in darkness, he can stand about -12°C (11°F).

Atomic radiation and light have little immediate effect on the character. See DRAGON issue #108 and #120 for details on the effects of radiation.

Characters in pressurized, no-oxygen environments can hold their breath voluntarily for a number of seconds equal to their Willpower value, no matter what they are doing. If the character cannot take a full breath after his last breath runs out, the character becomes unconscious in 1-10 seconds. One full breath of air revives the character with no damage within a few minutes. Once the character passes out, no appreciable brain damage occurs for (Willpower x 5) seconds. After that, the character loses 1 Life Level and 10% Knowledge immediately, and every (Willpower x 1) seconds afterward.

Table 1 The Moon: Basic Information

Gravity: .165 Earth normal
Diameter: 3,476 kilometers (2,160 miles)
Circumference: 10,917 kilometers (6,785 miles)
Surface area: 37.93×10^6 square kilometers (14.65×10^6 square miles)
Orbital radius: 356,330-406,610 km (221,423-252,667 miles)
Mass: 81×10^{12} tons
Average distance to horizon: 2.41 kilometers (1.5 miles) for 1.83 meter (6') viewer
Length of day or night: 355 hours each (14.79 Earth days)
Temperature in sunlight: $+134^{\circ}\text{C}$ ($+270^{\circ}\text{F}$)
Temperature in darkness: -170°C (-270°F)
Dust conditions: Fine, slippery, clinging, and gray
Terrain: Heavily cratered, frequently rocky, occasionally mountainous
Atmosphere: Virtually none
Moisture: Trace only
Radiation sources: Radioactive mineral deposits and solar winds of charged protons



Alan B. Shepard, Apollo 14

NASA

Lunar athletic feat limits

Many athletic activities can be reduced to basic body movements such as lifting, jumping, running, throwing, and kicking. Most body movements are based on a fitness rating which is derived from the character's Movement Value. Not all Earth movement can be multiplied by six to determine what happens on the Moon. Air friction indoors and ground slippage due to lack of traction indoors and out prevent a lighter person from performing at six times his Earthly abilities. Add the confinement of a spacesuit to the massive inertia which impedes quick stops or turns, and the would-be athlete is lucky to perform at two to three times his Earth abilities. For simplicity, the force of indoor air resistance is equal to the loss of motion in a spacesuit, so Table 6 can be used for either indoor or outdoor conditions.

The physical law, "Force equals mass times acceleration" means that you cannot throw an object much faster on the Moon than on Earth (unless you throw it straight up), but you can throw it a lot farther. This increases the range of projectiles (as noted above) as well as hand-thrown objects. The same gravity which lightens

the object's weight also attracts it at only 1.62 meters (5.31') per second, slowing its fall. Outdoors, there is no atmosphere to cause air resistance, so objects fly farther horizontally before hitting the ground.

Characters can lift and hold above their heads a mass in kilograms (1 kg = 2.2 lbs.) equal to their Physical Strength value for five seconds. Other balanced, nonbulky loads are carried according to Table 7. Characters can budge, but cannot lift or carry, any object up to 1.5 times their maximum lift capacity. This requires handholds, friction, and administrative discretion. Remember, on the Moon, mass remains the same, but weight is one-sixth that of Earths.

A character falling from a great height will sustain some injury. A fall from 30' or less will not cause injury, and a fall from 31-60' has a 5% chance of causing damage, which is calculated on result W from HTH Combat Results in the TOP SECRET rule book. There is also a 5% chance of tearing one's spacesuit. A fall from 61-120' does 1-10 hp damage, with a 10% chance of tearing a suit. For every 60' of distance fallen beyond 60' of height, add 1-10 hp damage and a 5% chance of a suit tear.

Table 2
Manmade Artifacts on the Lunar Surface

Artifact (origin)	Landing date	Approximate location	Probe weight and remarks
Luna 2 (U.S.S.R.)	09/13/59	Crater Autolycus	390.2 kg*, crashed
Ranger 4 (U.S.A.)	04/26/62	Far Side, unknown area	366.8 kg, crashed
Ranger 6 (U.S.A.)	02/02/64	Sea of Tranquility	366.8 kg, crashed
Ranger 7 (U.S.A.)	07/31/64	Crater Guericke	366.8 kg, crashed
Ranger 8 (U.S.A.)	02/20/65	Sea of Tranquility	366.8 kg, crashed
Ranger 9 (U.S.A.)	03/24/65	Crater Alphonius	366.8 kg, crashed
Luna 5 (U.S.S.R.)	05/12/65	Crater Deslandres	100 kg, crashed (failed soft landing)
Luna 7 (U.S.S.R.)	10/08/65	Crater Marius	100 kg, crashed (failed soft landing)
Luna 8 (U.S.S.R.)	12/07/65	Crater Galilaei	100 kg, crashed (failed soft landing)
Luna 9 (U.S.S.R.)	02/03/66	Crater Cavalierius	100 kg, soft landing, TV camera
Surveyor 1 (U.S.A.)	06/02/66	Crater Flamsteed	1,000 kg, soft landing, TV camera
Orbiter 1 (U.S.A.)	08/14/66	Crater Mendeleyev (Far Side)	386 kg, crashed
Surveyor 2 (U.S.A.)	10/—/66	Seething Bay, near Crater Copernicus	1,000 kg, crashed (failed soft landing)
Orbiter 2 (U.S.A.)	11/10/66	Crater Lobachevsky (Far Side)	386 kg, crashed
Luna 13 (U.S.S.R.)	12/24/66	Crater Seleucus	109 kg, soft landing, TV camera
Orbiter 3 (U.S.A.)	02/09/67	Crater Einstein	386 kg, crashed
Surveyor 3 (U.S.A.)	04/19/67	Crater Lansberg	1,000 kg, soft landing, TV camera
Surveyor 4 (U.S.A.)	07/17/67	Central Bay	1,000 kg, crashed (failed soft landing)
Orbiter 5 (U.S.A.)	08/05/67	Crater Schluter	386 kg, crashed
Surveyor 5 (U.S.A.)	09/10/67	Crater Sabine	1,000 kg, soft landing, TV camera
Surveyor 6 (U.S.A.)	11/09/67	Central Bay	1,000 kg, soft landing near Surveyor 4, TV camera
Surveyor 7 (U.S.A.)	01/09/68	Crater Tycho Brahe	1,000 kg, soft landing, TV camera
Apollo 10 (U.S.A.)	05/22/69	Sea of Tranquility	Lunar Module jettisoned and crashed
Apollo 12 (U.S.A.)	07/16/69	Sea of Tranquility	Lunar Module descent stage**, soft landing
Luna 15 (U.S.S.R.)	07/21/69	Sea of Crises	Possible soil retriever with descent and ascent stages***, crashed
Apollo 12 (U.S.A.)	11/14/69	Ocean of Storms	Lunar Module descent stage**, soft landing, near Surveyor 3
Luna 16 (U.S.S.R.)	09/20/70	Sea of Fertility	1,880 kg, soil retriever's descent stage***, soft landing
Luna 17 (U.S.S.R.)	11/17/70	Sea of Rains	1,080 kg, descent stage; 756 kg, Lunakhod 1 (robot lunar rover)
Apollo 24 (U.S.A.)	01/31/71	Fra Mauro Hills	Lunar Module descent stage**, soft landing

NASA ELEVA Suit

A possible Experimental Lunar Extravehicular Activity Suit (a.k.a. "ELEVA suit") for NASA or Zondraker-mission astronauts is described in general form here. Administrators should supply specific information on the characteristics of this suit to fit the nature of the campaign being run (e.g., a "tough" suit may be designed if the campaign involves a great deal of combat; a "weak" suit may be designed for campaigns with a minimum of gunplay).

The standard NASA ELEVA suit consists of seven parts, which allow an astronaut to put the suit on and take it off unassisted. Putting on the suit takes five minutes; taking it off takes one minute. Because of the thick padding of any EVA suit, all damage from physical combat is halved, including both projectile and hand-to-hand combat damage, as well as any micrometeorite and shrapnel damage.

The ELEVA helmet is bulletproof and protects against high-speed projectiles and hand-to-hand blows. The auxiliary antenna serves as a backup for the main radio link atop the PLSS. The ELEVA helmet also contains a liquid refreshment dispenser and an abrasive and absorbent "nose scratcher."

The ELEVA helmet visor assembly supports two heat-reflective visors, optically coated against specific radiations, especially ultraviolet. The faceplate is bulletproof and protects against micrometeoroids. It is also light-sensitive and darkens instantaneously in the presence of intense illumination. This photosensitive device was developed for aircraft pilots, to protect their vision from being blinded by nuclear blasts. The faceplate lightens as the illumination fades (1-10 seconds after the flash).

The Portable Life Support System (PLSS) backpack is permanently attached to the upper torso of the Extravehicular Mobility Unit (EMU; i.e., the spacesuit) and connects to the modified ELEVA helmet through an oxygen purge system umbilical. The communications antenna serves as the primary radio link. The PLSS is controlled by a chest-mounted Display and Control Module (DCM, not shown in the illustration).

A Liquid Cooling and Ventilation Garment (not shown) lies beneath the suit. Cool water from the PLSS circulates through plastic tubing woven into this one-piece mesh garment to remove excess body heat. Air ducts attached to the garment provide ventilation to the limbs.

The detachable Experimental Lunar Manned Maneuvering Unit (ELMMU) is mounted below the PLSS backpack and connects through cable umbilicals to propellant nozzles worn around the ankles. The ELMMU has a lift capacity of 91 kg (200 pounds, by Earth measurement) and an operational lifetime of 20 hours. It has a 45.7 meters (150') per turn velocity and a maximum speed of 32 KPH (20 MPH) just above ground level. Used sparingly, the device has a maximum range of 46.2 km (28.7 miles) and can climb 90° slopes. The flight controls (not shown) can be held in one hand and allow straight line motion along the X, Y, and Z axes.

The Thermal Meteoroid Garment (TMG) has four more layers than the standard EMU suit. Together with the Liquid Cooling and Ventilation Garment, a damage-reducing barrier is formed. Projectile and hand-to-hand damage is reduced by half. The TMG is temperature resistant from 0-400°C (32°F to 752°F), negating all such heat damage.

The astronaut carries a modified recoilless Uzi submachine gun with an enlarged trigger guard and a gas-engaged recoil damper which slides its mass against the

Artifact (origin)	Landing date	Approximate location	Probe weight and remarks
<i>Apollo 15</i> (U.S.A.)	07/26/71	Apennine Mountains	Lunar Module descent stage**, two-man lunar roving vehicle, soft landing
<i>Luna 18</i> (U.S.S.R.)	09/11/71	Crater Apollonius	1,880 kg, soil retriever with ascent and descent stages***, crashed
<i>Luna 20</i> (U.S.S.R.)	02/21/72	Sea of Fertility	1,880 kg, soil retriever's descent stage***, soft landing
<i>Apollo 16</i> (U.S.A.)	04/16/72	Descartes Highlands	Lunar Module descent stage**, two-man lunar roving vehicle, soft landing
<i>Apollo 17</i> (U.S.A.)	12/07/72	Taurus-Littrow Valley	Lunar Module descent stage****, two-man lunar roving vehicle, soft landing
<i>Luna 21</i> (U.S.S.R.)	01/16/73	Crater LeMonnier	1,040 kg, descent stage; 840 kg, <i>Lunakhod 2</i> (robot lunar rover)
<i>Luna 23</i> (U.S.S.R.)	11/06/74	South Sea of Crises	1,950 kg, soil retriever with ascent and descent stages***, damaged
<i>Luna 24</i> (U.S.S.R.)	08/18/76	Sea of Crises	1,950 kg, soil retriever's descent stage***, soft landing

* The *Luna 2* probe impacted with an empty 1,513.6 kg final-stage rocket.

** The Lunar Module descent stage is surrounded by scientific instruments including an Active Seismic Experiment, Heat-Flow Experiment, Solar Wind Spectrometer, Suprathermal Ion Detector, Cold Cathode Ion Gauge, Lunar Surface Magnetometer, Charged Particle Lunar Environment, Passive Seismic Experiment, and Laser Ranging Retroreflector. Other artifacts include a U.S.A. flag, a plaque on the Lunar Module descent stage, and various Earth mementoes.

*** Soviet soil retriever and return probes were robots which scooped up lunar soil and returned it to Earth, leaving behind their descent stages much in the way Apollo lunar module did. *Luna 15* was probably a soil retriever, but the Soviets have never released information concerning the craft's true mission. It may have had a live animal aboard it, possibly a dog.

**** *Apollo 17* left behind three additional instrument packages: the Lunar Surface Gravimeter, Lunar Surface Composition Experiment, and Lunar Ejecta and Meteorites Experiment.

NOTES: The 12,700-kg (14-ton) S-IVB stages for *Apollo 13-17* impacted on the lunar surface in various places at high speed. No other information on their location is available. The 2,090-kg (2.3-ton) Lunar Module ascent stages for *Apollo 11, 12*, and *14-17* also crashed on the Moon after their use. All five Lunar Orbiters and *Luna 9-12* and *14* went into orbit around the Moon and apparently crashed in various locations at the end of their missions, from 1966-1968. Two sub-satellites released from *Apollo 15* and *16*, and *Explorer 49* also went into lunar orbit in 1971, 1972, and 1973, respectively, and all may have crashed as well. Only spacecraft with known crash locations are given in the above table. Crashed and soft-landed equipment may possibly be of use in emergency salvage operations, or it may contain material of interest to artifact collectors or space intelligence agencies. It could also prove to be hazardous.

Table 3**Typical Lunar Equipment****Lunar EVA suit**

Cooling and ventilation garment (CVG) (1)
 Lower torso or trousers with overshoes (1)
 Upper torso with Display and Control Module (DCM) (1)
 Portable Life-Support System (PLSS) (1)
 Pressure gloves with molded rubber finger caps (1 pair)
 Plastic bubble helmet with snap-on visor (1)
 Communications carrier "Snoopy hat" (1)

Indoor clothing

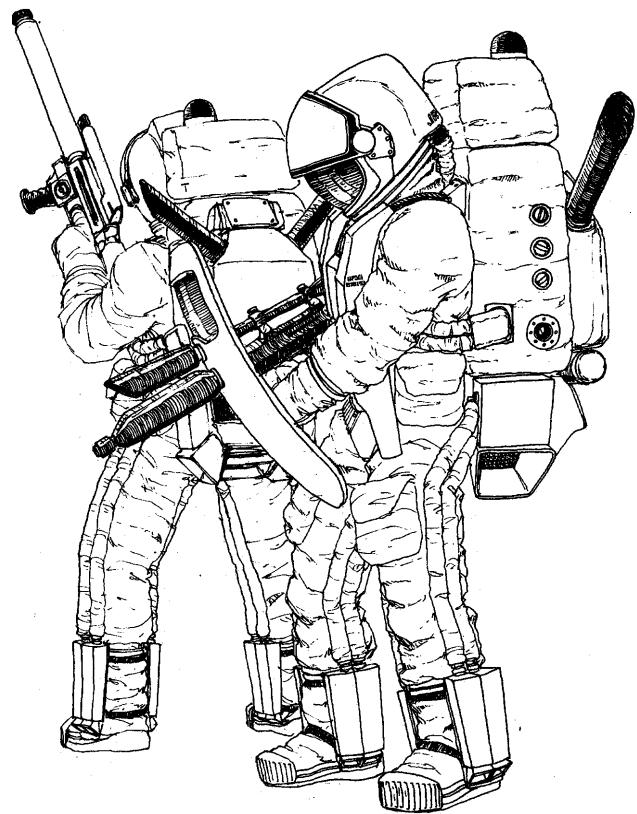
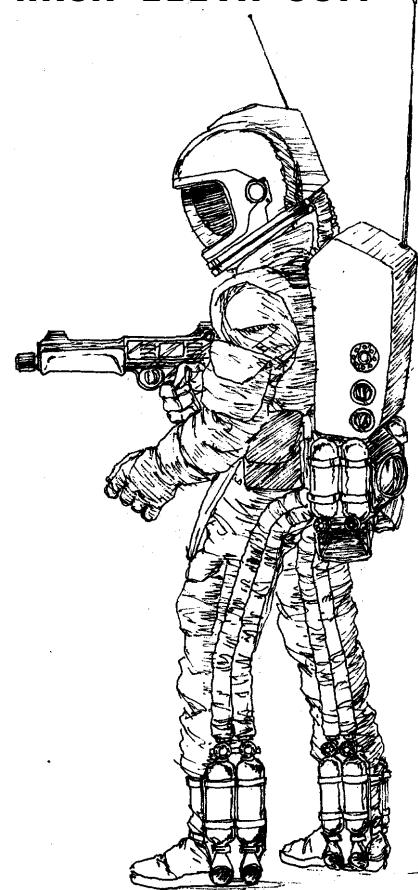
Underwear (7 sets)
 Stockings (7 sets)
 Footwear (2 pairs)
 Gloves (1 pair)
 Jacket, zippered (1)
 Trousers, cotton (2 pairs)
 Shirts, cotton (3)
 Coveralls, cotton (1)

Personal items

Felt-tip and pressurized pens (variable)
 Mechanical pencils (variable)
 Knee note pad with attachment straps (1)
 Sectional and circular star charts (1 set)
 Rio-sensor attachments (3)
 Radiation survey meter (1)
 Radiation dosimeter (1)
 Emergency oxygen mask and hose for indoor use (1)
 Sunglasses (1 pair)
 Swiss Army knife (1)
 Surgical scissors (1)
 Chronograph (watch) (1)
 Penlight (1)
 Sleeping mask (1)
 Earplugs (1 set)
 Oral hygiene kit, with toothpaste (1 tube), toothbrush with rubber toothpick (1), and dental floss
 Toilet kit, with safety razor with multiple blades (1)
 Emergency Earth survival gear, with multipurpose light with flashlight, flashing strobe, signal mirror, compass, fire-starting kit, and fishing kit (1)
 Machete and sheath
 Medical kit with bandages and self-medication (1)

Tools

Kit with tools for minor spacecraft repairs (1)
 Spacesuit repair kit, with cloth tape (1 roll), exterior patches (3), sealant (1 tube), bladder repair material (3 pieces), optical surface cleaning pads (3), optical surface defogging pads (3), and replacement gaskets (3)
 Collection bag for geological and other specimens (1)
 Soil sampler bag with folding handle (1)
 Core sampler (1)
 Combined lens and specimen brush (1)
 Dust and soil brush (1)
 Soil and rock scoop (1)
 Digging and trenching tool (1)
 Rake for picking up coin-sized fragments (1)
 Gas analysis sample containers (3)
 Gnomon to determine color, scale, and slope (1)
 Color television camera (1)
 16 mm data acquisition camera (1)
 Single-lens reflex still camera with color film (1)
 Hammer (1)
 Clamps (2)
 Lunar surface maps (1 set)
 Adhesive tape (1 roll)
 Wheeled instrument and tool carrier (1)
 Vacuum cleaner (1)
 Inflatable shelter (four man-week capacity) (1)

SOVIET LUNAR EVA SUIT**NASA ELEVA SUIT**

weapon's recoil, reducing the chance of the firer tumbling backward.

Soviet lunar EVA suit

One possible experimental suit used in lunar campaigns by Soviet lunar personnel is described and illustrated here. As above, the suit should be detailed to suit the lunar campaign circumstances.

The Soviet EVA helmet is designed along the same lines as NASA's, but it lacks the auxiliary antenna and has an opaque, bulletproof, facial blast shield that must be positioned manually. Although vision is obscured during use, the blast shield doubles the faceplate's bulletproof quality.

Unlike NASA's PLSS, the Soviet version is detachable and has ventilation tubes built into the suit rather than using a cooling garment. The PLSS ventilation tube umbilicals are shown stretching from the PLSS to connect to the side of the suit under the cosmonaut's arm. The PLSS controls and monitors are located on the suit's chest protector. An omnidirectional antenna

with a flashing red light locator is positioned on top of the PLSS. The rotating light can be turned on by the wearer for use as a distress signal or to identify the wearer as a cosmonaut.

The Soviet Manned Maneuvering Unit (MMU) is mounted behind and below the PLSS. The detachable unit is used on the lunar surface and in the weightless environment of space. Equipment specifications and movement statistics are similar to NASA's MMU and ELMMU. The Soviet device's flight controls (not shown) are located on the suit's chest protector and allow straight-line motion in lunar gravity. In weightless conditions, the orientation controls allow for pitch, roll, and yaw.

Soviet EVA overshoes are reinforced foot coverings that protect against punctures and have 33 insulating layers of materials which protect against temperatures from +120°C to -120°C (+248°F to -184°F).

The bulletproof chest-protector vest doubles as a display and control carrier for both the PLSS and the MMU. The chest

protector is useless against explosives and always reduces the wearer's Coordination by 5%.

The cosmonaut in the foreground of the illustration holds a bulletproof shield, an opaque hand-held device with a small bulletproof glass window. Mounted through the shield is a recoilless rifle with a modified scope attached. The gas-engaged recoil damper reduces the chance of tumbling backward when the weapon is fired. The scope's wide-angle eyepiece lens allows the gun to be used with a space helmet. The shield reduces the holder's Coordination by 30%. Attaching or detaching either the recoilless rifle or scope from the shield takes five seconds.

The cosmonaut in the background holds a recoilless missile launcher that sports a laser sight with a modified wide-angle eyepiece for use with a space helmet. Laser sights in clear atmospheres and vacuums improve a telescopic sight's Projectile Weapon Value (PWV) modifiers by a factor of 2. Therefore, a telescopic sight

Table 4
Typical Lunar Vehicles

NASA Lunar Roving Vehicle ("Moon Buggy")
Weight: 210 kg (462 lbs., Earth weight)
Storage capacity: 83 kg (182 lbs., Earth weight)
Drive: Four-wheel
Steering: Four-wheel
Power sources: Two 36-volt silver-zinc batteries
Operational lifetime: 78 hours during lunar day
Range: 92 km (57.5 miles)
Climbable slope: 25°
Maximum speed: 16 KPH (10 MPH) on level ground
Velocity: 23 meters/turn (75'/turn)
Wheels: Four wire mesh
Fenders: Fiberglass
Antennae: One low-gain, one high-gain
Cameras: One 16 mm, one color TV
Seating: Two 91-kg (200-lb.) space-suited passengers with under-seat bag stowage
Number available: 1-6 at any American lunar base

NASA Individual Rocket Propulsion System ("Jet Packs")
Weight: 52.5 kg (115.5 pounds)
Lift capacity: 91 kg (200 pounds)
Propulsion: Ignited gases
Flight controls:
Right hand = Orientation (pitch, roll, yaw)
Left hand = Straight line motion (X, Y, Z axes)
Power source: One 18-volt silver-zinc battery
Operational lifetime: 39 hours
Range: 92 km (57.5 miles)
Climbable slope: 90°
Altitude: 2,000 meters (6,540')
Maximum speed: 64 KPH (40 MPH) just above level ground
Velocity: 91.5 meters/turn (300' turn)
Antennae: One low-gain, one high-gain
Number available: 1-4 at any American lunar base
Special note: It takes one minute to put on a jet pack and 15 seconds to take it off

Soviet Individual Personnel Carrier ("Go-Cart")
Weight: 105 kg (231 pounds)
Storage capacity: 41 kg (90 pounds)
Drive: Four-wheel
Steering: Two-wheel
Power sources: One 36-volt silver-zinc battery plus solar collectors
Operational lifetime: 156 hours in the lunar night or 355 hours lunar day
Range: 184 km (83.6 miles)
Climbable slope: 30°
Maximum speed: 32 KPH (20 MPH) on level ground
Velocity: 46 meters/turn (150'/turn)
Wheels: Four oversized wire mesh
Fenders: Fiberglass
Antennae: One low-gain, one high-gain
Cameras: One color TV
Seating: One 91-kg (200 lb.) space-suited passenger
Number available: 1-6 at any Soviet lunar base

Table 5
Environmental Limits Tolerance

Willpower Value:	0-40	41-73	74-100	100 +
Perserverance Rating:	Weak	Average	Strong	Super
Temperature, dry	24°C (75°F)	101°C (213°F)	163°C (325°F)	226°C (438°F)
Freezing, unprotected	0°C (32°F)	-12°C (11°F)	-14°C (70°F)	-15°C (5°F)
Acceleration	1 g	4 g	7 g	10 g
Atomic radiation, annual	15 rem	27 rem	38 rem	46 rem
Light, foot-candles	10,000	18,250	25,000	30,500
Vacuum, exposure to	3 sec.	5.5 sec.	7.5 sec.	9.2 sec.

with 4 to 1 magnification (4 x) has a PWV modifier of +80 (.40 x 2). The red pinpoint of light from a laser sight can be seen on the target at the aiming point of the weapon. This device can be used to intimidate would-be aggressors since their attention is drawn to the fact that a particular part of their body is being aimed at. Where the laser light hits, the bullet will strike!

Recoilless devices

The more massive the projectile and the greater its acceleration, the greater the recoil produced upon firing. A recoilless device may be placed on conventional firearms which normally have recoil in Earth gravity. Certain weapons cannot be fitted with recoilless devices: weapons

without barrels, blowguns, 13 mm gyrojet/microjet launchers, 80 mm missile launchers, tasers, high-intensity light devices, high-intensity sound devices, aerosol spray devices, and electrical shock devices. At earth gravity (1 g) and at each additional 1 g of acceleration, increase the PWV per .100" caliber, as shown on Table 8, Recoilless Weapons, by + 10.

Table 6
Lunar Athletic Feat Limits

Movement Value Range:

Fitness rating:

Crawling*

Loping (walking)*

Hopping (running)*

Hopping and dodging*

Pole vault

Running high jump

Running long jump

Standing broad jump

Standing high jump

Standing vertical jump

Baseball throw (1 oz.)

Body throw (27 lbs.)

Discus throw (.75 lb.)

Driving a golf ball

Grenade toss (2.7 oz.)

Hammer throw (2.7 lbs.)

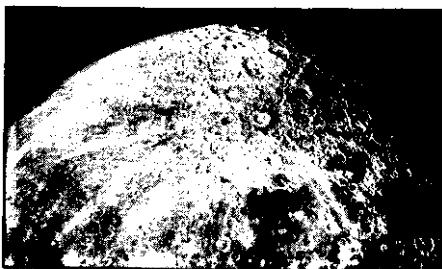
Javelin throw (4.7 oz.)

Shot put (2.7 lbs.)

0-120	121-220	221-300	301+
Weak	Average	Strong	Super
10'	20'	30'	40'
40'	50'	60'	70'
120'	150'	180'	210'
70'	80'	90'	100'
9'	24'	36'	48'
3.6'	9.9'	15'	20.1'
12'	36'	57'	75'
9'	15'	21'	27'
3'	7.5'	12'	16.5'
1.5'	4.5'	6.8'	9.3'
210'	570'	870'	1170'
6'	21'	33'	45'
105'	300'	450'	600'
528'	1,500'	2,292'	3,087'
60'	174'	264'	357'
120'	330'	510'	690'
150'	405'	630'	840'
30'	90'	135'	180'

* When moving uphill or over rough terrain, reduce the distance covered by 75% of the amount shown.

Note: 1 lb. = .4536 kg; 16 oz. = 1 lb.; 1' = .3048 meter.



Yerkes Observatory

Table 7
Lunar Astronaut/Cosmonaut Carrying Capacity

Weight carried

50% maximum to just under maximum

4.5 kg* to just under 50% maximum

Less than 4.5 kg

Movement rate

50% normal

75% normal

Full normal

* Equal to 10 lbs.

Table 8
Recoilless Weapons

Power rating	Equivalent to:
1	.001-.100 cal.
2	.101-.200 cal.
3	.201-.300 cal. ¹
4	.301-.400 cal. ²
5	.401-.500 cal. ³
6	.501-.600 cal. ⁴
3	.601-.700 cal. ⁵
2	.701-.800 cal. ⁶
1	.801-.900 cal.
2	.901-1.000 cal. ⁷
3	1.001-1.100 cal. ⁸
4	1.101-1.200 cal. ⁹
5	1.201-1.300 cal.
6	1.301-1.400 cal.
3	1.401-1.500 cal.
2	1.501-1.600 cal. ¹⁰

Modifier

+10

+20

+30

+40

+50

+60

+70

+80

+90

+100

+110

+120

+130

+140

+150

+160

Cost

\$100

\$200

\$300

\$400

\$500

\$600

\$700

\$800

\$900

\$1,000

\$1,100

\$1,200

\$1,300

\$1,400

\$1,500

\$1,600

¹ Includes 5.56 mm and 7.62 mm ammunition.

² Includes 9 mm short and 9 mm standard (Parabellum) ammunition.

³ Includes .410 caliber shotgun ammunition.

⁴ Includes shotgun 28 gauge ammunition.

⁵ Includes 16 and 20 gauge shotgun ammunition.

⁶ Includes 20 mm ammunition, plus 10 and 12 gauge shotgun ammunition.

⁷ Includes 23 mm ammunition.

⁸ Includes 27 mm ammunition.

⁹ Includes ammunition, 30 mm

¹⁰ Includes ammunition, 40 mm

Ω

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The Leader of the Pack

Leadership abilities in the STAR FRONTIERS game

by Steven E. Williams

It's a Saturday afternoon, and you and a group of friends are enjoying a STAR FRONTIERS® game. Take a moment to step outside the game and observe your fellow players. Is one known for the ability to crack a joke at just the right time? Does another come alive in a situation involving a no-nonsense decision to accomplish a specific task?

Some players steer a group socially. Others steer a group toward a predetermined goal in the adventure. In real life, these types of behavior have been separated by psychologists into two kinds of leadership: social and task-oriented. This division is drawn in the STAR FRONTIERS game universe as well, and is indicated by the PER/LDR ability pair.

A PER score, or personality score, measures a character's ability to adapt in interpersonal situations. Wit, charm, comeliness, and a sense of humor contribute to a high PER; gravy stains on a shirt and bad breath don't. All of these characteristics — both good and bad — are reflected numerically in a character's PER score.

A great use for PER lies in replacing the Carousing skill that TRAVELLER® game players miss in STAR FRONTIERS games. To accommodate this need, the referee should roll a PER check in any situation in which a PC socializes with an NPC.

For example, consider Rico the Snake, a 20-year-old Human military specialist

(thug) whose PER/LDR score is 30/40. He enters a bar in an unsavory section of the city and tries to make a new friend, upon whom he hopes to unload a hot hovercycle. The referee modifies Rico's PER according to his familiarity with the setting: Since the bar is in his home city, the referee gives the roll a modifier of +20, adding an additional modification of +10 for the stranger's receptive mood (i.e., slightly drunk). That gives Rico a chance of 60 ($30 + 20 + 10$) on the percentile dice of befriending the stranger. A 43 is rolled; Rico makes a good first impression on the stranger. The stranger tells Rico that his name is Carlos.

When the referee rolls a PER check, he should observe the table of racial reaction modifiers (STAR FRONTIERS Expanded Rules, p. 60). Because both Rico and Carlos are Human, there is no racial modifier. But only highly intelligent societies have eradicated stereotypes. Therefore, racial modifiers usually belong in calculations involving personality. Otherwise, the referee should restrict the modifiers to the general mood of the NPC and to the PC's familiarity with the setting.

Having gained Carlos' confidence, Rico decides to tell his new friend that he has acquired a new hovercycle. The outcome here depends on PER as well. In addition to the ability to win friends, PER determines a character's persuasive abilities. When a PC tries to persuade a group of NPCs, regardless of whether or not he has learned Persuasion, the referee should roll a PER check.

As a rule, a PER check should accompany any negotiations for money or seduction attempts. Successful or unsuccessful rolls don't necessarily mean success or failure in negotiations, although they may influence just how much a PC can get. Charm, or the power of personality, can swing a deal to the advantage of either participant.

Rico, rolling against the same modified chance of 60 that allowed him to rub elbows with Carlos, now tries to persuade Carlos to buy the hovercycle. The roll is 32; Carlos is interested. Unfortunately, he lacks the cash to put forth even a trifling offer. In return for Cr 50, however, Carlos offers the name of someone who needs a hovercycle. Rico the Snake accepts the lead. He gets up to leave the bar to find his prospective client.

In meeting strangers or settling a business deal, a high PER score can be a great asset. Social grace and magnetism help characters in many situations. In a crisis, however, a different brand of leadership emerges. Measured in LDR, this type of leadership involves the no-nonsense communication taught to military officers.

Task-oriented leaders are less interested in cordial relations than are social leaders. Whether Human flesh or Vrusk hide is on the line, danger affords no time to crack a joke. While in command, task-oriented leaders are more direct and more control-



ling. In fact, a good task-oriented leader may have a lousy personality.

So how does recognizing task-oriented leadership spice up the game? By way of rolling against the value of LDR, characters can advise others under pressure.

Suppose Rico and Carlos, while carousing in the bar, find themselves caught up in a brawl. Three upset Yazirians have started a fight. Rico, who holds Skill Level 3 in Martial Arts, yells, "Slap them in the eyes — they're sensitive!" Rolling against his LDR score of 40, Rico rolls a 29; he has told Carlos, who knows nothing about the martial arts, what to do. In the melee phase, Carlos tries to whomp his aggressor's reflective goggles. He succeeds and escapes being hurt. In this example, Rico has lent his Martial Arts skills to Carlos.

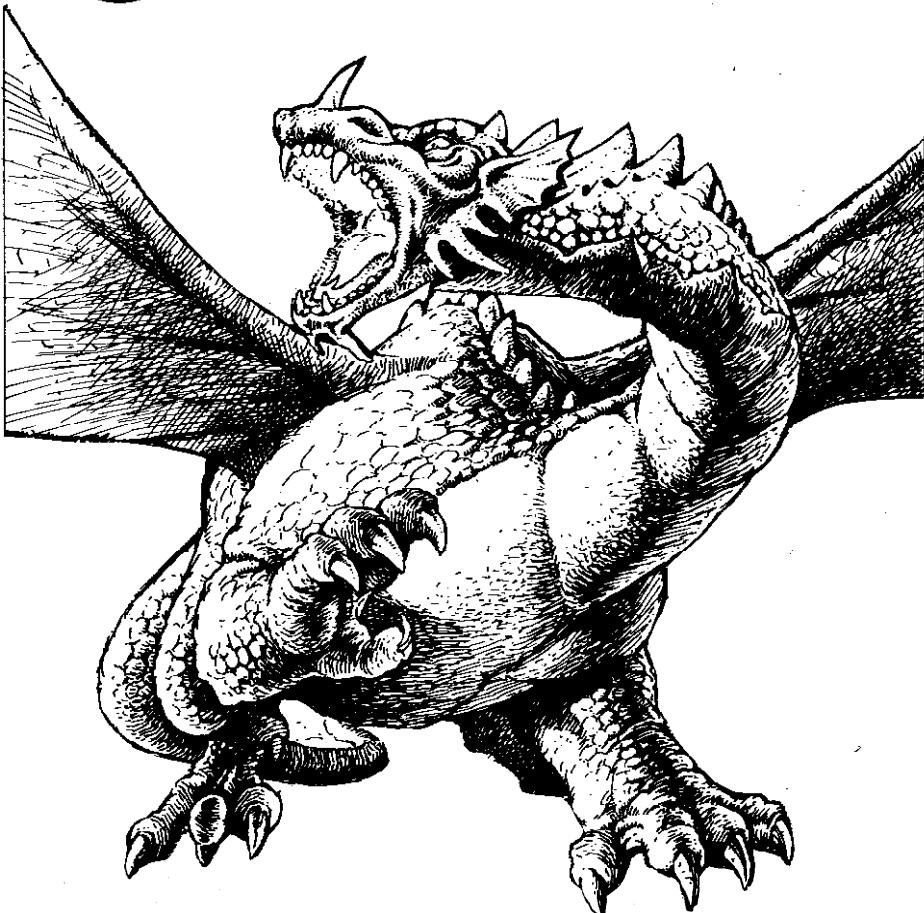
Translated into figures the referee can understand, the lending of a skill requires verification that the prospective listener can hear the speaker and a LDR check for the speaker. If both conditions are met and the LDR check succeeds, the listener borrows the skill. In all cases, the borrowed skill is received at Skill Level 1 on a temporary basis. In the case of Rico slapping the eyes of the Yazirian, the temporary basis was one round.

Keep in mind several limitations for lending and borrowing skills. A PC must reach Skill Level 2 in a skill before being able to lend it. Skills that may be shared include only military skills and the most basic in the remaining categories (such as Operating Computers, First Aid, Operating Vehicles, Stealth, and Concealment). Furthermore, a skill is received at Level 1 despite the expertise of the lender. It is impossible for a PC to make everyone nearby an expert in these skills.

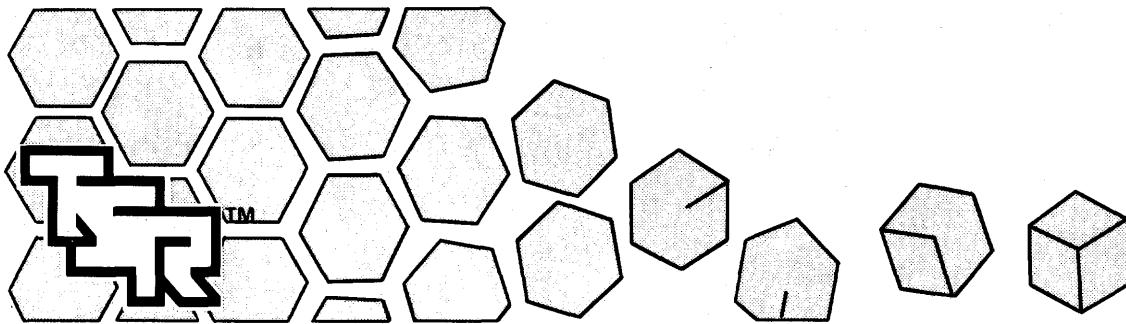
Consider another application of skill-lending at the scene of the barroom brawl. Eventually, the fighting subsides and the Yazirians stumble out the door. Rico has suffered 20 points of damage from being clubbed with a Yazirian paw and a broken bottle. Even though Rico possesses First Aid at Skill Level 2, he cannot perform First Aid on himself; that skill can be performed on others only. But he is still conscious and decides to lend First Aid to Carlos. To succeed, Rico must roll less than his LDR score: 40. He rolls 84; as a result, he has failed to communicate the remedy effectively. Carlos, who finds himself unable to set the bandage, could try again, but getting his friend to the hospital might be more helpful.

Skill-lending, though limited in itself, can really improve an adventure on the whole by encouraging players to cooperate. An injured medic can advise another person on treating wounds. A vehicles specialist can coach non-drivers in the ways to use various kinds of transportation. By pointing out solid cover, a military character can help his friends evade enemy fire. Using LDR in this way justifies characters of different interests and professions coming together in the first place. Ω

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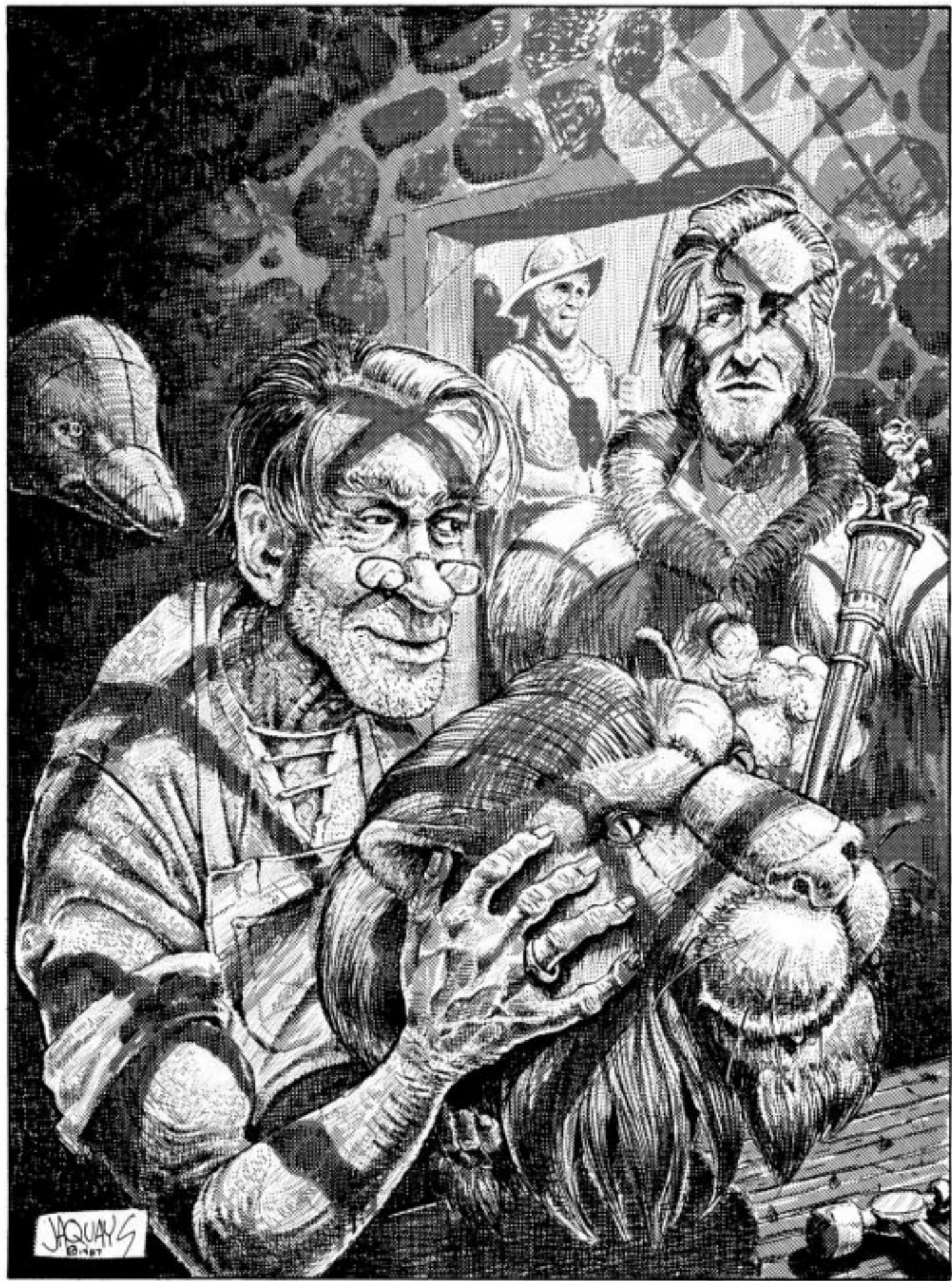
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e need something else for the celebrations, Andrew," the chancellor said, belching. "Something out of the ordinary, something *special*."

The escurie consulted his list. "We have jugglers, poets, minstrels, military exhibitions, even the king's personal menagerie put in wagon cages...."

"Of course, of course, and of *course*," the old nobleman said, waving a roasted capon leg in punctuation. "Those are *expected*." He took a bite and chewed for a moment. "I seem to recall," he continued then, "a workshop located somewhere in the fringes of the citadel that once turned out party baubles for the old king. Do you —?"

The escurie took in a measured breath. "Corumn," he replied, remembering the name even as he said it. "Corumn, the machinist."

The chancellor took another bite and chewed noisily. "Was he taken in the rout?"

"No, sir... I believe he survived."

The nobleman chuckled. "Hiding in some God-forsaken rabbit hole, I expect."

"The citadel is vast," the escurie agreed. "Many have survived simply by keeping out of the way."

"Well, go find this machinist of yours and drag him back out into the light." The chancellor belched again and flung the capon bone to the floor. "If he could serve the old king, then by God he can serve the new!"

It had been more than a few years, but the escurie still remembered the way to the guild workshops. Though they had been popular during the reign of the old king, such places were now largely abandoned. Dust, silence, and shadows filled the corridors, the empty, high-ceilinged apartments, and the overgrown courtyards and gardens. Any doors still on their hinges were closed and locked; whatever remained behind them, the escurie decided as he and his soldier escorts hurried past, was the king's business, and if not his, then it was God's.

The machinist's workshop lay below and beyond the west halls, by the cliffs that faced the sunsets and the Hyvernican Sea. The escurie, with his two soldiers in tow, paused outside the door to straighten his clothes and regain his breath. Then he raised his free hand to the latch, but hesitated....

Visions from his childhood rushed his mind's eye, memories of an impressionable boy in the days of the old king, when court had been a joyous, exciting place, and where Corumn the Machinist had done his special *magic*, had worked his wondrous miracles.

I must have idolized him, the escurie thought. Indeed, I thought he was a wizard, a wizard with God's blessing, of course, but a wizard just the same. And how the old king loved him! He closed his hand over the latch and pulled it open. I wonder, he thought then, if there is any magic left...?

The gaunt old man in the crusted red apron regarded the escurie and the soldiers with wary eyes. "Yes," he said, with a voice full of sand and gravel. "I remember you. Andrew, isn't it?"

"You are alone," the escurie said, glancing about him.

The Prince's Birthday

by Keith Minnion

Illustrations by Paul Jaquays

"I always thought you had many assistants."

The old man nodded. "Once, yes, but then we were much busier. When the... First Realm came to its end, some of my lads wandered into more favored guilds, while a few of the more vocal..." He drew his finger across the grizzled folds of his neck.

"Yet you," the escurie said, "you remain here, alone."

"Yes, Andrew. Retired of course, in these times, but here just the same." He picked up a clockwork mechanism of silver and jeweled gears and fondled it absently. "It is my home, after all." Then he put the mechanism down and raised his ancient, work-ravaged hands for the escurie to see. "Surely," he said, "there must be someone else who could —"

"There is no other machinist, Corumn. As you say, you are alone now; you are unique. And you have managed to evade your duties to the new king for too long a time." The escurie leaned forward on his staff. "I am offering you an opportunity to regain favor in the Court of the Second Realm. A position like the old days. Do you understand?"

The machinist chuckled, but there was no humor in the sound. "The good old days," he said, quietly. Then he flexed his fingers. "The rust in my bones has gathered, these past years. Perhaps this young king of yours can use something here...." He gestured to the workbenches strewn with the creations of a lifetime of work. Among the clutter the escurie recognized the mechanical horse that had once, a score of years ago, danced about the Grand Courtyard in a Lammas festival; and nearby, the lion's head that had sprouted roses and lilies from its mane on the occasion of one of the old king and queen's wedding anniversaries; and there, in the shadows, the huge grey dolphin, covered now with the dust of years, that had once swum in the *enceinte* moats, only to disgorge a raucous company of caroling midgets when the old king slapped its snout.

Magic, the escurie thought, *and miracles. That is what you have to offer, Corumn. Not these, wonderous as they are, but new miracles, all the miracles still within you, waiting to be born.*

"Just a wipe with a wet rag," the machinist said, lifting the lion's head, "a few new springs, perhaps, and some oil in the joints...."

The escurie shook his head. "The young king requires something new, something special." He sighed patiently. "Believe me when I tell you: there is no choice in this matter."

The machinist sighed himself and placed the lion's head back on the bench. "The occasion?"

"The Prince's birthday, two months hence." The escurie cleared his throat. "The Prince will be six. He is ... old for his age, if you delve my meaning, and possesses the tastes of the...young adult. Also, the gates will be opened to the town for the first time since the coronation. The celebration, therefore, will require something that will not only entertain *him*, but will also place the royal family and court in the best and proper light with the rabble." He paused, and again cleared his throat. "If you, again, delve my meaning."

The old man nodded. "I...have had something in mind for some years now. Perhaps there will be some

good to come out of this after all."

"Can you —?" The escurie began.

"One month." The machinist looked up, and the escurie saw that a quiet amusement had entered his eyes. "Come back in one month, Andrew, and I will have something worthy to show you."

When he arrived, the escurie found Corumn in the courtyard adjoining his workshop. There was a fresh, gentle breeze from the sea, and the morning sun filled the air with golden warmth. A perfect day, the escurie decided, to witness a miracle.

"You misplaced your soldiers," the machinist said, smiling slightly.

"And you," the escurie replied, "have changed your apron." He glanced at the large metal box the old man had placed on a sundial in the courtyard's center. "Your month has passed, Corumn," he said. "You promised to show me something."

"So I did, Andrew." The machinist winked. "And so I shall." Then he turned to the box. "Stand clear," he said, over his shoulder.

The escurie hesitated, but stood his ground.

Corumn undid a latch and lifted the lid slowly. He reached inside the box with both hands, and the escurie heard an audible click. Then the machinist stepped away, and from out of the box an immense, kaleidoscopic butterfly leaped into the sky!

The escurie gasped at the sight of it, dropping back to get a proper view as the mechanical insect flapped its wide, trailing wings and climbed easily into the morning air.

"Very true to life, eh?" The machinist asked, gesturing up, his smiles turning his face into a mass of happy wrinkles.

The escurie, open-mouthed, could only nod.

In silence, then, they watched the huge, graceful butterfly dance on the breezes from the sea. Eventually, after a timeless time, when the secret mechanisms within its breast finally ran down, it glided to rest on the soft grass beside the sundial, almost at the machinist's feet.

Corumn picked it up carefully and replaced it within its box. Then he turned, and his smile, if possible was broader still. "Well, sir?" He said.

The escurie cleared his throat. "It is a miracle indeed," he said, "but it is...inappropriate."

The machinist's smile turned instantly to puzzlement. "Inappropriate? But surely you saw...it *flew!*"

"I know." The escurie motioned uselessly with his hand. "It was...wonderous. But you misunderstand. It is not the flying, but the creature *doing* the flying."

The machinist sputtered, "But the flight of the butterfly is—"

"For a younger child, perhaps," the escurie interrupted, "a butterfly would be proper. But for a prince, for *this* prince..." The escurie gestured in the air once more. "A griffon, perhaps...or a dragon...."

"Griffons and dragons," the machinist said scornfully, "are mythical beasts."

The escurie sighed. "I will not argue the point with you, Corumn." He turned and reached for the door. "You

have one month remaining, thirty days to produce another miracle." He paused. "I need not remind you that *both* our heads are on the block for this, a block, I would point out, that has seen far too much use of late." The escurie looked away. "The father, alas, is much like his son. They both like to kill things."

The formal programme for the prince's birthday was half over by midday. The young king's menagerie had been paraded, the jugglers had juggled, the jesters had jested, the poets had recited, and the little prince, quite had disembowled his first pagan.

High above the crowd-thronged Grand Courtyard, the escurie turned to a lieutenant of the King's Guard and said, "Next, I think."

The officer frowned. "I don't like it," he said.

"You have a short memory, my young friend."

The lieutenant spat. "These miracles you speak of happened during the First Realm." He shook his head. "Old king's business," he said, and repeated, "I just don't like it."

"Trust me," the escurie said as the horns blared and they moved to the railing for a better view.

From just below the royal family's balcony, in a cluster of huge, gaudily painted flowers, there rose the sound of multidinous buzzing.

Ominous buzzing.

The buzzing of large things.

The officer gasped. "What manner of beasts —?"

"Calm yourself, Lieutenant," the escurie said hastily. "They are not real. They are...artifices only...harmless mechanisms."

Harmless *indeed*.

A swarm of enormous black wasps, wasps with wings wider than a man's sword sweep, rose into the air of the courtyard with a slow, deadly grace.

The crowd went wild, some cheering, others screaming in fear, vast numbers surging forward for a closer look, while equal numbers stumbled back to flee, or so it seemed, for their very lives.

The escurie, in spite of himself, drew his dirk. Glancing at it, and then at the wasps, he dropped it to the flagstones.

The officer of the guard turned on him. "Harmless, you say? Mechanisms only?" He pulled his broadsword free of its sheath. "By all that's holy man, they have stingers the size of dagger blades!"

At that moment, as though on cue, the wasps descended upon the royal family.

Out of the ensuing nightmarish pandemonium, only two things stood out clearly in the escurie's memory, two horrific visions he knew he would be forced to take with him — like leprous nightmares — to the grave. The first was of one of Corumn's beasts, grabbing a nobleborn's head with all six of its horned legs, its ebon and orange thorax and abdomen arching out and then down, thrusting and thrusting and thrusting its venomous stinger into the wretch's body while its poisons sprayed the wounds. The second was of the little prince himself, standing with legs apart on the low wall of the balcony, waving his sword like a silver baton before some macabre bloody chorus, all the

while shrieking in unbridled glee every time a wasp found a new victim on the balcony.

You could have never guessed, you treacherous old man, the escurie thought, *but you have given the young king's abomination the best present of all.* He dropped to his knees, feeling dizzy and nauseated, and grabbed the stone balustrade to steady himself. *Carnage, carnage and blood, and terrible, terrible death.* "Happy Birthday, your Highness," he whispered, swallowing back his vomit. "And long live the Second Realm."

The chancellor received the escurie in his bedchamber. Shooing the attending maid out of the stuffy, smoky room, he indicated a spot close by his bed for the escurie to stand.

"You are not feeling well, sir?" The escurie ventured.

The old nobleman, pale almost to translucency, fixed him with an acid stare. "I have been *stung*," he said, wincing as he shifted beneath his blankets. "Tell me," he said then, "why I have not ordered your miserable head placed on a stake."

The escurie, counting his heartbeats, made no reply.

"The king's secretary," the nobleman continued, "has informed me that the little prince *enjoyed* himself today. Your...wasps...were the high point of his birthday. When he asked who to thank, your name was mentioned."

The escurie fell to one knee. "Thank you, sir, I —

"Enough!" The chancellor coughed thickly, and a smudge of bright color appeared on both his cheeks. He hawked into a handkerchief, then dropped it to the floor to join a growing pile. "The little prince," he said, "likes you. Whether or not you find that an enviable position, however, is not for me to guess."

The escurie rose slowly. "But surely, sir," he said, "the king —"

"The king," the chancellor said, with marked asperity, "is not as happy. He requires something fresh and bloody, something *dead*, to adorn his bedpost this evening." He frowned, and the escurie could see too many years of too many decisions crease his brow. "The machinist's head will do," the old man said then, quietly, looking away. "Though some of us have managed to survive the scythe of change, the Reaper still has his occasional work to do. Necessary, yes . . . sometimes unavoidably so." He sank into his pile of pillows, pale and exhausted once more. "The First Realm is over, Andrew," he said bleakly. "The old king is dead."

The escurie nodded. "And long live the —"

"Silence." The old nobleman coughed again. "We only live to see another day. For us," he said, "that must be enough."

The workshop was empty. The horse, the lion, the dolphin, the butterfly — all were mute, were motionless, were left behind.

The escurie directed the soldier escorts to remain inside, and went alone out to the courtyard.

He found it empty as well.

Cursing to himself for waiting too long, he was about to return to the workshop when he heard a peculiar sound issue from beyond the courtyard's sea gate. He went to

the gate, took a step through, then abruptly stopped himself.

Beyond the gravel path, across the sloping, weedy lawn and at the edge of the cliff that overlooked the steady surf, he saw another of Corumn's miracles.

Certainly Corumn's greatest miracle.

Perched on a low stone wall, poised for flight, was a snow-white albatross.

An albatross the size of five horses, placed end to end.

The machinist, strapped into a saddle about the neck of the beast, raised his wrinkled hand. "You have come just in time," he called out.

"Indeed," the escurie said, raising his own voice to be heard over the stiff sea breeze. He gestured to the bird. "You were contemplating travel?"

Corumn laughed. "Oh, yes," he said, "travel of a most particular kind."

The escurie took several steps into the grass. "I have brought soldiers," he said.

"I thought so." The machinist kept his smile. "Still, I waited for you. I knew it would be. You, I mean."

"If your knowledge is so vast, old man, then you must also know what I have come for."

"Oh heavens, yes!" Corumn touched his balding scalp. "But I have taken that into account as well."

The escurie thought, *I should run, now; I should run and get the soldiers before he leaps to his death astride this monster.* He bit his lip. *I should run right now —*

"You are hesitating," the machinist said. "You still have sympathy for an old man? A spot in your heart, perhaps, for the good old days?"

"I came," the escurie shouted, raising his clenched fists, "to chop your head off, you old fool!"

"Life was better in the good old days." Corumn nodded. "Much better, then. You are old enough. Do you remember?"

"Corumn —"

"I apologize for not telling you about the stingers. But you erred, nevertheless; you trusted me."

The escurie took a few more steps forward. He came near enough, almost to touch a vast white tail feather.

"I remained," the machinist said, "because I thought they might want your own head in addition to my own." He gestured to the saddle. "I remained to offer you a ride. There is room for two, and I believe the mechanism can manage the load."

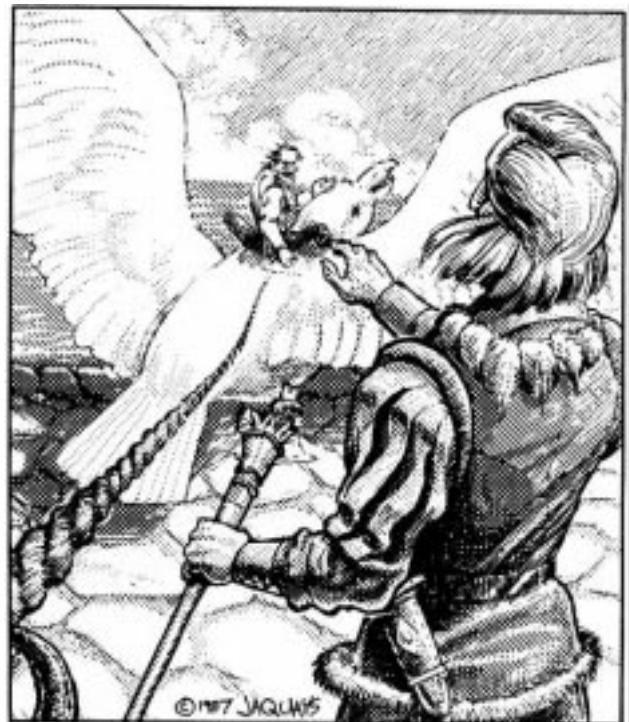
"Where . . . are you going?"

"Across the Hyvernican Sea. With a lucky glide and a sympathetic wind, I should cross to the lands of Erin within the hour." The old man patted the saddle. "Will you come?"

The escurie hesitated, his eyes wide. Then he took a step backward. "The soldiers will be restless by now," he said, lamely.

"Ah." The machinist smiled again. "Then I must be on my way." He reached into the feathers of the bird's nape and cranked an exposed handle a final turn. Its screech of metal on metal was the sound, the escurie realized, that had brought him beyond the sea gate in the first place.

"I left something for you, my friend," the machinist said. "It is in the workshop." Then he reached into the



feathers once more and gripped them tightly. "Now, would you be so kind as to cut the rope there, attached to the cleat in the wall?"

The escurie went over to the rope and put his hand on it. Then he unsheathed his dagger.

"Be careful now!" The machinist called out. "The tension is very great. Cut it as close to the cleat as you can, and then step away quickly."

You can stop him, the escurie thought. If you hesitate long enough, the soldiers will come. You can stop him, if you really want to.

He cut the rope.

It parted with a terrifying snap, and a loud whirring sound immediately issued from inside the breast of the albatross. Then the bird shot out into the air with tremendous force, with the old man clinging to its neck. "Fly, albatross!" The escurie heard him yell. "Fly, fly!"

The escurie ran forward as both bird and passenger dropped from view. *Dear Lord!* he thought, reaching the wall, looking frantically to the rocks and waves below.

Then he heard the machinist's voice again, laughing on the wind, and looking out, he saw the albatross flying over the sea, already a dwindling silhouette against the piled clouds of the horizon, the very same clouds, he realized, that drifted over the lands of distant Erin.

He raised his hand and waved once, even though the old man probably could not see him. *You let him go,* he told himself simply. *You let him go.*

He stood at the wall, leaning into the breeze, until the silhouette dwindled to a speck and then was gone.

In the workshop, one of the soldiers met him at the door with a large metal box. "We were wondering when you would return, sir," he said, and handed him the box.

The escurie cleared a space on the nearest workbench and set it down. It appeared to be the same box that the

butterfly — now lying dormant on a nearby bench — had been kept in. "Was there a note?" He asked the soldier.

"No, sir. We were just rummaging."

The escurie touched the lid, his mind racing. Then, abruptly, he opened it, looked inside, and gasped.

Reaching in, he lifted Corumn's final miracle out by the hair and held it before him. "I left something for you," the old man had said. *Indeed*, the escurie thought,

indeed!

"Hmph," the soldier said, gazing at it, "saves me the trouble of dulling my blade, anyway."

The escurie nearly laughed aloud. Instead, he said, "Come, then, gentlemen, let us be away! The king is waiting patiently for the machinist's head, and by God, *let us give it to him!*"

(continued from page 3)

have a great deal of trouble converting material from one game system to another, and some articles might be in the line of "generic" espionage-game advice and material useful for all spy games. For example, this issue of DRAGON Magazine presents the third part of Merle Rasmussen's opus on spies in space, "Operation: Zondraker," continuing our dedication to the opening of new vistas in adventure gaming.

If you like the TOP SECRET game or espionage games in general, grab a sheet of paper and a pen (or your word processor) and answer a couple of quick questions:

1. How do you feel about the coverage of the TOP SECRET game in past issues? Have the articles been helpful to your gaming group? If so, which articles helped the most?

2. What new topics would you like to see covered in future issues of the magazine? What topics would you like to see get expanded coverage?

Send your comments to: Roger E. Moore, DRAGON Magazine, PO. Box 110, Lake Geneva WI 53147. You can have a say in our coverage of the TOP SECRET game, for editions new and old, and we'd like to hear from you. Your comments will be passed along to those who are working on TOP SECRET game material.

Remember, this is your chance to tell us what you want. Don't be left out in the cold,

LETTERS

(continued from page 3)

to send me a list of the miniatures you used for your game? I'm not able to get many miniatures and I assume that you had picked the best figures available. Could you also tell me if any combination of sets would give the same results, and if so, which ones?

In issue #102 in the Letters section, Kim Mohan said that TSR, Inc., doesn't intend to produce the DRAGONCHESS game due to the cost and construction problems. I've got a suggestion: make plastic figures and use ¼" Plexiglass with reinforcing bars crosswise underneath. The crossbars should provide enough strength to prevent sagging (even with the lighter plastic figures) and keep the board from flexing.

If the above suggestion doesn't work, I thought that a computer DRAGONCHESS game could be a lot of fun. You could switch between the three boards and also have an overall view from all three boards side by side. This feat of programming is beyond me but perhaps someone else could design it. It might be just like playing three interlocking Sargon games.

Emil Leong
Los Angeles CA

I'm afraid we don't have a list of all the pieces used in the DRAGONCHESS game set that Kim and others used to playtest the game, though a Forum piece by Boyce Kline (issue #119, page 6) gives some of his suggestions on this topic.

We are printing your suggestion on the use of Plexiglass for possible use by other gamers. A computerized DRAGONCHESS game would be a horror to develop; TSR, Inc., is not likely to tackle this project very soon. Good luck with your own set, however! — RM

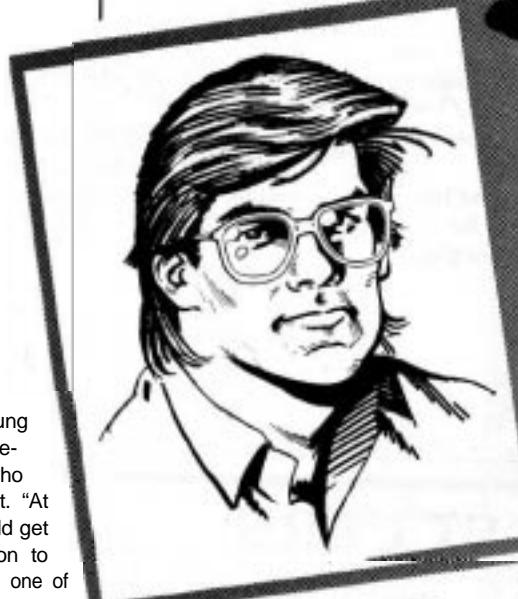


P.S. Welcome to our 11th anniversary issue, by the way. We hope to see you here for our 20th one!

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JEFF BUTLER



It seems only fitting that a young man weaned on comics might someday grow up to become an artist who specializes in comic-book style art. "At first, I read all the DC Comics I could get my hands on, and then moved on to Marvel Comics," explains Jeff Butler, one of TSR's artists. "I used to practice drawing the figures from the comic books."

In February of 1984, TSR was lucky enough to have Jeff come aboard, just when the MARVEL SUPER HEROES® Role-Playing Game was in its beginning stages.

But wait a minute, Jeff. Something's not right here. You don't look like an artist. How does a strapping Wisconsin boy (born in Madison on February 26, 1958) account for the fact he might look more appropriate on a baseball diamond than behind a drawing board? "I've heard this my whole life! I've been cursed with wholesome looks and I just happen to love sports. I grew up playing basketball, football, baseball, and hockey.

"But I was always drawing things when I was young. I was a mischievous little boy, and my mother used to stick me in the corner with paper and a pencil and tell me to draw to keep me quiet. Then came the comic books when I was a little older, much to the chagrin of my father. Mom thought the comic books were teaching me to read, but my father, who is a sportswriter for a Madison newspaper, thought they were no good for me."

In high school, Jeff continued his drawing, but he also continued his sports activities. "Oh geez, this is so corny, but I was the football captain who went out with the cheerleading captain." (More on the cheerleader later.)

In junior high and high school, Jeff discovered the CONAN® paperback books (did the Frazetta covers have anything to do with that?) which woke him up to fantasy. "I then discovered the Fritz Leiber and *Lord of the Rings* books.

"I was a fine arts major in college (University of Wisconsin-Madison), but I ended up splitting my time between the university and Madison Area Technical College so I

could get some commercial art instruction."

Jeff was "heavily into sports illustration," in college and also did some portrait work. "On the side, I did illustrations for newspapers, magazines, and posters. I did a poster for the university, too. It was a Budweiser poster for the football team."

While Jeff was still in school, he met Mike Baron. Baron and Steve Rude had created NEXUS, a comic book, for Capital Comics. At the time, Capital Comics was thinking of publishing another comic book, so Baron came to Jeff and together they created THE BADGER.

"I worked on the first few issues of the comic book, but Capital was having some cash flow problems at the time, so they put their titles up for sale." As fate would have it, one of Jeff's teachers from MATC called and told him about a job opening for an artist in Lake Geneva. Jeff called the job recruiter, interviewed with TSR, and within two weeks started with the company.

"When I first came to TSR, the MARVEL SUPER HEROES Game was just starting to roll, so I had lots of fun those first few months doing the kind of comic book art I loved. Now, I like working on the Marvel paintings for the book covers. I can flesh things out and make these characters look real."

Jeff has also worked on black-and-white art for DUNGEONS & DRAGONS® products, the DRAGONLANCE® series, and has done color work for the CONAN® Role-Playing Game box cover and for the AMAZING™ calendar.



Remember the cheerleader? Well, Laurel Layman finally married Jeff in 1985. They reside in Franklin, Wisconsin, with their three Ihsa apso dogs: Benson, O'Jay, and Reggie. Jeff still loves to play baseball and basketball in his free time, in addition to playing tennis and biking with Laurel.

"I have started a new hobby. I'm into making customized costumes for Captain Action — sculpting masks, sewing clothes, and making the accessories (boots, holsters, and guns)," says Jeff. "Captain Action was my favorite toy when I was young. I guess he still is. I'm an avid collector of Captain Action toys."

It seems only fitting for a young man weaned on comic books.

JANE COOPER

Book editor Jane Cooper hails from St. Paul, Minnesota, where her family has lived for years. She makes a point of stressing *not* Minneapolis, mind you — people from the Twin Cities like to make that distinction; the Mississippi River marks the dividing line between the two cities. "I never went swimming in the Mississippi because it was too dirty," she notes. But she did swim often and happily in the St. Croix, which winds along the boundary between Minne-

sota and Wisconsin.

"In college [at the University of Wisconsin-River Falls] I intended to study art, but decided that coursework was taking the fun out of art, so I switched to English." For two summers, Jane worked as a tutor/counselor in Upward Bound, a program for high-school-age American Indians. She was jokingly harassed for being such a "pink pinky," but found the overall situation gratifying. "It was one of those things you call a good experience," she says now. "I went back a second time, so I must not have hated it *too* much."

For her senior year, Jane planned to go just a bit further than Wisconsin — to Taiwan, as a scholarship student, "to study their system of teaching English as a foreign language, just for fun, and because I've always been fascinated by the Orient. I had been passing this notice on the bulletin board for nearly a year before this. It advertised free room, board, and tuition in the Taiwan Exchange Program. Later, my application was accepted!"

Taiwan provided a formative experience for her life, "an outstanding modification in my lifestyle," Jane notes. Not only did she find herself im-

mersed in studying the Chinese language and customs, but she went out constantly and lived a freer, different lifestyle. She also met her future husband, Hong Tsong-Ming, a customs broker and quality control inspector for a trading company.

There, she labored as an editor for four monthly trade magazines, then "moved up" to the Chinese company's public relations division, handling Chinese and international accounts, including Hying Tigers air cargo, Westinghouse, Ciga-Geigi pharmaceuticals, and International Paper.

Finally, in 1983, Jane married Hong Tsong-Ming in a typical Chinese courtyard ceremony. "The judge mumbled and told us how we were supposed to raise lots of wonderful Chinese children," she remembers. (She listened well to the judge — they are expecting Baby #1 in July.)

Hong, Tsong-Ming's surname, translates roughly as "big, catastrophic waters." Tsong-Ming means "clever." They decided the folks back in Minnesota might have a little trouble with that, so they settled instead on "Daniel," which is what everyone calls him today. Meanwhile, Jane acquired the Chinese name of Ku Pei-Jen, which means something like "Ancient Putting-on-a-Jade-Pendant Truth." Jane calls Tsong-Ming Daniel. Daniel calls Jane Jen.



Jane M. Cooper
玆鳳真

In 1985, Jane lured Daniel back to the winter wilds of Minnesota where she did copious amounts of temporary work for about six months before answering a fateful ad in a Minneapolis newspaper. Within three weeks, they were packing their U-Haul for the move to Lake Geneva, site of TSR, Inc.

A voracious reader, Jane has always had a taste for science-fiction. Jane's duties at TSR include editing novels, gamebooks, and a wide variety of interactive fantasy. Having lived a sequestered life, she had never indulged in a role-playing game until entering the company portals — but she wised up quickly and is now a closet fan.

Jane has edited AD&D® Adventure Gamebooks, MARVEL SUPER HEROES® Adventure gamebooks; a WINDWALKER™ book; and a couple of CAR WARS® books, *Duel Track* and *Badlands Run*. "But I'm especially looking forward to the new GAMMARAUDERS™ novels, which combine elements of science fiction in a novel that should be wonderfully entertaining reading!"



Profiles

PATRICK MCGILLIGAN

Probably one of the few people at TSR who says with pride, "I have never seen an episode of *Star Trek*," Pat McGilligan lays claim to the illustrious title of Editor in TSR's burgeoning Book Department.

Born sometime in the '50s and raised in Madison, Wisconsin, Pat made the radical decision to attend college in his home town. By the time he graduated from UW-Madison with a degree in film, he was tired of the Midwest and vowed to leave and never return.

Pat spent three years in Boston writing for the arts section of the *Boston Globe*, covering the Oscars and traveling to Nashville. ("Not necessarily related," he points out.) In the course of his stint with the *Globe*, Pat figures he interviewed "everybody left alive from the Golden Age, and a few people who are dead already."

He retreated to Wisconsin after that to write and direct a play about a woodworker's strike. "The name escapes me, but it received respectable reviews," he assures us. Also while back in Wisconsin, he offered freelance film comment for *American Film* and similar publications. Pat then returned to Beantown for a term as Arts Editor of *The Real Paper*, "Boston's sub-version of *The Village Voice*."

Finally, bored with the Kennedys, the Red Sox, and Harvard, Pat got as far away from Boston as he could get with his citizenship still intact and became, as some around here call him, "a California boy." To live up to the image we Midwesterners have of the state-that-could-fall-into-the-Pacific-any-day-now, Pat accepted the position of Senior Editor at *Playgirl Magazine*, a publication which he claims he never read (uh huh, sure Pat). He reconstructed the magazine's entertainment features, hired new writers, revised the format, and we suspect he drove everyone there crazy.

During his four years in L.A., Pat conducted numerous interviews with the Who's Who set of Hollywood — "from Mae West to Clint Eastwood." "I hope I never have to interview any of them again. Some are dead now, so I guess I won't have to." He also wrote and directed a documentary about the Hollywood blacklistings ("I never finished it.") and developed a book of interviews with screenwriters of the 1930s. The book, published in December, was "very well received by the New York Times and the Eastern-establishment press." Pat is currently working on a sequel that will include directors of the 1940s and 1950s.

Pat hasn't stopped writing for or about



Pat McGilligan

film. In fact, his biography of director Robert Altman is expected out in 1989, and his book *Cagney: The Actor as Auteur*, recently went into its third edition.

Back in Wisconsin now, Pat lives with his wife (Tina Daniell, business and industry writer for the *Milwaukee Journal*), son, cat, dog, and baby-X-to-be. He calls Milwaukee "dull, but peaceful" and notes that he decides daily "whether or not the high points of life here outweigh the shortcomings."

Pat has never claimed to have any special affinity for fantasy, science fiction, or gaming, but he did attend the premier of *Star Wars*. "Everyone was convinced it would be a flop." Pat has brought in a host of new writers to TSR, such as Sharyn McCrumb, who wrote *Bimbos of the Death Sun*. He has also helped usher in the company's newest line of light fantasy adventure novels, the WINDWALKER™ Books, which include *Once Upon a Murder; Rogue Pirate, Trail of the Seahawks* (due out in June), and *Kian the Mariner* (due out later this year). Pat has edited GREYHAWK™ Adventure #3, *Master Wolf*, and FORGOTTEN REALMS™ Book #1, *Darkwalker on Moonshae*. He has also coordinated the editing for all the DRAGONLANCE® Tales books and the DRAGONLANCE® Companion, *Leaves From the Inn of the Last Home*.

"In the future, I hope to be making lots more valuable contacts with authors new to TSR," Pat tells us. "There's no telling what this book department could come up with next!"



Profiles

ENEMY WITHIN



Shadows Over Bögenhafen

\$12.00
each



Journey through darkened forests and travel along the great waterways of The Empire in search of an answer to the ever-growing threat of Chaos. But beware, for there are enemies hidden in the most unlikely places!

This first, blockbuster supplement for Warhammer Fantasy Roleplay has full details on the are outlined in the rulebook, and launches an awe-inspiring campaign against the Forces of Chaos.

But this pack is not just the definitive guide to the mighty Empire of the Old World - with background information on its history, geography, politics and religions - it also contains invaluable material on starting and running the campaign.

And you can start the campaign straight away, with an intriguing and exciting adventure - Mistaken Identity. This not only introduces players to life in The Empire, but also involves them in a sinister plot which - as the campaign develops - will eventually become a life-and-death struggle for The Empire's very survival!

Included in this 56-page supplement are six pre-generated Player Characters with fully developed backgrounds; eight pages of evocative hand-outs and game aids - from notes and letters to a detailed calendar; plus a full-colour, A1 poster map of the Western Empire.

Beneath the benign surface of the bustling Empire, the malignant servants of Chaos prepare their dastardly schemes. Soon they shall rise to tear down the towns and cities and spread across the land like a disease borne on the winds of despair. They are ready for the final assault - Are

On the surface, Bögenhafen is just another bustling market town; the annual fair and market of the Schafferfest is in full swing, and the adventurers are among many others flocking to the town.

But all is not as it seems. From the happy bustle of the fair, the adventurers find themselves drawn into a deadly web of intrigue, uncovering evidence of a dark and dangerous secret organisation whose tentacles run through the highest levels of the town's society. They must tread carefully, sorting the guilty from the innocent, the misguided and the deceived, able to trust no-one and tell no-one in a deadly game of hide-and-seek where nothing and no-one is quite as it appears.

Can the adventurers save Bögenhafen? Can they save themselves from the misguided zeal of the authorities? And can they reach the heart of the canker before it is too late? All the time, the society and its paws are watching, trying to misdirect and thwart the adventurers, trying to buy time - for the consummation of its evil plan draws ever closer...

Shadows over Bögenhafen consists of a 56-page adventure book, a colour map and gazetteer of Bögenhafen and 8 pages of player handouts. It is the first full-size adventure for Warhammer Fantasy Roleplay, and can be played to continue **The Enemy Within** campaign or as an adventure in its own right.

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**GAMES WORKSHOP US, 8920 ROUTE 108,
COLUMBIA, MD 21045, USA.**

The Marvel-Phile

Evolutionary thought

by Jeff Grubb

In the MARVEL SUPER HEROES® Advanced Set, Karen Martin and I strove to include as many heroes and villains of the Marvel Universe in its pages as we could manage, but we ran out of space in one particular area: the "Entities of Great Power" Section (originally titled "Big Guns"). These are the guys who are a cut above the standard fare of the Fantastic Four or Doctor Doom — fellows like Galactus, Mephisto, the Shaper of Worlds, and the Watcher. To make everything fit, we dropped one of my favorite "Big Guns," a power who has remained dormant for the past few years and deserves a return: the High Evolutionary.

HIGH EVOLUTIONARY™ Herbert Edgar Wyndham

F Rm (30) Health: 3080
A Rm (30)
S Ex (20) Karma: 5000
E Cl 3000
R Cl 1000 Resources: Cl 1000
I Cl 1000
P Cl 3000 Popularity: 0
(100 on New Wundagore)

KNOWN POWERS:

Body armor The High Evolutionary is usually garbed in his distinctive crimson and silver armor, which combines a number of special features:

- * It provides Unearthly protection against physical attack;
- * It provides Shift Z protection against all forms of energy attack, including magical and psionic energies;
- * It provides Unearthly regenerative powers both for its wearer and the armor itself, allowing it to "heal" damage inflicted on itself and, if need be, to reconstruct the wearer from any remaining genetic code;
- * Its micro-circuitry automatically spends Karma to prolong and protect the life of its wearer, spending this Karma whether the wearer wishes it or not (preventing the High Evolutionary from being blind-

sided); and,

* The High Evolutionary cannot remove his armor or return to "mortal" form. If separated from his armor, the armor's self-contained preservation devices bring him back under its control in 1-100 weeks.

Psionic abilities. The High Evolutionary has one of most highly developed minds in the Marvel Universe, and he represents the height of human mental potential. He can perform all abilities of the "Mental Powers" section in the Advanced Set (or the Matter Creation and Mental Enhancement sections of MA3, *The Ultimate Powers Book*) with Shift X ability. He may manipulate nonliving matter with Class 1000 ability and living tissue with Unearthly ability.

TALENTS: The High Evolutionary, before his transmutation, was a respected geneticist and inventor. These talents are heightened to the Class 5000 level by his own evolutionary modifications upon himself.

CONTACTS: Many of the High Evolutionary's allies no longer live, including Adam Warlock and the inhabitants of Counter-Earth. Other (living) contacts include the Fantastic Four and Thor, who have often aided him.

THE HIGH EVOLUTIONARY'S STORY: Herbert Edgar Wyndham first developed a genetic acceleration device at Oxford in the 1330s, though his successes were greeted with anger from those who felt Wyndham was meddling in the matters beyond man's role. Retreating to Wundagore Mountain in the Balkan nation of Transia with another scientist, Jonathan Drew (father of Jessica Drew, the first Spider-Woman), Wyndham further improved his genetic accelerator. He then used the accelerator on himself, increasing his abilities to the present level, and forged his present suit of armor.

The High Evolutionary made several landmark achievements in the course of his career. The first was the building of the Citadel of Wundagore, a scientific castle of technology unmatched anywhere

on Earth. The Atomic Steed of the Black Knight is one of the few pieces of that technology which remain. When the High Evolutionary left Earth, he took most of the Citadel with him as a spaceship. From this bastion, the High Evolutionary and his minions defended themselves against the sorcerous native power of Wundagore mountain, the "demon" Chthon. Chthon had used Wundagore as a base, and he provided the magical powers of both the Scarlet Witch and the clay used by the Puppet Master. At present, the citadel of Wundagore is a shattered ruin of twisted metal, guarded by one of the High Evolutionary's minions, the cow-woman Bova.

The High Evolutionary's second great achievement was the creation of a race of evolved beasts known as the New Men (see the Advanced Set Judge's Book, page 62). Bova was the first of these New Men, and she chose to remain behind when the majority of the race, raised on the high ideals of chivalric knighthood, left Earth. The New Men have colonized a planet in the Sirius system, named (aptly enough) Wundagore II. Bova served as the midwife at the birth of Scarlet Witch and Quicksilver, and is currently tending to the mind-shattered Modred the Mystic, who was used by Chthon as a pawn. Bova's stats are given below:

F Pr (4) Health: 40
A Ty (6)
S Gd (10) Karma: 30
E Ex (20)
R Gd (10) Resources: Pr
I Gd (10)
P Gd (10) Popularity: 0

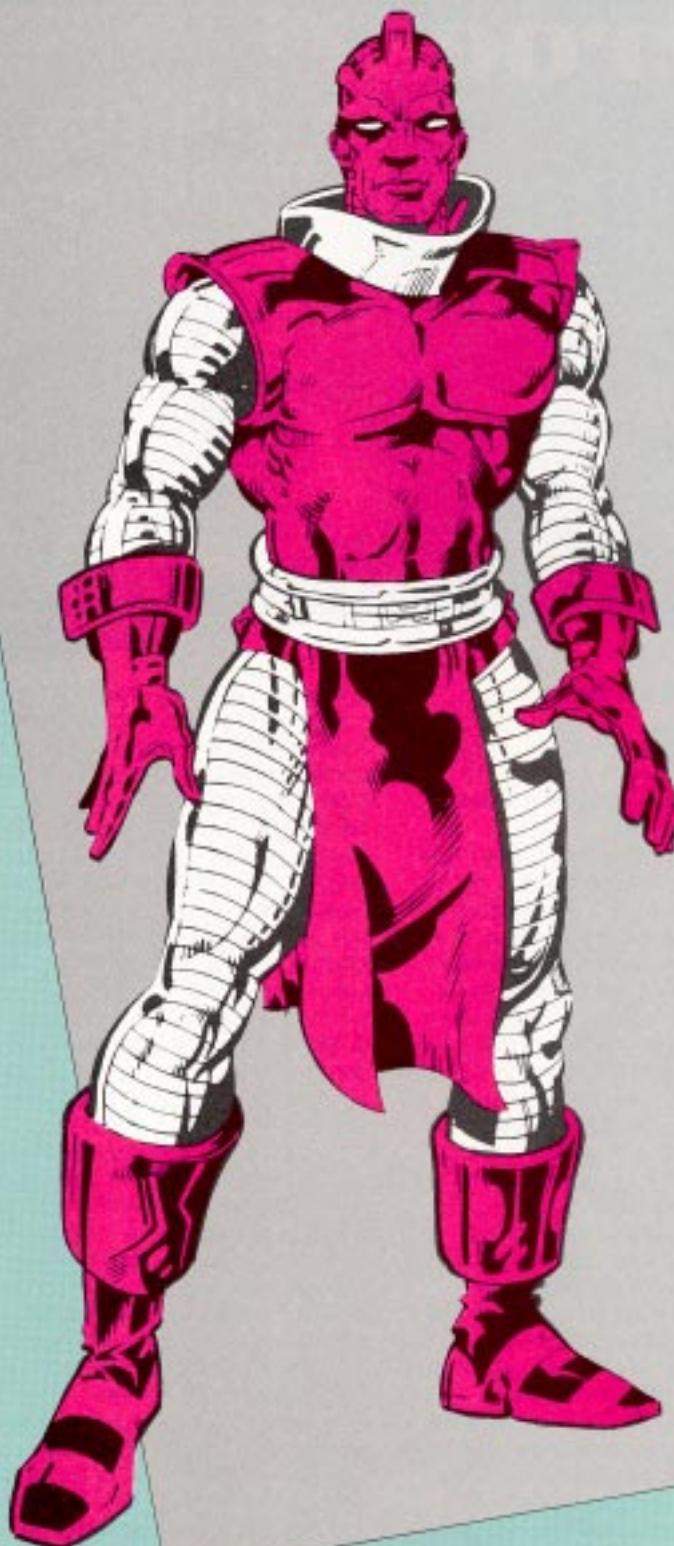
The High Evolutionary's third feat was his greatest: the creation of a duplicate planet Earth. This was achieved using material from the asteroid belt, and as such the creation was basically unstable, but the fact that the High Evolutionary could manipulate such large amounts of matter is a testimony to the power his highly evolved form now yields. This Counter-Earth was placed in orbit at the far side of Earth's orbit, where it remained hidden from most earthly observers. The

High Evolutionary populated Counter-Earth with duplicate humans, including a Doctor Doom who eventually came to serve good, and a Reed Richards who was transmuted by his rocket flight into an evil, malicious Brute. The hero Adam Warlock (DRAGON® issue #118) served as the High Evolutionary's minion and servant on Counter-Earth for several years before pursuing his own destiny.

While the High Evolutionary was outside his physical form in a godlike trance, Counter-Earth was stolen from its orbit (!) by a group of aliens known as the Pegasians, who were employed by another, greater group of aliens called the Beyonder (not to be confused with you-know-who from the Secret Wars). The High Evolutionary, the space-spanning Starhawk, the Thing, Moondragon, and the being known as Her pursued the Pegasians to stop the theft, but the High Evolutionary, upon learning that the Beyonders were interested in examining his work, agreed to accompany them to their destination with the planet in stasis (including the physical form of the deceased Adam Warlock).

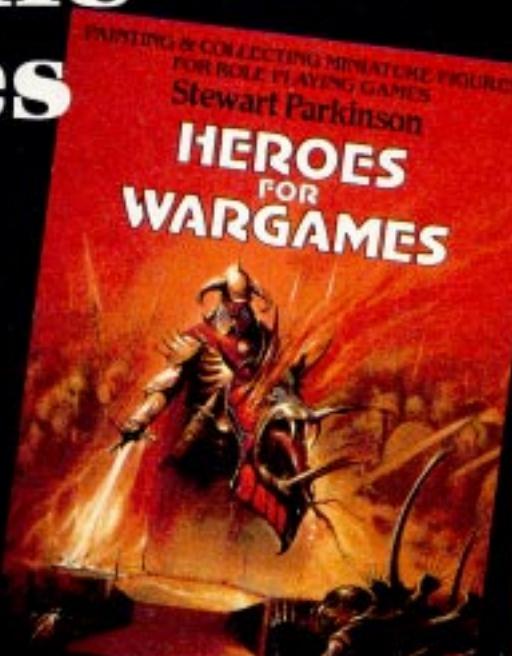
The High Evolutionary undoubtedly expected to be greeted as a great and powerful creator by these Beyonders, the high point of human evolution and creativity. Instead, Counter-Earth was placed in an exhibit of "local talent." Crushed by his inferiority, the High Evolutionary went mad and attempted to commit suicide. His armor, however, had been crafted too well, and it would not let the super-evolved being perish. Finally, the High Evolutionary enraged the Hulk, encouraging the green giant to attack him with a strength sufficient to severely damage the repair circuits and letting the High Evolutionary decay into a mass of one-celled creatures.

The demolition of the High Evolutionary's armor was not complete, however, and given the restructuring abilities of the suit and the fact it has the High Evolutionary's genetic plan, he can eventually be reconstructed. Whether his madness will be cured after this long reflection as a simpler organism or whether Herbert Wyndham will be driven further into madness is as yet unknown.



A Big Book of Little Heroes

*A special book
review with
a miniature
focus*



by John C. Bunnell

HEROES FOR WARGAMES
Stewart Parkinson

**Paper Tiger Books/Dragon's World
Ltd. (England, 12/86)**

**1-85028-2 (hardcover) \$12.95
1-85028-0247-4 (paperback) \$7.95**

As the reference book it claims to be, *Heroes for Wargames* has a number of limitations. Despite the problems, author Stewart Parkinson's guide to the world of fantasy miniatures is likely to be popular with gamers interested in lead figures.

The books greatest difficulty may be that it's often hard to tell just what audience it was written for. Early chapters discuss role-playing as if readers had no prior knowledge of it at all, while later sections seem geared toward gamers with at least some awareness of the Citadel Miniatures product line, from which most of the books examples are drawn. It's a considerable jump from generic elves and dwarves to the more exotic Skaven and demon frogs, and true novices are liable to be overwhelmed in the transition.

There's also a blurring in focus between advice on choosing and painting miniatures — a collector's prime interest — and advice on actually using the figures for role-playing game encounters and larger combat sessions. The specifics favor the collector, especially where painting techniques are concerned, but the amount of space devoted to scenario design again suggests that Parkinson hopes to attract a

broader game-playing readership.

Another factor may intimidate American readers: The books language and scope are both decidedly British. Parkinson does refer briefly to the DUNGEONS & DRAGONS® game, but the detailed discussions involve products and worlds whose English origins won't be immediately familiar to U.S. gamers. Moreover, Parkinson and his editors have a distinctly English sense of punctuation that sounds awkward to American ears. The books writing style, conversational rather than polished, doesn't help matters. Though the odd diction isn't enough to make the book unreadable, novice miniatures enthusiasts will find it rather tricky going.

The real meat of *Heroes for Wargames* is its treatment of the art of painting figures — and, later, of building dioramas in which to place them. Here again, neophyte collectors are at some disadvantage. Though Parkinson does offer an extensive section on colors and types of paints, selection of brushes is passed over rather lightly, and other needed supplies are barely mentioned. However, there is a solid sequence of step-by-step photos illustrating the stages of painting a single figure, involving several different layers of paint and increasingly fine detail work.

Gamers with moderate experience in painting miniatures will find a good deal of practical artistic commentary on the craft in Parkinson's text, and in the brief segments written by experienced professional artists Kevin Adams and John Blanche.

But, aside from the single step-by-step sequence (which is described in a series of photo captions rather than in the main text), the information isn't organized clearly or concisely enough to be easily found during a work session. The effect is to make the book less a reference tool and more a self-contained overview, providing broad-based knowledge rather than compact, compartmentalized snippets of information.

The extensive photography and artwork, while supporting this generalist's presentation, is almost surprisingly unhelpful in an instructional context. Photos of figures discussed in the text are often several pages away from the written material. While the chapter on dioramas offers an extensive description on one particular setting, just one small photo of the diorama is provided. (The same chapter ends with a two-page painting that isn't mentioned in the text at all.) And, several shots of various artists' work stations prove mostly that even the professionals can be disorganized.

What emerges from the contradictions is a book that is part coffee-table status symbol, part practical artist's manual, and part general-purpose biography. There's no denying that *Heroes for Wargames* is attractive, but there is also an inescapable sense of schizophrenia about the volume.

The inconsistencies may have been unavoidable, however — as the first writer in the field, Parkinson is exploring unmapped territory. Future authors will be less handicapped; in fact, several projects quickly suggest themselves as companions to Parkinson's work. Among them: a survey of miniatures in the American market, a nuts-and-bolts handbook for the artist's worktable, and a true collector's guide for those more interested in finished products than in the artistic process.

This should not imply that *Heroes for Wargames* isn't useful on its own terms. Readers new to the world of miniatures may learn more than they want or need to know, and experienced artists may find some of Parkinson's comments painfully obvious. But, while the book may be most valuable to gamers who want to refine self-taught painting skills, nearly any figure fancier should find something of interest within its pages.

Doing so, though, requires having the book in hand, and since *Heroes for Wargames* is published in England, that takes some extra effort. Specialty game, hobby, and science-fiction shops are the likeliest sources, though larger bookstores may be able to order copies. Special ordering may be necessary, and prices will fluctuate along with currency exchange rates. (The preceding information is current as of late February 1987 and may change by the time this review is printed, so check with local merchants and watch magazine ads.) Paper Tiger Books can also be contacted directly by writing them at 19 Hereford Square, London, England SW7 4TS.

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Orc Champions
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WARRIOR ORCS

Orcs are the bravest, fiercest and most dangerous of all goblinoid races. Their crude and uninviting strongholds lie in the *Dark Lands* and surrounding mountains, from where they descend to raid, destroy, pillage, burn and support West Ham United. Orcs are poorly organised and lack discipline, so that raiding parties often fall to squabbling amongst themselves. Battles involving Orcs are always bloody affairs with no quarter asked or given on either side. After a battle, victorious Orc armies feast upon the flesh of the slaughtered, roasting any prisoners alive during what is casually referred to as the 'battle barbecue'. Orcs are the tallest common goblinoid, reaching six or seven feet tall despite their stooped shoulders and bandy legs. They are large and coarse-boned creatures, whose only vulnerable features are their large ears (consequently often ripped or torn). Their skin is hairy, warty, gnarly and green... an unpleasant combination that defies even plastic surgery.

M	WS	BS	S	T	W	I	A	Ld	Int	Ci	WP	Ps
4	3	3	3	4	1	2	1	7	5	7	7	5%

ORC CHAMPIONS

Amidst every group of fighting Orcs there is always one which is bigger, uglier and more stupid than the rest... this is usually the leader. Orcs are only impressed by brute strength. Thinking distracts a warrior from his true purpose, which, as everyone knows, is thumping the enemy. The true Orc Champion is respected by his troops. Those failing to show proper respect have been known to wake up with a knife sticking in their back (note: this is a sign of low cunning rather than thinking and is accorded a considerable measure of respect). Orc Champions enjoy many privileges over the rank-and-file. They receive the pick of any booty, the choicest of any foodstuffs, and first go at the khazi in the morning. Not surprisingly, they are better equipped than the average Orc trooper, sporting a variety of unusual and exotic weapons. Large, sharp and deadly weapons are essential to any Champion who wishes to keep order in the ranks... as any fool knows.

M	WS	BS	S	T	W	I	A	Ld	Int	Ci	WP	Ps
4	4	4	4	4	1	3	1	7	5	7	7	7%



The Role of Computers

A world above all worlds

by Patricia Lesser

Might and Magic photos courtesy of New World Computing, Inc.

The complexities of our gaming worlds can be extraordinary. Entire continents, planets, solar systems — even universes — exist with great clarity and detail in the minds of both player and gamemaster. Years of play are woven within these worlds, which are clarified down to the most minuscule detail.

Is it any wonder, then, that computer programmers and game designers have a Herculean task in attempting to code onto magnetic media the worlds we create with our imaginations, dice, and graph paper? Is it any wonder that the graphics in the computer-assisted fantasy role-playing games do not do justice to the wonders within our imaginations, where there is no limit to such thought? The day when a computer game totally replaces our interactive play with fellow gamers will probably never come. The computer is only as good as the software placed into its disk drives, and there has yet to be designed a calculating machine that has the capabilities of the human mind.

However, a few current adventure games stand miles ahead of the others, and we have just completed a review of one such offering. The game is *Might and Magic*: Book One — Secret of the Inner Sanctum. This adventure is awesome in its scope, completely fascinating, graphically pleasing, and one of the top five games ever produced for a computer.

Why the rave? We have been playing *Might and Magic* now for nearly three months and have done the following: traveled over only about one-third of the Land of Varn; accomplished only three quests; battled what seems to be an uncountable number of beasties; mapped dungeons, towns, and castles; increased all characters' characteristics to the point where retreat is no longer the most attractive option; and garnered wealth and magic weaponry by the score — yet a full two-thirds of this adventure still needs to be bested!

Might and Magic encompasses a grand total of 55 different areas, all colorfully detailed on a highly imaginative two-page map that is included with the program's documentation. These areas consist of five towns, six castles, nine caves, 20 outdoor areas, 13 dungeon levels, an astral plane, and a soul maze. If a certain tactic works in one dungeon, the player cannot be sure that the same tactic or special event will happen in the next one. There are over 200 nasty beasties that do their utmost to ensure your party's failure, ranging from the usual orclike soldiers to mighty elementals. These creatures, like your own party, do more than just fight with weapons; many have breath weapons, spells, poison, life-force draining, missile weapons, and magically enhanced attacks. Your party is not without its own resources, though. Your spell-users have as many as 94 different spells to aid in the quest. When you find those sacks, boxes, and chests, rest assured nearly all are in some way magically or mechanically trapped, requiring a magic-user and a thief of some dexterity to open. But, when opened, the wealth of the game is yours to possess, sell, or use. With over 100K of texts, the player is also confronted with numerous riddles and messages that must be pieced together to solve the puzzle of the inner sanctum and thereby become victorious.

As with all computer games, basic elements are present in the adventure, including creation of characters, building their skills as they travel farther and farther away from their base of operations, finding or solving of some quest, and the ultimate reward of success. *Might and Magic* is also one of the most difficult games to "get going" with, as novice characters do not live long in the first city if impatience impedes play.

One begins game play in the city of Sorpigal, a quaint locale found in the wooded hills centered in Varn. At the Inn of Sorpigal, you create your characters,

which entails simply typing the c key at the game's main menu. A screen appears with scores ranging from 3 to 18 assigned to a character's seven vital statistics: Intellect, Might, Personality, Endurance, Speed, Accuracy, and Luck. As you can well imagine, the values assigned to each statistic determine that character's class, based upon the prime attribute needed for that class: knight (Might), paladin (Might, Personality, Endurance), archer (Intellect, Accuracy), cleric (Personality), sorcerer (Intellect), or robber (none). One of the most important high scores to obtain is for the Speed statistic. We found out, after several disastrous starts that annihilated our party, that the ability to strike first can outweigh a great many other characteristics, especially when first starting to explore Sorpigal. Naturally, Strength is a real plus for all (except the sorcerer, who should avoid hand-to-hand combat) as is Stamina that allows characters to sustain damage. Fighters and archers should also have high Accuracy scores to increase their chances to hit their opponents. For folk such as the paladin and cleric, spell points are determined by the Personality score, while the spell points for the sorcerer and archer are governed by the Intelligence score.

You don't have to accept the first set of scores that are revealed onscreen. By simply pressing the `ESCAPE` key, you return to the main menu screen and you can once again press the c key to obtain another "roll" of the die for your characteristics score. We certainly recommend patience in this regard — don't accept the first few scores, believing they won't get any better. They will!

After assigning the stats to an amenable character, you must then assign a race to the character, which may alter the scores for that character. The races are: human (offers strong fear resistance and some resistance to Sleep spells); elf (strong resistance to fear); dwarf (some resistance



Screen #1: This inn is an important place to remember when you start your adventure.



Screen #2: A close call! Fortunately, one of your magic-users had the foresight to cast a levitation spell prior to falling into the trap.

to poison); gnome (some resistance to Sleep spells); and, half-orc (moderate resistance to Sleep spells). Also, an alignment must be selected for each character: good, neutral, or evil. There are certain areas within the Land of Varn that are restricted to specific alignments, and a character's alignment can change during game play due to his or her reactions to confrontations. Thankfully, when your cleric reaches level four, there is a restore alignment spell that can return a character to what he or she once was, to the benefit of the entire party. The final decision is to determine the sex of the character, and although this doesn't alter the statistics of that character, it does come into play in certain areas within Varn. For example, the females of your party are going to have a far better time of it in Portsmouth, where males suddenly begin losing hit points as they wander about the town.

Once your party has been created and named, it's off to the adventure. Highly recommended is that until your characters earn numerous experience points and some gold with which to enhance their weaponry and armor, you shouldn't stray too far from the Inn. The Inn is the only area in each of the towns where a game may be saved. Therefore, it is critical that you first find the Inn, no matter what town you have reached! Once the game has been saved, you can go questing to your heart's content, knowing full well that your characters are stored at that juncture for recall if necessary.

What can one find in the towns other than death at the hands of some misguided monster? Each town has an Inn, a weapon's shop of some kind, a purveyor of foodstuffs, a training ground, and a temple for the ecclesiastical healing of wounds, poisonings, and the like. Your cleric possesses eight level-one spells at the start of the game, including such necessities as: Awaken (brings folk from their rest to take on an attacking party), Bless (increases the

characters' accuracy during combat), Blind (diminishes an opponent's chances of hitting someone), First Aid (heals up to eight hit points to a character), Light (lightens one dark area), Power Cure (restores health and 1-10 hit points per experience level of the caster), Protection From Fear, and Turn Undead. The first-level Sorcerer possesses: Awaken, Detect Magic, Energy Blast (inflicts a monster with 1-4 hit points of damage), Flame Arrow (1-6 hit points of damage), Leather Skin (enhances the character's skin — a good spell to cast before entering the byways of a town), Light, Location (offers the precise location of the party), and Sleep (casts monsters into a deep sleep).

The unfortunate news is that each spell requires spell points; at first, there aren't many of these to go around. All level-one spells cost 1 spell point, and some require the caster to possess a Gem (see below) to aid the delivery of the incantation. Also, some spells can be issued only during combat or noncombat situations. What seems to be a plethora of initial spells really breaks down into four spells per adventure prior to rest. To waste spells as a novice can mean death for the party.

As your experience and wealth grow, you can increase the odds by purchasing additional weaponry, armor, and miscellaneous items from the weapons shop for that town. We highly recommend that the first forays into Sorpigal be strictly for the accumulation of gold, so that better weapons can be purchased. You start out armed only with clubs!

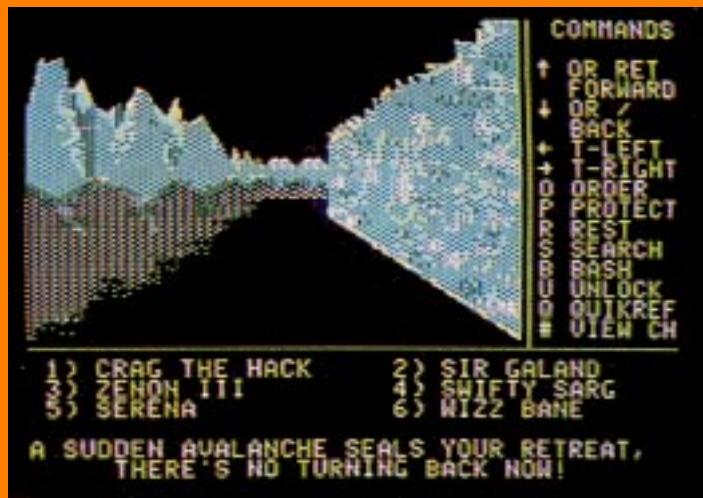
When several hundred experience points have been earned, you should take your party to the training grounds and begin the slow process of increasing each character's level of experience. Doing this increases their hit and spell points, a most admirable tradition to continue when possible. Another factor brought into play is the need for food to sustain energy levels. At the food store, you can purchase

enough food to carry each member for 40 days. Keep an eye on consumption — each time you rest, a food unit is deducted.

All of your character's weapons, armor, miscellaneous items, and statistics may be viewed at any time simply by pressing that character's number. The screen reveals all important factors. Movement within cities, dungeons, castles, and caves is controlled by using the cursor keys. *Might and Magic* programmers were most thoughtful when they designed the game — all of the walls and doors appear solid onscreen and are not simply line drawings. Full-color detail makes mapping far easier, and you'll be doing a great deal of mapping before this adventure is done. Scrolling of the game screen is also quick. When an encounter occurs, a picture of the lead creature is displayed, followed by a listing of all the members of the opposing party. Your crew can either attack, bribe, retreat, or surrender. The latter tactic works well if you are attempting to enter a jail area.

Should combat prove to be the choice, the combat screen appears, which includes information on the handicap as each fighting round is handled. All of the creatures are listed, as well as your comrades. Each character is then queried, depending upon Speed scores, as to his or her action: (A)ttack (this attack is on the first listed monster), (F)ight (you select the monster you wish to attack), (E)xchange (change position with another member of the party), (R)elease (general retreat for everyone in the party), (S)hoot (for those with missile weapons), (C)ast (used to cast a combat spell by those able to do so), (U)se (some special item in that player's possession, such as a magic scroll), or (B)lock (increases that character's armor class for that round only).

After the bloody foray has been finished, either by conquering all of your opponents or their retreat from the scene, you should (S)earch. This is how goodies are found, and goodies bring not only



Screen #3: Who says adventuring outdoors is less hazardous than in dungeons?

much-needed wealth to the party to increase their weapons or armor compliment, but also magical items and Gems. The Gems are required by your spell-casters for most of the major spells, and magic weapons do wonders in increasing combat survival.

In the beginning, after a severe encounter, head back to the Inn, rest, and save your game immediately! Don't get greedy out in the field. Just because you've won one encounter with little grief doesn't mean the next encounter is going to be any easier. In fact, the next encounter will usually be a lot worse than the one you've just survived. The key word for *Might and Magic* is PATIENCE — you'll need lots of it.

Don't go journeying into the dungeons (found beneath all of the cities save one) or into the outdoor worlds until you have achieved at least the third or fourth level of experience. To do so means death, sooner or later. And, should you feel stifled by remaining in Sorpigal, then find the one person who can help you "fly" to another city in one piece. What happens once you're inside this other city is up to you, but at least getting there is half the battle.

In Sorpigal, we recommend you locate eight statues, as each statue possesses information you'll need to complete your adventures. Take plenty of notes. Not only do statues offer information, but the bartender in the tavern does as well. When you feel daring, find the gypsy just outside the entrance to Sorpigal and learn what she has to say about each character. If outdoor travel is to your liking, beware those mountain passes! Avalanches can kill just as effectively as a sword thrust. If you know you're about to go on a particularly nasty quest, and you make donations to your local temple, perhaps some help might be offered!

The towns located in Varn are Sorpigal, Erliquin (Don't steal this town's treasure! If you do, you'll be caught and end up in jail for *eight years*, which are added to your



Screen #4: An encounter with six overbearing orcs!

character's age!), Dusk (a real toughy!), Portsmith, and Algary (more secret doors than you can shake a stick at). The best of the town dungeons is Dusk, as there are magical goodies for the acquiring — and many traps, including one Psychic Blast that'll kill one member of your party outright. The castles are: Blackridge South, Blackridge North, White Wolf, Alamar, Doom, and Dragadune. Each castle offers a lettered message which, when pieced together, offers extremely important information. Also, at each castle, you can decide to go on a quest for the Lord of the Castle. These quests not only offer riches and experience points, but death as well!

As for name dropping: Dark Rider, Pool of Health, Dragon Tooth, Magic Wheel, Silver Key, Quivering Forest stronghold, Ghost Ship Anarchist, Arenko Guire, Isle of Og, Great Winged Beast, Perilous Peaks, Swamp of the Dead, Building of Gold, Aliens, Clerical Retreat, Merchants Pass, Trivia Island — all should whet your appetite.

As far as some of the creatures awaiting to feast on your flesh, we have: centaurs (watch out for their Sleep spells), giant scorpions (poison), yeti (darned good archers), basilisks (breathe a horrible gas), panthro mists (extremely deadly), hippogriffs (when they hit, expect damage in the teens), wraiths (only magical attacks are effective), killer bee swarms (quite deadly), guards (they carry and use missile weapons), troglodytes (spray poison), hags (cast Blindness spells), and hundreds more. Vampires are a bunch of toughies, too; each victory over one such creature earns 1,000 experience points.

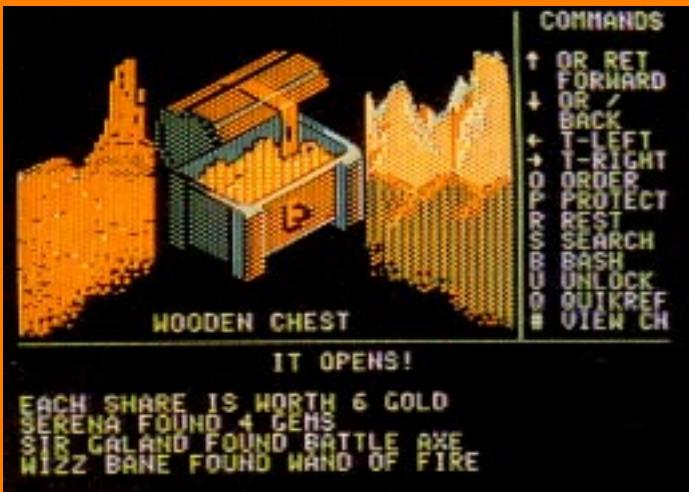
Some of the goodies you can buy or find include Return scrolls (which return the party to the town of its choice — very handy to have), Sun scrolls, magic oil, belladonna, garlic, potions of life, and many more. Weaponry can range from the non-magical edged variety to two-handed implements, such as the Flamberge with

magic bonuses. Armor also runs the gamut from nonmagical to enchanted.

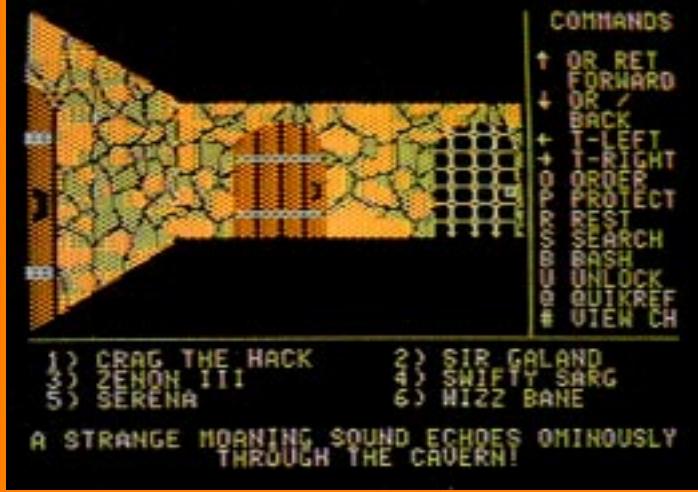
The variety in *Might and Magic* seems endless, the adventure becomes all-encompassing, and the skills necessary for success rival those utilized in your in-person, player-to-player confrontations at your kitchen table on Saturday morning. *Might and Magic* is a must for all gamers who possess any of the Apple II family of computers. Other versions will be released. We cannot recommend highly enough this gaming experience, with the proviso that unless you are patient and continually save your game, frustration may take its toll on you. The rewards for perseverance are many and go beyond just hundreds of hours of pleasure — we have found that in playing *Might and Magic*, our play with gamemasters has also improved.

Might and Magic is from New World Computing, Inc., P.O. Box 491415, Los Angeles CA 90049. Tell them you read about it in DRAGON® Magazine.

Of increasing interest is a new offering from Strategic Simulations. Their latest program is entitled *Realms of Darkness*, and combines both the excitement and danger of a menu-driven fantasy role-playing game with the flexibility and thought-provoking requirements of a text-adventure game. With the press of the RETURN key, you can type the actions for your character directly into the game, with the parser dictating an appropriate response. With some computerized fantasy role-playing games, you move your band of adventurers to a specific location onscreen. You then enter an s for Search or e for Examine, and see what happens. With *Realms of Darkness*, you actually type into the program what you wish the character to do: i.e., "Search the room." The program responds with a phrase or phrases depicting what has been found, or other relevant words. Your adventurers can "talk" to folk found in the game, as



Screen #5: The booty is worth the risk.



Screen #6: Does your party dally or move onward?

well as "climb," "read," "turn," "swim," or whatever activity you deem appropriate at that time in the game.

Other enormously helpful features include the ability to save the game at any stage of the proceedings, as well as being able to split your party up into subgroups for exploring diverse sections of a dungeon. You can shift between the groups, and this ability has not, until now, been perfected so well as with this adventure. With the object of the game being the completion of seven different quests, when parties are able to split up, the search time can be decreased by 50%. Unfortunately, when the original band of eight members has been much reduced, the dangers become far more of a worry, as there aren't as many comrades banded together to help in the defense of the party.

For novice adventurers, a tutorial is included that shows how to play the game. There are over 30 dungeon levels for exploration, and several cities, shops, and wilderness all calling to your band of hearty adventurers. The only disappointing thing about the game is its graphics — they lack substance, and the encounters depicted onscreen lack attention to detail. This disappointment could also be because I have recently been gaming on an Atari ST whose graphics are far superior to the Apple IIe computer on which this game was run. The dungeon walls are simply lines depicting solid material, as are doors and the like. The graphics reminded us of an earlier age of adventure gaming based on the limitations of the Apple II computer. Perhaps being able to fit such a massive adventure on only two disks resulted in the compacting of the graphics coding, but the graphics certainly don't have the appeal of the game *Might and Magic*.

With several classes to select from (fighters, sorcerers, priests, thieves, champions, knights, barbarians, and friars), *Realms of*

Darkness certainly has the potential to become another winner for SSI. You must "roll" the die at the game's start to create your eight adventurers, taking into account their minimum scores, then assign each character to a particular class. Certain personal attributes are needed for each class, with a strong party consisting of at least four fighter-types, two priests, a sorcerer, and a thief. So far, I've enjoyed our adventures with *Realms of Darkness*. Strategic Simulations is located at 1046 North Rengstorff Avenue, Mountain View CA 94043-9986.

As far as other new games I've learned about, there are the following product selections:

For Apple II gamers who've enjoyed *Wizardry* and the *Ultima* series, a company named Backstreet Software has developed a line of new scenarios. There are two Wizimore selections: *Scarlet Brotherhood* (novice level) and *O'Connor's Mine* (for level 12 or higher characters). There are five Ultimore scenarios for *Ultima* characters: *Divided World*, *Spaceship Crash*, *Slavelords*, *Egypt*, and *Pirate World*. The Ultimore scenarios cost \$12.50 each, or three for \$30, with Wizimore scenarios priced at \$25 each, or three for \$60. Backstreet Software is located at 7929 Townsend Avenue, Des Moines IA 50322.

It seems as though every column includes new offerings from Electronic Arts — those folk continue to support fantasy games at a high rate and have not lost the quality that quantity game production can sometimes bring to a product line. The first of their new offerings is *Ring Quest* for the Apple II computer, priced at \$19.95. This is an adventure game that places you in a world of fantasy and magic where you must solve puzzles. You must find a way to unite the Ring of Order and the Ring of Chaos together to preserve the universe. For Commodore AMIGA users comes one of my all-time favorite games, *The Bard's Tale*. Priced at \$49.95, this

offering is also available for the Apple II and Commodore 64/128 computers. This is a fantasy adventure that is extraordinarily detailed and sophisticated in both graphics and sound, and it possesses advanced animation techniques. For IBM micros and compatibles, *Ultima IV: The Quest of The Avatar* has made its debut. Written by Lord British as part of the continuing *Ultima* series, Britannia is the land besieged by evil, with complex dungeons and interactive dialogue with nonplayer characters (\$59.95). Also available for the Commodore 64/128, Atari 8-bit machines, and the Apple II. Lastly, for those who enjoy a good arcade strategy game, hats off to Electronic Art's *PHM Pegasus*, a naval combat game involving hydrofoils in eight different combat assignments throughout the world. Outstanding play! (\$29.95 for the Commodore 64/128; \$34.95 for the Apple II.) Finally, for those who already own and play *The Bard's Tale II: The Destiny Knight*, and are stumped beyond belief, then the new Destiny Knight clue book is for you. This manual contains inside information dealing with such locales as The Grey Crypt, Oscon's Fortress, Dargoth's Tower, The Wilderness, The Dark Domain, The Destiny Stone, and much, much more. Electronic Arts is located at 1820 Gateway Drive, San Mateo CA 94404, phone (415) 571-7171.

Epyx has, in my opinion, released the finest of the submarine simulation games — *Sub Battle Simulator* — which enables the player to not only command U.S. or German subs, but also engage in 60 specific tactical submarine scenarios to operate in the Pacific or Atlantic theatres of World War II. This is a real winner for wargaming enthusiasts! Epyx is located at P.O. Box 8020, Redwood City CA 94063.

Another of the leading gaming software companies is none other than Strategic Simulations. Not only are they producing several original games, but they are also engaged in the conversion of their more

LOOKING FOR A GAME CONVENTION?

If your gaming group is too small or if you've just moved into the neighborhood, finding friends who are also gamers can be a problem. However, your local hobbies and games shop may have a bulletin board where gamers can advertise their groups and meeting times. The hobby store may also know of local game conventions where you can meet dozens of other gamers with the same interests. The Convention Calendar in this issue may also be of help. Don't sit at home and wish you knew more gamers. Go out and find them today.



popular programs for several different computer systems. For example, their *Roadwar 2000* (highly playable), *Rings Of Zilfin*, *Shard of Spring*, *Phantasie*, and *Wizard's Crown* adventure games are currently being converted for use on IBM micros and compatibles. I have played and enjoyed each of these offerings. *Roadwar 2000*, which was reviewed in DRAGON issue #118, is also being converted for Atari ST, Commodore Amiga and Macintosh computers. *Phantasie* and *Phantasie II* are being converted to Atari 8-bit formats. These two games compliment one another very nicely and are well designed fantasy role-playing games. Strategic Simulations is located at 1046 North Rengstorff Avenue, Mountain View CA 94043.

I also would like to commend Silicon Beach Software for the release of what I believe to be the finest arcade/adventure game ever designed for the Macintosh computer — as a matter of fact, for any computer! The game is *Dark Castle*. Not only has the company incorporated hundreds of digitized sounds to complement play, but the action is fast and furious. The graphics and animation are quite literally stunning! You control your hero as he fights his way across the Dark Castle's battlements, facing walking, flying, fire-breathing, and crawling opponents. Your goal is to find the Black Knight, the guy who holds the deed to the Castle, and to

best him in battle. This is no easy chore — in fact, I've been playing *Dark Castle* for a couple of weeks, perhaps for a half hour to an hour a day, and have yet to progress beyond the 28th level. This game could keep a player occupied for a century or so. Absolutely topnotch! Silicon Beach Software is located at PO. Box 261430, San Diego CA 92126.

Finally, I'd like to address an issue that is really of notable bother to many Atari computer owners. I receive many letters complaining about the lack of software available for Atari 8-bit machines. The problem all boils down to the fact that unless a manufacturer can make money producing a product, that product will not see the light of day. One of the reasons for the lack of Atari 8-bit games stems from the manufacturer's real or perceived fear of illegal software duplication. I've been informed by several sources that Atari 8-bit software is the most pirated software on the market today. For this reason, manufacturers are extremely reluctant to produce new software for the machine, as they see no profit in expending their resources in that direction.

Thanks, all, for joining "The Role of Computers" this month. Please write if you have any questions or comments regarding the content. Write to: The Role of Computers, c/o Patricia Lesser, 179 Pebble Place, San Ramon CA 94583. Ω

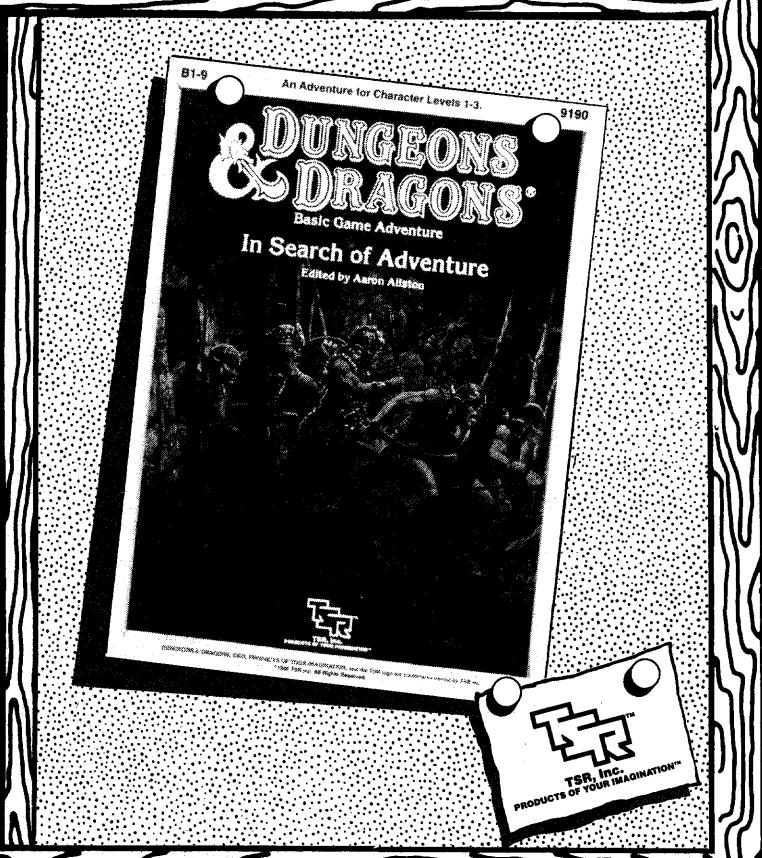
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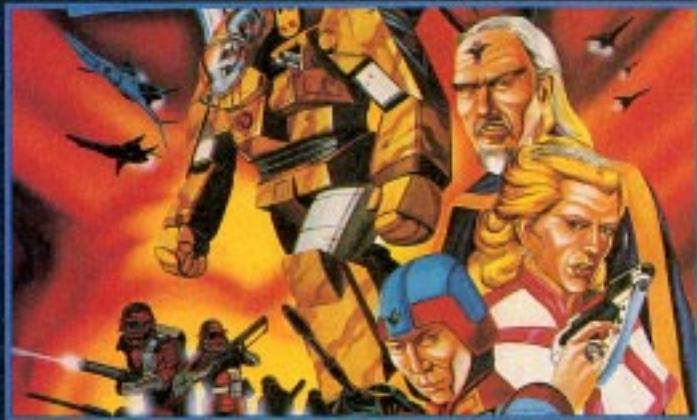
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The thousandth knife found my liver;
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'Now you shall die,
Now none shall know.'
And the fool, looking down, believed this,
Not seeing, above his shoulder, the naked stars,
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KAI KASSAI!

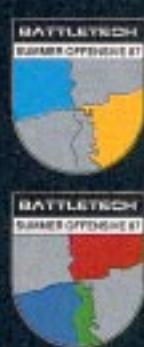
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The Ultimate Addenda



*Fixing super-powers
in the Advanced
MARVEL SUPER HEROES® game*

by David Edward Martin

When I was finishing MA3, *The Ultimate Powers Book* (herein called the *UPB*), I had the vain idea that no addenda would ever be needed. The book would simply be the ultimate word on the subject of super-powers; any addenda would be pointless because everything would already be in the original book. That was the theory, anyway.

One week after the *UPB* hit the stores, that bubble burst. Karen, my wife and editor, told me she had gotten a call from a *UPB* reader (Matt from Washington, D.C., actually) who asked where the power of Elongation was. When she asked me, I said I thought we'd decided to incorporate it into Topological Change. Then she pointed out that Topological Change wasn't in the book, either. That night, as we sat watching "Alf," I compared my original draft with the published version — and discovered that I had forgotten not one or two powers, but NINE powers!

Character types

Some of the Character Type listings do not include what columns of the Random Ranks Table (page 11) the players roll on to determine their heroes' abilities and powers. The types and their columns are shown in Table 1.

Definitions of terms

I had forgotten to define some terms used extensively throughout the *UPB*. Definitions are given below.

Bonus power: This is a power that is automatically included as part of the package with certain other powers. The hero must take a stated bonus power and place it in one of his remaining power slots. If none are available, he must discard an already chosen power or the power to which the bonus power is attached.

Optional power: This is a power that is commonly associated with the already determined power. Players have the option of selecting one or more of these powers to fill their remaining power slots; this enables the player to tailor his hero's powers. Previously determined powers can be discarded in favor of the optional power.

Nemesis: This is a power that directly opposes or even defeats the power in question; think of it in terms of fire and water. The player cannot choose a nemesis! The nemeses are listed primarily for the Judge's benefit when choosing or creating suitable opponents for the heroes.

New super-powers

Table 2 incorporates the accidentally omitted self-alteration powers. Use it instead of the one on page 16 of the *UPB*. Powers marked on the table with a number symbol (#) are new powers. Those marked with an asterisk (*) count as two powers.

S23/Bouncing Ball: This is a specialized form of Shapeshifting. The

hero can transform his body into a resilient sphere, apparently transforming his body into a balloon-like caricature of himself. Heroes with this power are rarely taken seriously, but – despite the image problem – this power offers substantial benefits to the hero. While he is inflated, the bouncer can travel at power rank speed. His Fighting rank is increased by this power's rank number. He has +3CS resistance to blunt physical attacks. On the down side, he also has a -2CS resistance to slashing attacks. In a given situation, the bouncer can maintain this power for the number of turns up to his power rank number before he has to deflate and rest. After 10 turns, he can then reinflate himself.

S24/Elongation: This is a specialized form of Shapeshifting. The hero can temporarily increase the length of any part of his body without losing leverage or strength. The hero can elongate any single part a maximum number of yards equal to his power rank number. If two or more parts are elongated, this limit is the total combined length for all parts concerned. The hand counts as part of the arm unless the hero is specifically elongating his fingers; in this case, the maximum is divided by the number of fingers elongated. For example, Mr. Fantastic is usually shown elongating an arm with a normal hand at the end of it; this gives him a greater reach than if he elongated his hand instead. The hero can maintain any single act of Elongation for a number of turns up to his power rank number.

This power is primarily used by heroes like Mr. Fantastic to extend their reach or stride. Other heroes might also use the power to elongate body parts like the nose, ears, or eyes. This useful, albeit grotesque, tactic enables the hero to use his nose as a snorkel, his eyes as periscopes, and to eavesdrop on a room several floors away by sending his ear through the ceiling vent.

The optional power is Plasticity.

S25/Growth: This is a self-directed form of MC6/Enlargement. The hero can temporarily increase his physical size at will. As he grows, the hero becomes an easier target. The bonuses to be hit, given in Table 3, are not cumulative.

There are three ways the power can be attained: Atomic Dispersal, Atomic Gain, and Atomic Growth. The player randomly determines the method when he creates the character or when the character first gains this power, using the subtable below.

Die roll	Form
01-25	Atomic Dispersal
26-75	Atomic Gain
76-00	Atomic Growth

With Atomic Dispersal, the hero increases the distance between his own atoms, thus increasing his overall size. His mass remains the same no matter how large he becomes. The hero also becomes

increasingly fragile; his body's material strength decreases -1CS with each doubling in size. At Shift X rank, the body becomes less dense than air. At CL1000 rank, the hero becomes intangible and can Phase through normal matter.

Atomic Gain enables the hero to somehow create or gain new atoms and incorporate them into his atomic structure. As the hero gains new matter, his size and mass increase as well. As the hero grows, his strength increases +1CS for each +2CS of growth. The hero's Primary and Secondary abilities are unaffected. However, Health seems to increase because physical attacks do less relative damage. Bullets, for example, would be nothing more than grains of high-velocity sand to a giant hero. Note that when the hero returns to his original size, wounds decrease in size – but imbedded bullets and other objects do not!

Atomic Growth enables the hero to increase the size of his own atoms, thus increasing his overall size and mass. The hero's strength increases only enough to enable him to move his own body; lifting strength does not increase. This form of Growth has a dangerous side effect. As the hero's atoms grow, they are unable to interact with normal atoms. The hero is unable to breathe, drink, or eat normal matter. Fortunately, there is a 95% chance (determined at the time the hero is created) that the power envelops the hero's body in a field that temporarily increases the size of consumed matter. Note that this is the only form of growth that will enable the hero to travel into macroverses or, if the hero is originally from a microverse, enable the hero to reach our own universe.

The nemesis is MC4/Diminution; the specific nemeses for each form are, in order: Atomic Collapse, Atomic Reduction, and Atomic Shrinkage (see Shrinking).

S26/Mass Decrease: The hero can diminish his body's mass. His weight decreases to a percentage equal to his power rank number. For example, the Vision's Unearthly rank in this power decreases his weight by 100%, making him completely weightless. At Shift X and higher, the hero attains buoyancy and can lift additional weight. The added weight is a percentage of his normal body weight; for example, a 160-lb. man with Shift Z rank in this power can carry an additional 800 pounds (500% of 160 lbs.). When the hero is created, the player can increase the power's rank +1CS by making its effect permanent.

The optional power is Gravity Manipulation.

S27/Mass Increase: The hero can increase his body's mass. His weight is multiplied by the power rank number. For example, a 98-pound weakling with Remarkable rank can increase his mass to 2,940 pounds (30×98). Fortunately, a side effect of this power increases the hero's basic strength. No matter how much the

hero weighs, he can still move as if he were his normal weight. Lifting strength remains the same. Of course, as the hero weighs more, he has a greater effect on the environment. At 2,940 pounds, our hero can fall through previously sound flooring or collapse the shocks on his 1973 VW Beetle. Physical force has a decreased effect on the hero because of his greater mass. In game terms, the power gives the hero power rank resistance to physical attacks. The hero can also use the power rank instead of his strength to inflict charging damage. Formerly weak characters can embarrass their adversaries with this new-found might. For example, the macho super-criminal Manbrute may flee into obscurity when Wimp-man simply sits on him with all 2,940 pounds, then delivers a stinging lecture on the benefits of niceness while the camera crews have a field day.

S28/Phasing: The hero can render his body intangible to normal matter. This enables him to pass harmlessly through any object. The hero's power rank must exceed the barrier's material strength in order for Phasing to occur. The hero can Phase through Force Fields, Body Armors, Resistances, and Invulnerabilities of lower ranks by making a green FEAT

Because the hero is out of phase with normal matter, he cannot breathe. Thus, the practical duration limit on this power is the length of time the hero can hold his breath. If the hero has some way around this problem, the duration is unlimited. Note that if the power is somehow "turned on" permanently, as happened to Kitty Pryde, the power gains the ability to transform air into phased particles that the hero can breathe.

In the Marvel Universe, Phasing has a damaging effect on delicate electronic devices. By Phasing through such devices, the hero can disrupt normal activity and scramble any on-line programming. If, during the character creation process, the player decides to forego this side effect, he can raise his hero's power rank +1CS.

For modesty's sake, it is assumed that the power also transforms the hero's clothing and carried possessions into phased matter. The power's side effect automatically scrambles any electronics the hero is carrying (Kitty Pryde wears a wind-up watch, never a digital one). If the player wants to risk his hero's modesty for the sake of a more realistic game, the player can assume either that the power only transforms whatever the hero was wearing when he first got this power (severely limiting the hero's wardrobe) or that there is a base 70% chance that the power automatically transforms whatever the hero is wearing at the time. In either case, this must be determined when the hero is first created.

S29/Plasticity: The hero can change his body's topology; that is, he can twist, bend, pull, stretch or otherwise distort his body's shape into any form. The only

limitation is that the hero cannot normally create new holes in his body. For example, Mr. Fantastic can form himself into a parachute but not a sieve. If the hero wants to assume a shape that *requires* holes, he must make a red FEAT. For example, a higher-ranked hero could regularly transform himself into nets and ladders.

The hero's malleable flesh gives him power rank resistance to blunt Physical attacks. The hero is able to survive

Table 1
Character Types and Columns

Modified Human	1
Modified Human: Extra Parts	2
Centaurs	5
Equimen	3
Fauns	2
Felinoids	1
Lupinoids	4
Avians (Angelics)	3
Avians (Harpies)	2
Chiropterans	2
Lamians	3
Merhumans	2
Angels/Demons	5
Deities	5

without harm a fall from the number of floors equal to his power rank number by turning into a bouncing shape before he hits the ground.

The hero gains the bonus power of Elongation. Bouncing Ball is an optional power or may be simulated by a power Stunt.

S30/Shrinking: This is a personal form of MC4/Diminution. The hero can temporarily decrease his body's size. The hero's primary and secondary abilities remain unaffected. Even Strength is undiminished, although it is much harder for a shrunken hero to gain enough leverage to perform tasks that would otherwise be simple to perform. For example, consider the act of sharpening a pencil if you are only ladybug-size.

As the hero shrinks, he becomes harder to hit but conversely suffers greater

damage if struck. This is handled by the column shift as shown in Table 4. The column shift decreases the attacker's chance to hit and increases the damage by an equal shift. For example, a hero with Remarkable rank is -2CS to hit but suffers +2CS damage if the attack is successful.

In practical terms, a Shrinking rank of Shift X, Y, or Z is sufficient to reduce a normal human to the size of a single cell or virus. Either CL1000 or CL3000 will reduce him to atomic scale. CL5000 reduces him to the point at which he can enter microverse worlds. On such worlds, the hero is proportional to his new environment.

There are three forms of this power. When the power or the hero is first created, the player must determine which form is involved, using the following subtable.

Die roll Form

01-20	Atomic Collapse
21-40	Atomic Reduction
41-00	Atomic Shrinkage

Atomic Collapse decreases the distance between the body's atoms and subatomic particles, thus decreasing overall size. Mass and strength are unaffected. As density increases, the hero's body could collapse into neutronium (CL3000) or into a black hole (CL5000).

Atomic Reduction decreases the number of atoms in the hero's body. The lost atoms are either disintegrated (if the shrinkage is permanent) or temporarily removed from the hero's plane of existence and stored "elsewhere" until the hero reverts to his original size. Both mass and strength decrease as the hero shrinks; these ranks remain proportional to the hero's new size. If the hero loses too many atoms (by exceeding Shift X rank), his remaining structure becomes too simple to sustain his life force. For this reason, a hero with this form cannot voluntarily exceed Unearthly rank. If the limit is passed, the hero's lifeforce is automatically stored away on the same plane with all the displaced matter that normally forms his body. At Shift Z rank, the hero's body consists of a single DNA molecule, which then vanishes when the next rank is reached.

Atomic Shrinkage reduces the size of the hero's atoms, thus reducing overall size and mass. Strength remains proportional to the hero's current size. This is the only form that enables the hero to reach a microverse. While this is the most popular form of Shrinking, it has a potentially deadly disadvantage. As the hero's atoms shrink, they can no longer interact with other, normal-size atoms. As a result, the hero cannot breathe, drink, or eat normal-size matter. Fortunately, there is a flat 95% chance (determined at the time this power is first gained) that the power envelops the hero with an aura that

Table 2
Self-Alteration Powers Table

Die Self-alteration roll	power	Code
01-02	Age-Shift	S1
03-09	Alter Ego	S2
10	Anatomical Separation	S3
11-13	Animal Transformation	S4
14-19	Animal Mimicry	S5
20-21	Blending	S6
21-27	Body Adaptation*	S7
28-30	Body Transformation*	S8
31-33	Body Coating	S9
34-37	Chemical Mimicry	S10
38	Energy Body*	S11
39-42	Energy Sheath	S12
43-44	Evolution	S13
45-49	Imitation	S14
50-55	Invisibility	S15
56-57	Physical Gestalt	S16
58-60	Plant Mimicry	S17
61	Prehensile Hair	S18
62	Self-Duplication *	S19
63	Self-Vegetation	S20
64-67	Shapeshifting	S21
68-70	Spirit Gestalt	S22
71	Bouncing Ball#	S23
72-74	Elongation#	S24
75-78	Growth#	S25
79-81	Mass Decrease#	S26
82-84	Mass Increase#	S27
85-90	Phasing#	S28
91-94	Plasticity#	S29
95-99	Shrinking#	S30
00	Two-dimensionality#	S31

Table 4
Attack Modifiers Against Shrinking Characters

Resultant size	Column shift
FE	50%
PR	25%
TY	12.5%
GD	6.25%
EX	3%
RE	1%
IN	.5%
AM	.25%
MN	.1%
UN	.01%
X	.001%
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CL5000	10^{-33}



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temporarily reduces all atoms to be consumed. If the hero lacks this aura, he must have a proportionally sized supply of material for consumption or somehow not need to breathe. If not, the duration for this power is equal to the time the hero can hold his breath. There is an advantage to not possessing this aura in that electrons cannot flow from normal to shrunken matter; hence, the power acts as rank-level Resistance to Electricity.

The optional power is MC4/Diminution. The nemesis is MC6/Enlargement; the specific forms are, in order, Atomic Dispersal, Atomic Gain, and Atomic Growth (see Enlargement).

S31/Two-Dimensionality: The hero can harmlessly reduce his body (and any nonliving matter he carries) to a flat, two-dimensional version. To an onlooker, the hero appears to have transformed himself into a life-size photograph. The hero's body functions and abilities are unaffected. Because the hero is now extremely thin, gaining leverage on three-dimensional objects is extremely difficult. He is also extremely hard to hit if he can turn his flat side toward his opponents. While in a flattened state, the hero suffers less damage from blunt physical attacks; the power rank number decreases the damage by that much for each attack. On the other hand, a flat hero can suffer all sorts of abuse that he would

normally ignore. For example, Flatman could be forcibly folded like a map and locked in a glove compartment!

How thin the hero can get is determined by an Intensity FEAT A green FEAT reduces the hero to the width of a piece of paper (about 1/256"). At this point, the hero can pass through the cracks around a door or adhere to a wall and pretend to be a poster. A yellow FEAT reduces the hero to one atom's width. At this width, the hero can pass through solid barriers by slicing through them as if he were an incredibly fine knife. The power enables the hero to pass any barrier with a Material Strength up to +5CS greater than this power's rank. Note that if the barrier is larger than the hero's body (such as a wall), then the slice made by the hero's passage immediately reseals itself. But, if the barrier was smaller than the hero (such as a chain), then the pieces fall apart as soon as the hero severs the entire width. A red FEAT removes the third dimension entirely; at this point, the hero can pass through barriers without damaging them, or he can be transported into a *Flatland*-type dimension where everyone has only two dimensions. In the latter case, the hero vanishes from sight.

The hero can choose to flatten himself in any direction. He can appear to be a front-back, left profile-right profile, top view-bottom view, or similar-shaped

two-dimensional image. Note that while one dimension is drastically altered, the remaining measurements remain the same.

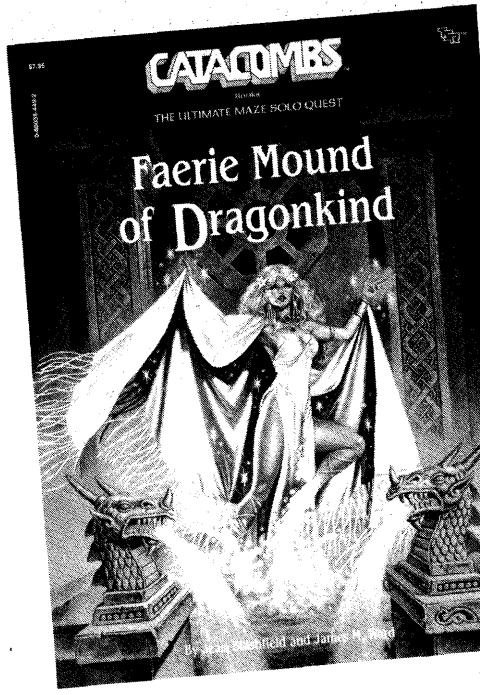
When this power is applied to a weapon, the result is a micron-sword such as the one used by the late Nemesis. Such a blade completely severs any matter with a Material Strength up to +5CS greater than this power's rank.

The name "Two-Dimensionality" is a misnomer. While in the Marvel Universe it most commonly describes the ability of normal beings to pass into a *Flatland*-like state, it can also be used to shed more than one dimension. Three-dimensional beings can reduce themselves all the way down to a single line one atom or even one "point" in diameter. The power can also be used by multidimensional beings to enter into this one.

Those are the missing powers. Make of them what you will. As I mentioned in the *UPB*, if anyone can come up with a power I missed, then tell me! Give me a basic description of the power and, if possible, a super-character who uses that power; don't worry about the mechanics, since I'll take care of that part. Use any source, whether comics, literary, or media, in your search for the undiscovered powers. If I get enough of these, I'll include them in later "Ultimate Addenda" columns.

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This year's Invitational has been designed so that all RPGA™ members may participate in the challenge even if you are unable to attend the 20th Anniversary of the GENCON® Gamefair. Each contestant is asked to design and submit four different adventure elements that display their ability and flexibility as a Dungeon Master.

TOURNAMENT RULES:

The following requirements must be met by all entrants in order to be considered eligible for judging. Any entries that do not meet these standards will be disqualified.

1. All submissions must be postmarked no later than midnight of July 30, 1987. Address each entry to:

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2. A filled out and signed entry form must include each submission or it will not be eligible for judging.
3. Only RPGA™ Members in good standing may participate in this tournament. Please be sure to include your RPGA™ Membership number on the Entry Form. Those entries lacking an RPGA™ number will be discarded.
4. Entries must be typed or neatly and legibly printed. Computer printouts are acceptable if legible (use a new ribbon). If we find the submission to be illegible we will disqualify it.

Each submission should be double-spaced (leaving a blank line between every line of text). It should be prepared on 8 1/2" x 11" white bond paper. There should be one inch margins on both sides and on the top and bottom of each page.

Fill in your full name and address on the first page of your entry. Write your last name and the page number in the upper right corner of every manuscript page.

5. Each submission should come with two copies to aid judge reviews. Photocopies are acceptable if they are legible and easy to read.
6. Each entry must include one creation in each of the four specified Design Categories, as detailed below. An entry must include an Encounter/Dilemma, a detailed Creature with motivations and reactions, a Trap/Obstacle/Hazard, and a Treasure Hoard/Rewards/New Item with appropriate guards and wards.

Each of these sections should not exceed

four, double-spaced pages of text. Necessary maps and diagrams do not count against this length restriction.

DESIGN CATEGORIES

A. Encounter/Dilemma: This section should provide a detailed, dramatic description of an encounter locale and situation with adventure interplay, or it should present a dilemma that the heroes must resolve to move forward.

You may use the format found in REF3, Book of Lairs as a reference for order of presentation, but it is not necessary to adhere to this style.

B. Individualized Creature: This section should either present a new creature designed for use in the adventure, or it may detail a specific personality or group of standard monsters for use in a unique manner.

This section should detail the creature's unique statistics and possessions, as well as, his description, personality, and motivations. It should present the information in a form that may be used in an encounter, including his reactions to the heroes and the sequence of actions or tactics he will follow during an encounter. Such a detailing should take advantage of the creature's natural abilities, skills, intelligence, environment, and/or possessions.

These creatures may not be from modern literature, but may be mythological. Use the Monster Manual II format for organizing your information.

C. Trap/Obstacle/Hazard: This section should detail a special trap situation or an obstacle or hazard that must be surmounted to move forward or reach a desirable goal. This section should detail the way the trap is triggered, any danger involved, potential damage, what won't work in an attempt to bypass the obstacle, and at least one method to avoid or deactivate the danger. Traps and obstacles should be able to be surmounted by any reasonable means thought of by the heroes, and should not be restricted to a single solution.

D. Treasure Cache/New Items & Wards: This section should present a treasure cache and the ways in which it is hidden, protected and how it may be retrieved. Such treasure may include standard items or new creations. Any creations may be magic items or new pieces of technology that may be viewed as fulfilling a need in the game. New creations should possess rules describing how they work in the game. Treasures may also be clues or information that must be recovered and interpreted in some manner.

7. All entries should conform to the standard ADVANCED DUNGEONS & DRAGONS® rules. Variant rules are unacceptable; though

logical extrapolations will be considered.
8. Each of the four Design Category sections should be designed to interrelate to each other, being parts of a whole concept.
9. The entire entry should be designed to create a challenge commensurate with an average party of 6-8 heroes in one of the following Character Level ranges. You should indicate which level range the entry has been designed for.

- 0 - 4 5 - 10 11 - 16
10. Please include any maps, diagrams or sketches necessary to complete your explanation of each section. If an entry cannot be fully understood or played with material provided by the entrant, it may be disqualified.
 11. You may submit as many times as you want. However, each entry must be mailed in a separate envelope, and each entry must be complete.
 12. All submissions to this tournament become the property of TSR, Inc.

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Each entry will be judged in the following categories. These categories are listed in no particular order or priority and each will be given equal weight in the judging.

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- B. Good manuscript presentation - good grammar, spelling, punctuation and so forth.
- C. Descriptive ability - the skill to weave an image and mood in the presentation of the material.
- D. Originality. This includes innovation in the use of existing creatures and items in an interesting and novel manner and the creation of new items and creatures suitable for use and in balance with the game rules.

E. Logic - the pattern in which things are presented and link with each other in the adventure.

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This form or a copy of this form must be completely filled out and signed and must accompany any entries.

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STATEMENT OF ENTRY AND AGREEMENT

I hereby enter the work described below in the 1987 RPGA™ Invitational DM Tournament. I agree to the terms and conditions of this contest as set forth in the rules and this Official Entry Blank.

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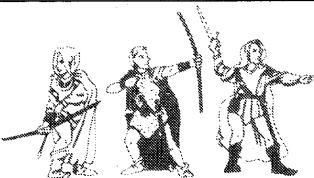
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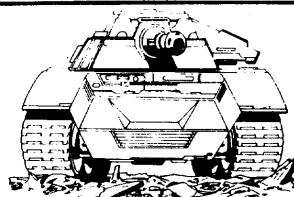
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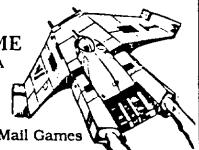
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CONVENTION CALENDAR

Convention Calendar Policies

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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 8½" x 11" paper. The contents of each listing should be short, succinct, and under 150 words in length.

The information given in the listing **must** include the following information, in the following 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;
6. Address and telephone number(s) where additional information and confirmation can be obtained.

Convention flyers, brochures, newsletters, and other mass-mailed announcements run the risk of not being considered for use in this column; we prefer to see a cover letter with the announcement as well. No call-in listings are accepted. Domestic and foreign conventions are welcome.

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 up to a quarter of a million readers see each issue. Accurate information is your responsibility!

Convention listings should be mailed by the copy deadline date to Convention Calendar, DRAGON® Magazine, P.O. Box 110, Lake Geneva WI 53147. Copy deadline dates are the last Monday of each month, two months prior to the on-sale date of an issue. For example, the copy deadline for the August 1987 issue is the last Monday of June 1987. Plan ahead; early listings pay off!

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!** For any questions or changes related to this column, please call either Robin Jenkins or Roger E. Moore at (414) 248-3625.

* indicates a Canadian convention.

DALLSCON, June 12-14

This gaming convention will be held at the Regent Hotel in Dallas, Texas. Over 100 events

are scheduled, including an RPGA™ Network AD&D® tournament, along with a variety of role-playing games, boardgames, and miniatures games. For more information, including a preregistration form, send a SASE to: DALLSCON, P.O. Box 867623, Plano TX 75086.

GLATHRICON '87, June 19-21

This gaming extravaganza will be held at the Executive Inn in Evansville, Ind. Guest of honor is E. Gary Gygax, with Frank Mentzer and Penny Petticord as additional guests of honor. Ray VanTilburg is the artist guest of honor, and Jay Tummelson is the game master guest of honor. RPGA™ Network tournaments include the AD&D® Grand Masters (a national first), the AD&D® Masters, the Joe Martin AD&D® Tournament to Benefit the American Cancer Society (another national first), and numerous AD&D®, MARVEL SUPER HEROES® Masters and regular, TOP SECRET®, and GAMMA WORLD® game events. Other features will include a miniatures-painting competition, a banquet, and masquerade. Memberships are currently \$15 and may be limited, so early registration is advised. For more information, contact: The Evansville Gaming Guild, P.O. Box 15414, Evansville IN 47716, or call (812) 474-0461.

POLYCON, June 19-21

This annual gaming convention will be held on the Cal Poly State University campus in San Luis Obispo, Calif. Events include 24-hour gaming sessions and a good number of tournaments. For further information, write to: POLYCON c/o Saga, Box 168, Julian A. McPhee University Union, Cal Poly State University, San Luis Obispo CA 93407.

BATCON VI, June 26-28

Sponsored by the Southeastern Indiana Gamers' Association and Role-Players' Workshop, this gaming convention will be held at the Sherman House Inn in Batesville, Ind. Events include an RPGA™ Network AD&D® tournament, an AD&D® open tournament, a TOP SECRET® tournament, and many other gaming contests. Also, there is a miniatures-painting contest and a schedule of films. Shawn McKee, designer of Hack-n-Slash, is this year's guest of honor. For more details and registration information, write to: SEIGA, P.O. Box 266, Batesville IN 47006-0266; Robert Washburn, 1025 Locust Avenue, Batesville IN 47006; or, call Robert Westerman at (812) 852-4542.

BOARSHEAD MIDSUMMER REVEL June 26-28

This gaming convention will be held at the Trentonview Recreation Center in West Bend, Wis. Several RPGA™ Network events are sponsored, along with the first three-round AD&D® Masters competition. A LAZER TAG™ tournament, a medieval feast, and other special events are also sponsored. Featured guests of honor include Harold Johnson, Jim Ward, Frank Mentzer, and Penny Petticord. Preregistration is \$15 for the weekend and \$5 for the day; after June

15, registration fees are \$21 for the weekend and \$7 for the day. For more details, send a SASE to: Keith Polster, 1812 West Morgan Drive, West Bend WI 53095, or call (414) 338-8498.

HAYSCON III, June 26-27

The Pegasus Extension cordially invites all fantasy and science-fiction gamers to participate in their third annual convention. This event takes place in the Memorial Union of the Fort Hays State University campus in Hays, Kans. Featured activities include all types of role-playing games, a miniatures competition, a game auction, and dealers' booths. Preregistration fees are \$10. For inquiries on registration or on game mastering for HAYSCON III, send a SASE to: HAYSCON III, The Pegasus Extension, 1718 Felten Drive, Hays KS 67601.

ORIGINS '87, July 2-5

This national gaming convention and trade show will be held at the Baltimore Convention Center and Hyatt Regency Inner Harbor in Baltimore, Md. The convention is sponsored by GAMA, the Game Manufacturer's Association. For more information on registration rates and scheduled events, contact: Atlanticon, Dept. CA., P.O. Box 15405, Baltimore MD 21220, or call (301) 298-3135.

AUSTIN FANTASY FAIR, July 3-5

Sponsored by Bulldog Productions, this comic book, science-fiction, and film supershow takes place at the Austin Marriott, 6121 I-35 at U.S. 290. This event includes appearances by dozens of comic-book artists, writers, editors, and publishers, as well as a number of film personalities. Other features include a huge dealers' room, a professional art show, an art contest, an art auction, video rooms, a masquerade, numerous workshops, previews of upcoming motion pictures, and a variety of gaming events and open gaming competition. Tickets for this three-day event are \$20 through June 15 and \$25 thereafter. For more information, contact: Bulldog Productions, P.O. Box 820488, Dallas TX 75382, or call (214) 349-3367.

MAPLECON, July 3-5 *

This regional science-fiction convention will be held on the Carleton University Campus in Ottawa, Ont. Marion Zimmer Bradley is the guest of honor, along with Guy Frechette, Charles de Lint, Bob Eggleton, and Bink as additional guests. A number of events are featured, including gaming, videos, an art auction, numerous panel discussions, a masquerade ball and costume competition, a short story and poetry competition, and a writers' workshop. Registration is \$20 (there are also \$10 supporting memberships and half-price memberships for children under 12). Write to MAPLECON 9, P.O. Box 3156, Station D, Ottawa, Ontario, CANADA K1P 6H7, or call (613) 741-3162.

LIBERTYCON 1, July 10-12

This science-fiction convention will be held at the Sheraton City Center Hotel in Chattanooga, Tenn. Guests of honor include L. Sprague and Catherine Crook de Camp, Vincent di Fate, and Wilson "Bob" Tucker. Programming includes panel discussions, autograph sessions, two dances, a *sanctioned* Singles Bridge Tournament, a miniatures-painting workshop, an art show and auction, and a dealers' room. Preregistration is \$15 before July 15 and \$20 thereafter. Registration is limited to 750 people, so advance registration is advised. For more details, contact: LIBERTYCON, P.O. Box 695, Hixson TN 37343.



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THE FANTASY ROLE-PLAYING GAME™

FOR THE ANYWHEN™ UNIVERSAL ROLE-PLAYING SYSTEM

COLONIAL CITY GAMEFEST V, July 11-12

The Mount Vernon Gamers Association will hold this convention at the Memorial Building on E. High Street in Mount Vernon, Ohio. A wide variety of role-playing and boardgaming events are sponsored, as well as a games auction. Preregistration fees are \$4 for the entire weekend. Regular fees are \$3 per day. For more information, write to: Mount Vernon Gamers Association, 205 W. Gambier Street, Mount Vernon OH 43050, or call (614)397-3785.

EMPEROR'S BIRTHDAY CONVENTION XVI

July 11-12

This gaming convention will be held at Indiana University in South Bend, Ind. Events include miniatures competitions, RPGA™ Network AD&D® tournaments, and a number of other gaming competitions. The first round RPGA™ event begins at 10 A.M. on Saturday; the second round event takes place at 3 P.M. that same day. For preregistration packet and information, send a SASE to: R. Hagerty, 227 North 2nd St., Apt. G, Elkhart IN 46516. For information regarding RPGA™ events, contact: The Brigade Gaming Group, PO. Box 252, Elkhart IN 46516.

DOVERCON III, July 18-19

This year, DOVERCON will be staged at the University of New Hampshire's Memorial Union Building (MUB) in Durham, N.H. Featured games include AD&D®, CALL OF CTHULHU®, CAR WARS®, DIPLOMACY®, GURPS®, D&D®, MERPTM, PARANOIA™, Star Fleet Battles, STAR TREK®, and TOP SECRET® games, and a host of others. Registration for events is on a first-come basis. A flea market, film festival, miniatures-painting competition, art contest, and open-gaming area are also provided. Preregistration rates (must be received by July 1) are \$7 for both days; at-the-door rates are \$8 for both days and \$5 for one day. There is a \$1 entry fee for each event. Vendor and game master inquiries are welcome. For further information, write to: Information, DOVERCON III, PO. Box 622, Dover NH 03820.

CON-VERSION IV, July 24-26

* This science-fiction and fantasy convention will held at the Carriage House Inn, 9030 MacLeod Trail South, Calgary, Alberta, Canada. Joan D. Vinge is the guest of honor and Jim Frenkel is Toastmaster. Special guests include Jack Williamson and William Gibson. Scheduled events include panel discussions, an art show and auction, the Nazgul Tavern, a 24-hour video room, a costume contest and bacchanal, a dealers' room, and a gaming area. Membership rates are \$16 (in Canadian currency) until July 1 and \$20 thereafter. For more information, write to: CON-VERSION, PO. Box 1088, Station M, Calgary, Alberta, CANADA, T2P 2K9.

MYTHCON XVIII, July 24-27

The 18th annual Mythopoeic Conference will be held at Marquette University in Milwaukee, Wis. The theme of the convention, "Looking Back From Weathertop: A 50 Years' Retrospective," celebrates the 50th anniversary of *The Hobbit*. The guests of honor are John Bellairs, author of *The Face in the Frost*, and Christopher Tolkien, editor of *The Silmarillion* and *The History of Middle-Earth*. Special events include many papers and presentations on fantasy literature, especially that of Tolkien, Eddison, Peake, and the Inklings, as well as displays of Tolkien's manuscripts and artwork, a dealers' room, and an art show. Registration fees are \$30 (\$45 after May 31st) and \$15 for the banquet, or \$145 (\$160 after May 31) for the

entire packet; this covers room and board from Friday afternoon to Monday noon, registration, and the banquet. For more information, write to: MYTHCON XVIII, PO. Box 537, Milwaukee WI 53201, or call (414) 273-1616.

CANTON CON III, July 25

Canton's only gaming convention will be held at the Memorial Civic Center in Canton, Ohio. Featured events include a variety of board, card, computer, and role-playing games. There is also a games auction for both new and used games, as well as a dealers' room full of game displays. For more information, write to: The Ohio Tournament Association, c/o Steve Robinson, 4605 12th Street NW, Canton OH 44708, or call (216) 478-2910.

CAPITOL-CON III, July 25

This gaming convention will be held at the Prairie Capital Convention Center in Springfield, Ill. Boardgaming, miniatures gaming, and role-playing gaming are sponsored. For more information, write to: Bill Wilson, 3320 Gaines Mill Road, Apt. 4, Springfield IL 62704, or call (217) 787-7092.

KINGCON III, July 25

This one-day convention will be held in the Lewis Building at the City Park in Mount Vernon, Ill. This gaming event runs from 8 A.M. to 8 PM., and features a two-round AD&D® tournament, a miniatures-painting contest, continuous movies, a dealers' room, and a variety of role-playing games and boardgames. Preregistration is \$5 until July 1; thereafter, registration is \$6.50 for the day. For more information, send a SASE to KINGCON III, Rt. 1, Box 202, Kell IL 62853.

WINDSOR GAMEFEST V, July 25-26

* This gaming convention takes place at the Ambassador Auditorium in the University Centre at the University of Windsor. Featured events include role-playing, miniatures, and boardgaming, free movies, and a dealers' area. Registration for this event is \$10 for preregistered admission, \$12 for regular registration, and \$7 for a daily pass. For further information, contact: W.R.P.A., PO. Box 2055, Walkerville Station, Windsor, Ontario, CANADA, N8Y 4R5. Telephone inquiries can be made by contacting Kristine Sheffiel at (519) 734-1150 or John Schippers, Jr. at (519) 735-5233.

OMACON 7, July 31 - August 2

This science-fiction and gaming convention will be held at the Holiday Inn Central at 72nd and Grover St. in Omaha, Neb. Numerous gaming, science-fiction, and pro-space events are scheduled. For convention and registration information, write to: Craig A. Cleaver, 9738 Brentwood Road, Omaha NE 68114, or call (402) 397-0159.

PROJECT...GENESIS, August 2

A PATCO Protoriginal, this convention will celebrate its beginnings at Chimenello's Hall, 2221 N. Webber in Fresno, Calif. Featured tournaments include events in BATTLETECH™, AD&D®, Star Fleet Battles, DC HEROESTM, and CHAMPIONSTM games, and more. Open gaming is available to all, along with a swap meet for those wishing to buy, sell, and trade old games, game materials, books, or whatever (table space is required). Preregistration for this event is \$3 for the day if paid before July 20; after that, registrations are \$5. Tables cost \$10 for a whole table or \$6.50 for a half. PROJECT...GENESIS needs judges for a number of events; those

accepted receive a refund on their registration fees. For more details, write to: PATCO, c/o Tony Barber, 2203 E. Harvey, Fresno CA 93701, or call Phil Pittz at (209) 255-4682.

HOUSTON FANTASY FAIR, August 7-9

Sponsored by Bulldog Productions, this comic-book, science-fiction, and film supershow takes place at the Houston Marriott Astrodome. This event includes appearances by dozens of comic-book artists, writers, editors, and publishers, as well as a number of film personalities. Other features include a huge dealers' room, a professional art show, an art contest, an art auction, video rooms, a masquerade, numerous workshops, previews of upcoming motion pictures, and a variety of gaming events and open gaming competition. Tickets for this three-day event are \$20 through July 15 and \$25 thereafter. For more information, contact: Bulldog Productions, P.O. Box 820488, Dallas TX 75382, or call (214) 349-3367.

GEN CON® 20 GAME FAIR & TRADE SHOW

August 20-23

This year's original gaming convention will be held at the MECCA Arena in Milwaukee, Wis. Additional information appears on page 85 of this issue of DRAGON® Magazine. For preregistration materials or for judging forms, write to: GEN CON Game Fair, PO. Box 756, Lake Geneva WI 53147. Please indicate on the envelope which information you are requesting (i.e., "Pre-reg info" or "Judging info"). For information on assisting the RPGA™ Network Tournament Headquarters, write: RPGA Network HQ, P.O. Box 509, Lake Geneva WI 53147. Also see the mail-in card with this issue.

SL RALLY '87, August 22-23

This rally is for all Squad Leader gamers. The ON ALL FRONTS 3rd National Tournament takes place at the Holiday Inn on Rt. 65B in Conway, Ark. Four rounds of round-robin tournaments are played over these two days in each of the following: Squad Leader, Cross of Iron, GI: Anvil of Victory, and Advanced Squad Leader. Prizes are awarded for these events. Other events include a scenario design seminar, games sales, and various other activities. Registration is \$6 before July 15 and \$8 thereafter. For registration forms and more information, write to: ON ALL FRONTS, PO. Box 265, Marshall AR 72650, or call Terry at (501)448-3066.

ORLANDO SKIRMISHES '87, August 28-30

SKIRMISHES presents this role-playing/wargaming convention at the Omni International in Orlando, Fla. Events include AD&D®, TRAVELLER®, Star Fleet Battles, and CAR WARS® games, with Napoleonic and various boardgaming competitions. Preregistration is \$10 until July 20 and \$15 thereafter. Hotel reservations may be made by calling (305) 843-6664. For further information regarding convention events and registration, contact: SKIRMISHES, 7100 Darmouth Avenue N., St. Petersburg FL 33710, or call (813) 544-2873.

GATEWAY 7, September 4-7

The seventh running of this Labor Day convention will be held at the LAX Hyatt Hotel. Featured events include role-playing games, wargames, family games, and computer games tournaments. Other events include seminars, demonstrations, auctions, flea markets, and an exhibitors' area. Preregistration is \$16 until August 21, and \$20 at the door. For more information, contact: GATEWAY '87, c/o DTI, PO. Box 8399, Long Beach CA 90808, or call (213)420-3675.

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NANCON-88 IX, September 4-7

This annual, four-day gaming convention will be held at the Ramada Northwest Crossing in Houston, Texas. Tournament events include AD&D®, PARANOIA™, Squad Leader, Star Fleet Battles, and Nuclear War games, and a variety of others. A large dealers' room and open-gaming room are also provided. For more details, send a SASE to: NAN'S GAME HQ, 2011 Southwest Freeway, Houston TX 77098 (Attn: NANCON).

PACIFICON '87, September 4-7

The 11th annual PACIFICON gaming convention will be held at the Dunfey Hotel in San Mateo, Calif. Special room rates are available from the hotel for convention participants. Featured events include role-playing and boardgaming tournaments, a flea market, seminars, movies, miniatures-painting contests, auctions, miniatures gaming, open gaming, SCA demonstrations, and a dealers' room. For further information, write to: PACIFICON, PO. Box 2625, Fremont CA 94536.

WINGAMES VIII, September 4-7 *

This gaming convention will be held at the University Center on the University of Manitoba campus in Winnipeg, Man. This convention usually draws around 300 gamers. All inquiries should be directed to: WINGAMES VIII, PO. Box 80, University Center, University of Manitoba, Winnipeg, Man., CANADA R3T 2N2.

GOLD CON '87, September 5-6

This gaming convention will be held at the OMNI Auditorium in Coconut Creek, Fla. For more details on scheduled events and registration rates, write to: GOLD CON '87, OMNI Auditorium, B.C.C. North, 1000 Coconut Creek Parkway, Coconut Creek FL 33066, or call (305) 973-2249.

MIRACLECON '87, September 12

This one-day gaming convention will be held from 9 A.M. to midnight at the Day's Inn in Springfield, Ohio. Sponsored events include an AD&D® tournament, a dealers' room, a miniatures painting contest, a game auction, and a variety of other gaming programs. Registration is \$5 for the day, with no additional fees for separate events. For more details, contact: MIRACLECON '87, c/o Timothy A. Riley, 308 West Church Street, Urbana OH 43078, or call (513) 653-7848.

SAN ANTONIO FANTASY FAIR

September 18-20

Sponsored by Bulldog Productions, this comic-book, science-fiction, and film supershow takes place at a location which has yet to be announced. This event includes appearances by dozens of comic-book artists, writers, editors, and publishers, as well as a number of film personalities. Other features include a huge dealers' room, a professional art show, an art contest, an art auction, video rooms, a masquerade, numerous workshops, previews of upcoming motion pictures, and a variety of gaming events and open gaming competition. Tickets for this three-day event are \$15 through September 1 and \$20 thereafter. For more information, contact: Bulldog Productions, PO. Box 820488, Dallas TX 75382, or call (214) 349-3367.

SPYCON 5, September 18-20

This special convention should be of interest to all fans of spy/undercover police TV shows. Held at the Mt. Prospect Holiday Inn at 200 E. Rand Road in Mt. Prospect, Ill., SPYCON 5 will feature a dealers' room, art show, film room,

and a host of other events. Featured programs include episodes from *The Man From U.N.C.L.E.*, *The Avengers*, *Rat Patrol*, *The Professionals*, *Get Smart*, and a wide variety of others. Registration fees are \$18 through Sept. 18, and \$20 at the door. For more information, send a SASE to: SPYCON 5, 2710 Rohlwing Road, Rolling Meadows IL 60008.

CONTRADICTION SEVEN, October 2-4

This science-fiction and fantasy convention will be held at the Ramada Inn, 401 Buffalo Avenue, Niagara Falls, N.Y. Anne McCaffrey is the pro guest of honor, with Mike Glicksohn as fan guest. Other guests include Joan Vinge, Nancy Kress, Jim Frenkel, and T.S. Huff. Events offered include a costume contest (\$25 for best costume), an art auction, videos, parties, a people and thing auction, panels, wargaming, filksinging, and other fannish activities. Registration is \$13 until July 11, \$16 until Sept. 12, and \$20 thereafter. For more details, contact: CONTRADICTION, PO. Box 2043, Newmarket Station, Niagara Falls NY 14301. Please send a SASE if you require confirmation.

DRAGON CON '87, October 2-4

The Southeast Fantasy and Gaming Convention will be held at the Lanier Plaza and Convention Center in Atlanta, Ga. Fantasy role-playing, strategic, and computer gaming are featured in over 75 tournaments. Panels, video rooms, a dealers' room, a masquerade party, a game auction, and much more are offered. Guests include E. Gary Gygax, Michael Moorcock, Richard "Lord British" Garriott, Robert Asprin, Lynn Abbey, Brian Herbert, and Steve Jackson. Preregistration is \$25 for fans and \$30 for gamers through August 15. (Gamer registrations include four tournament entries.) For more information, send a SASE to: DRAGON CON '87, Box 148, Clarkston GA 30021. Registrants can use their Visa or Mastercard to charge advance memberships by calling (800)554-1162 (toll-free), or (404)441-3045 in Georgia.

SUNCOAST SKIRMISHES '87, October 2-4

SKIRMISHES presents the seventh annual production of this gaming extravaganza at the Howard Johnson Plaza Hotel in Tampa, Fla. Events include historical miniatures, role-playing, and boardgaming competitions. Live-action tournaments, a dealers' room, numerous seminars, and a host of other events are also sponsored. Preregistration for this three-day event is \$10 until Sept. 13; thereafter, all registrations are \$15. Hotel reservations may be made by calling (813) 873-7900. For more information and registration packets, contact: SKIRMISHES, 7100 Darmouth Avenue N., St. Petersburg FL 33710, or call (813)544-2873.

AUTUMN CAMPAIGNS '87, October 3-4

Historical miniatures, board games, fantasy, science-fiction, and role-playing games are featured at this gaming convention. The AUTUMN CAMPAIGNS '87 will be held at the Hilton Inn (same as last year) in Lexington, Ky. Registration is \$10 for both days or \$6 per day. There are no individual gaming fees. For more information on registering or running an event, write to: Convention Info, The Rusty Scabbard Hobby Shop, 188 Woodland Avenue, Lexington KY 40502.

FALL CON IV, October 3

This one-day gaming convention will be held at the McNaughton Park Pavilion in Elkhart, Ind., across from Elkhart General Hospital. Registration for this event is \$5 at the door. In

addition to an official RPGA™ Network AD&D® event, FALL CON IV sponsors numerous other games and miniatures events. For more information, contact: The Brigade Gaming Group, P.O. Box 252, Elkhart IN 46515.

CON*STELLATION 6, October 9-11

This science-fiction and gaming convention will be held at the Holiday Inn Research Park in Huntsville, Ala. Julius Schwartz is the guest of honor. Registration is \$11 through August 31 and \$15 thereafter. For more details, contact: CON*STELLATION 6, P.O. Box 4857, Huntsville AL 35815.

ICON XII, October 16-18

This science-fiction convention will be held at the Rodeway Inn, Hwy 965 and I-80, in Coralville, Iowa (call (800) 228-2000 for reservations). Scheduled events include science-fiction readings and panels, an art show, a large dealers' room, and open gaming. Memberships are \$12 until September 15 and \$17 thereafter; special one-day registration is available at the door for \$10. For details, contact: ICON XII, Dept. M, P.O. Box 525, Iowa City IA 52244-0525.

NECRONOMICON '87, October 16-18

The Stone Hill Science Fiction Association will hold its sixth annual science-fiction convention at the Holiday Inn-Sabal Park in Tampa, Fla. This year's guests of honor are Orson Scott Card, Frederik Pohl, and Elizabeth Anne Hull. In addition to panel discussions with these authors, there is a vampire pageant, a costume contest, trivia games, a general auction, and a host of other events. Registration rates are \$10 until September 15. For more information, contact: NECRONOMICON, c/o Stone Hill SF Association, P.O. Box 2076, Riverview FL 33569, or call (813) 677-6347.

RUDICON 3, October 16-18

This wargaming and role-playing convention takes place at the Rochester Institute of Technology in Rochester, N.Y. Events include tournaments, a dealers' room, movies, and much more. For preregistration or dealers' information, contact: Steve Ritzau, RUDICON/Rochester Wargamer's Association and Guild (RWAG), c/o Student Directorate, One Lomb Memorial Drive, Rochester NY 14623.

FANFARE '87, October 30-November 1

CANCELLED.

CHICAGO MODEL & HOBBY SHOW November 5-8

Sponsored by the Radio Control Hobby Trade Association (RCHTA), this third-annual trade and hobby show will be held at the O'Hare Expo Center in Rosemont, Ill. A car track, boat pond, retail store, and static model area are featured again this year, along with a number of product displays by model railroad manufacturers. Over 2,000 retailers and distributors will attend this event, as will thousands of experienced modelers. For more information, contact: CHICAGO MODEL & HOBBY SHOW, 2400 East Devon Ave., Suite 205, Des Plaines IL 60018, or call Susan P. Lind at (312)299-3131 or toll-free at (800) 323-5155.

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Compiled by Tika and Caramon Majere, Proprietors

A colorful illustration set in a medieval-style village. In the foreground, a bearded man with paint splatters on his face and clothes stands next to a wooden sign. He is holding a paintbrush and a small palette. To his right, a woman with curly red hair and a white blouse leans against him. Behind them, another man in a green tunic and apron leans against the sign. In the bottom right corner of the illustration, there is a signature that reads "EZMORE".
**THE INN
OF THE
LAST HOME**

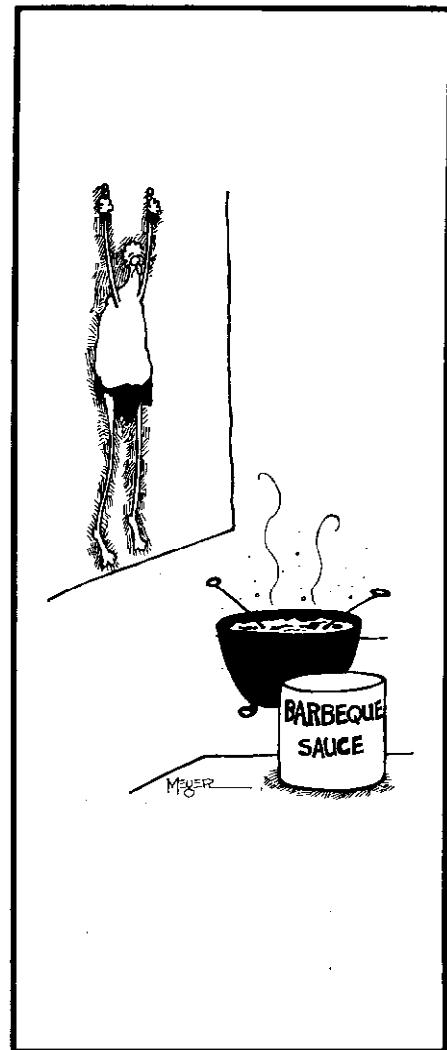
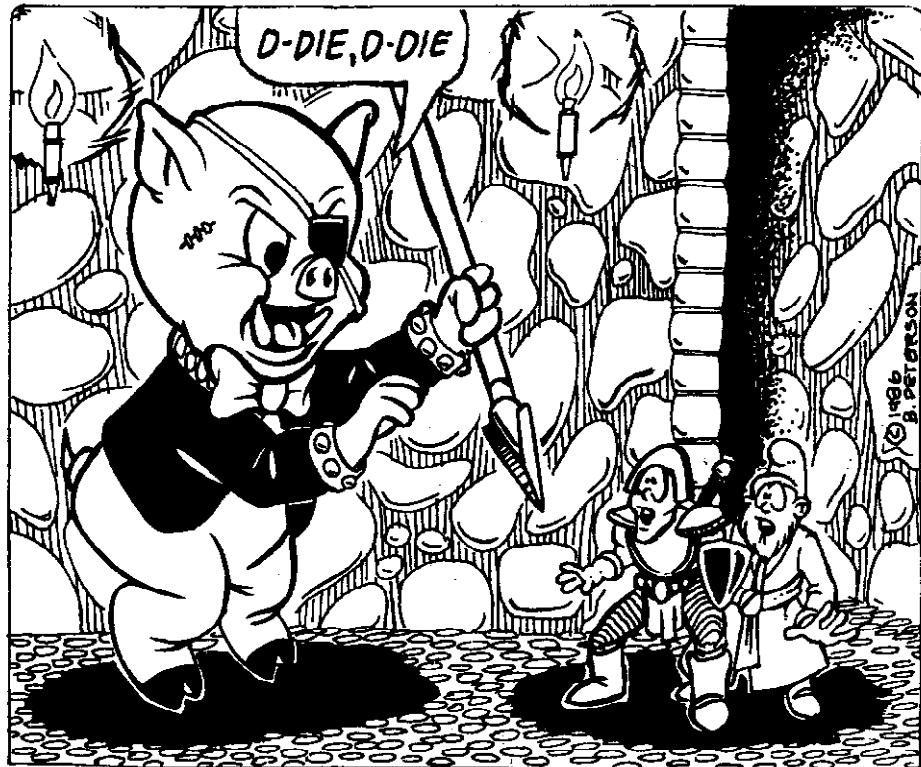
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DRAGONMIRTH



... AND THE PARTY ROUNDED THE CORNER, ONLY
TO COME FACE-TO-FACE WITH GRUUMSH,
ONE-EYED GOD OF THE ORCS.

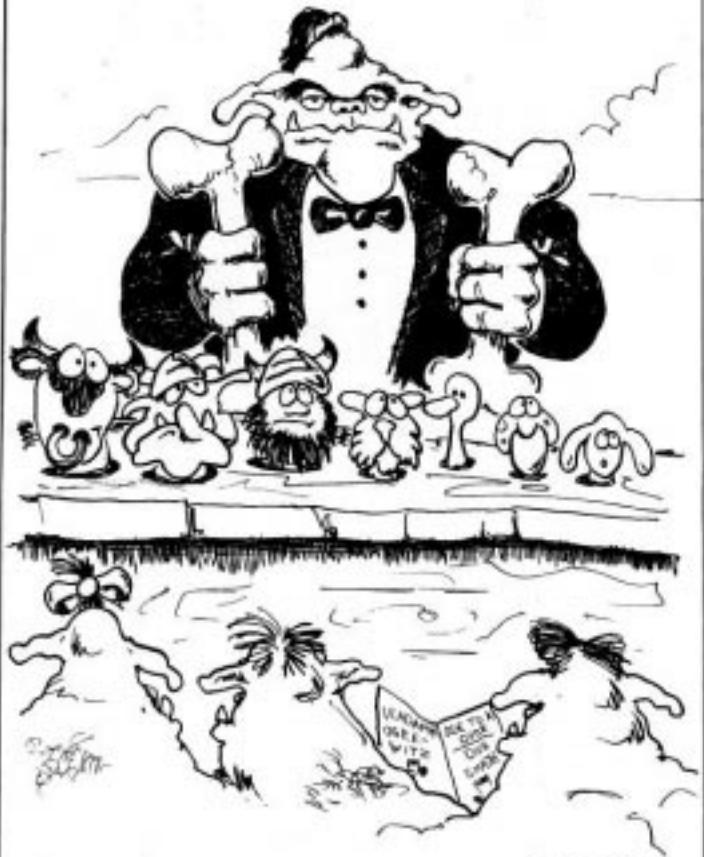


TOKYO POLICE DEP



LOOK FELLAS, YOU'VE GOT THE
WRONG GUY! HE WAS A LOT TALLER
THAN ME, MAYBE 150-200 FEET.

OGRE RECITAL



© L. Taka 1987

NOW LET ME SEE . . .
WAS THAT CLAW-
GORE-TRAMPLE OR
GORE-TRAMPLE-CLAW?



TOMASIC



SNARF QUEST.

#47

© LARRY ELMORE IN THE SHIP'S RECREATION ROOM.

STOP PLAYIN' DAT LONESOME MUSIC,
B.B. I'M GETTIN' HOMESICK, REAL
BAD.
SQUEEK SQUEEK

I THINK GEEZEL HAS
DONE FLIPPED OUT. HE JUS'
SITS IN HIS ROOM AN'
TALKS TO DAT OL' LIZARD.

YEP, WE AIN'T
SEEN A ROCK, A TREE
OR EVEN DIRT FOR
A MONTH.

ONCE UPON A TIME
THERE WUZ THREE
LIZARDS, MAMMA LIZARD
PAPPA LIZARD, AND...

AN' TELERIE CHANGES
CLOTHES THREE OR FOUR
TIMES A DAY, JUS' TO
STAY BUSY.

AM I GAINING
A LIL' WEIGHT?

WELL, GANG, EFFIM AND I FEEL
THAT IT IS TIME TO START
EDUCATING YOU TO THE MODERN
WORLD.

GO SUCK
EGGS!

OKAY.

THIS PROGRAM WILL GIVE
YOU SOMETHING TO DO. WE
WILL TEACH YOU THE
COMMON LANGUAGE, HOW
TO USE MODERN TOOLS AND
EQUIPMENT...

...AND HOW
TO ACT IN
PUBLIC.

HE'S RIGHT, SNARF. WE'VE GOT TO GET
OUR MINDS ON SOMETHING!

OKAY, I'LL GO
GET GEEZEL.

HE'S GOTTA
GET OUTTA HIS
ROOM FOR AWHILE.

HEY, GEEZ, WHAT'S WRONG?

ME WANNA GO
HOME. DIS SHIP IS
COLD AN' HARD...

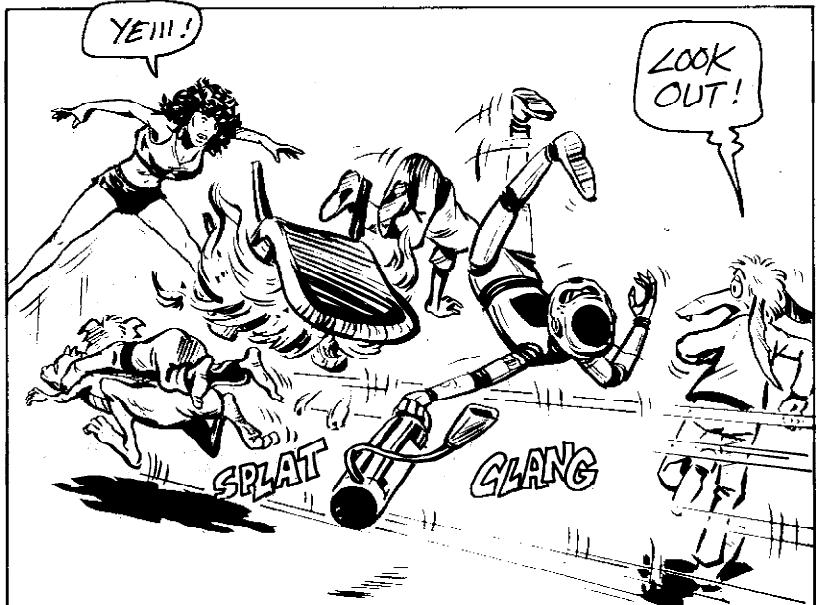
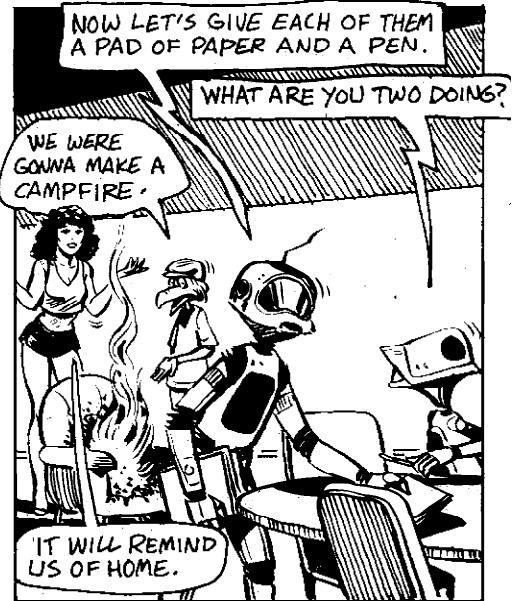
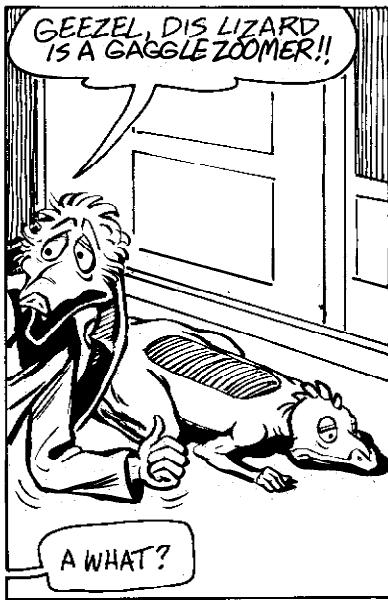
NOBODY LIKES ME,
ETHEAH LIKES ME
BUT SHE BE FAR,
FAR, FARR AWAY.

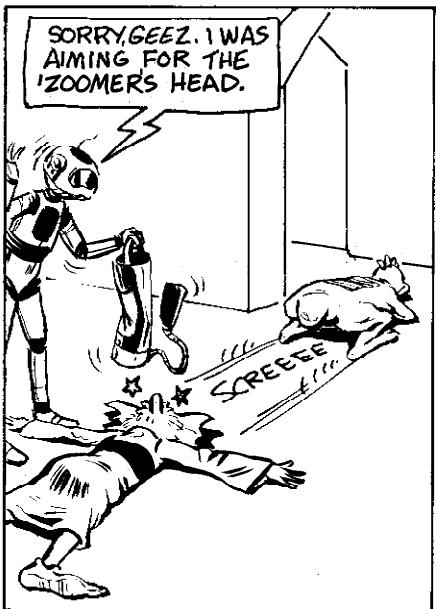
HEY, BUDDY,
WE LIKE YOU...
REALLY.

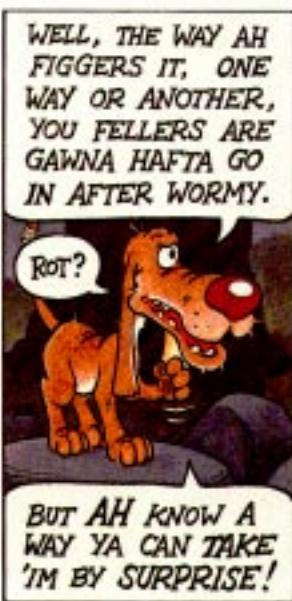
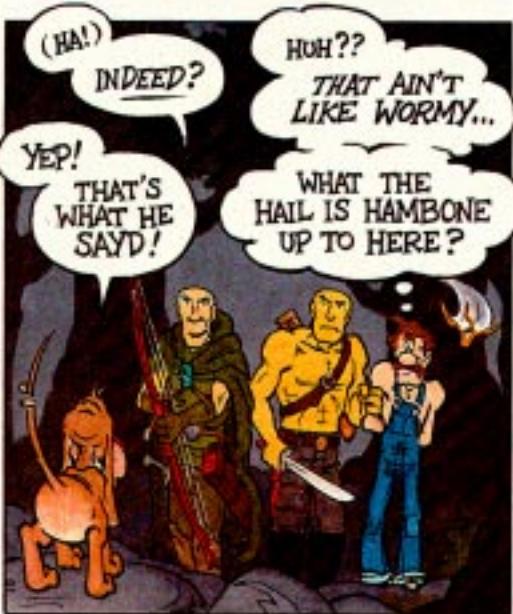
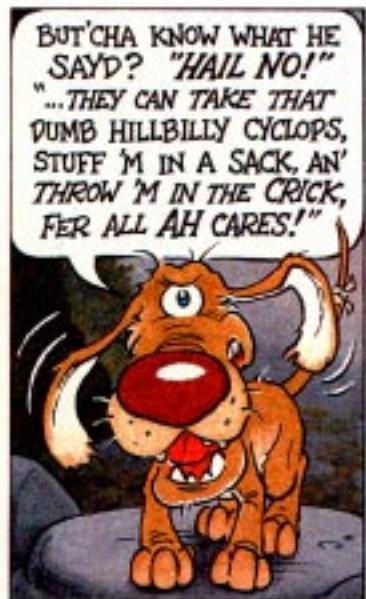
EVEN MY LIZARD
DON'T LIKE ME.
EVERY TIME ME PET
HIM, HE RUNS
AWAY.

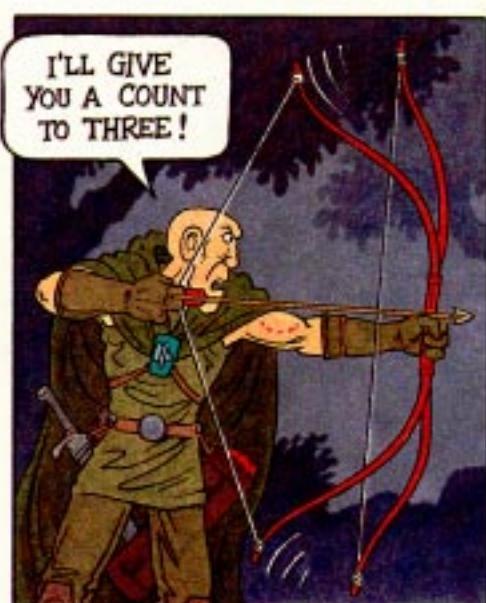
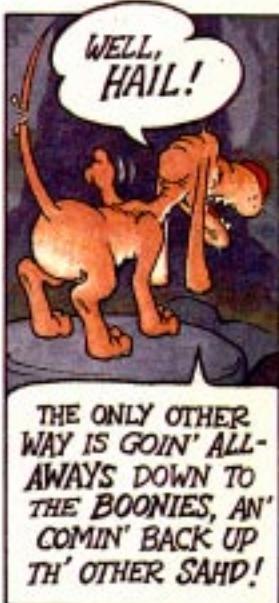
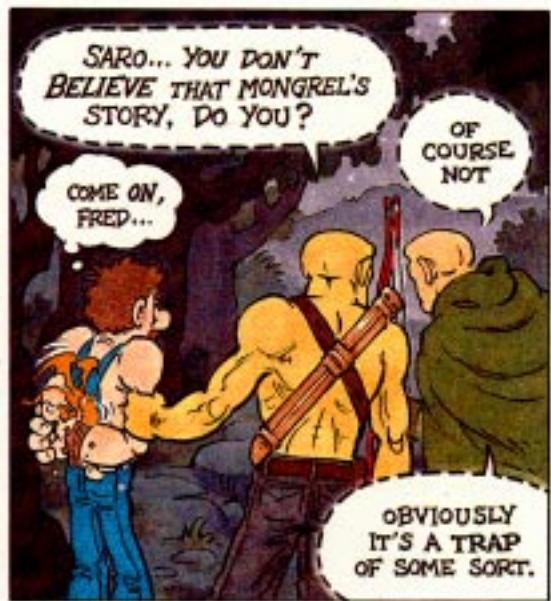
MAYBE HE KNOWS
DAT YOU IS GONNA
EAT HIM IF TIMES
GET TOUGH...
WHERE IS HE?

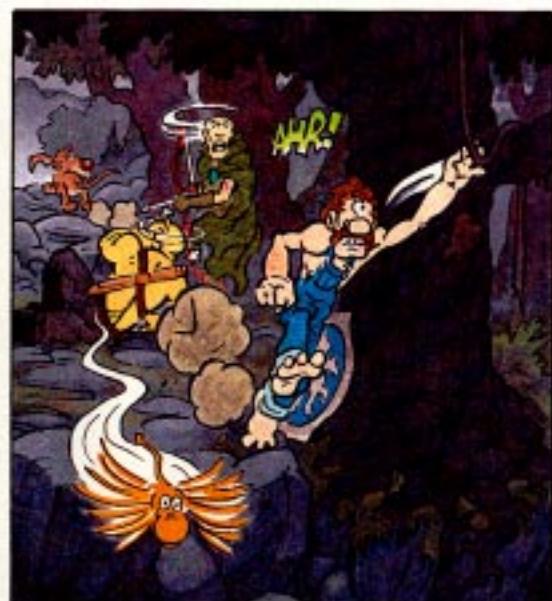
OVER IN
DA CORNER.

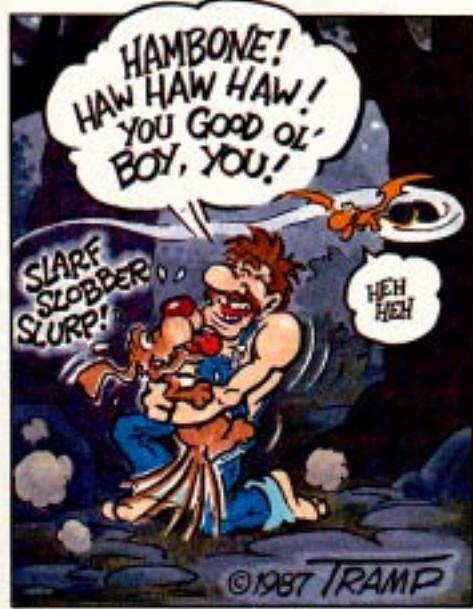
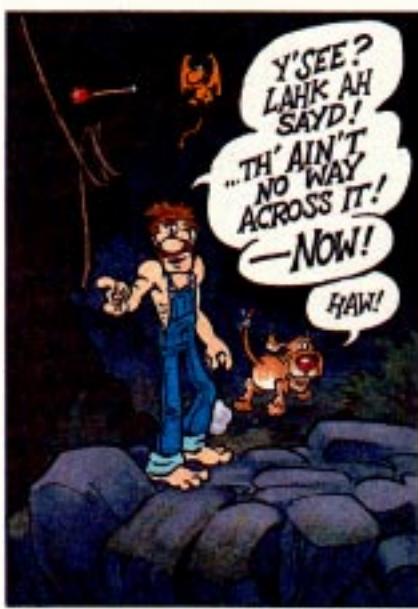
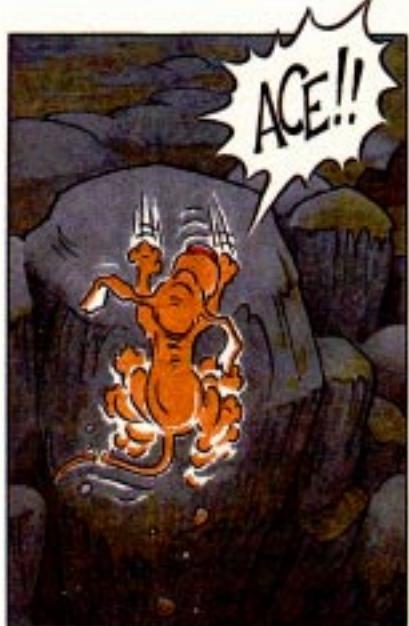












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