

Jake Jaquet

Introduction—In presenting this panel pre-view-review of the Dungeon Masters Guide, I find myself in a somewhat two-headed position, having to wear the hat (or cap, as the case may be) of assistant editor of TSR Periodicals, and introduce this panel, while at the same time giving my views of the DMG as I worked with it before I became associated with TSR in an employee-employer relationship.

I guess it was about nine months ago when I received the first of a multitude of sections, additions, revisions, deletions, and corrections to the DMG. I also have the somewhat dubious distinction of being the only person involved with the project to have a section of the rough drafts disappear to the insatiable appetite of the U.S. Postal Service. If you ask me what to do to counter a Sphere of Annihilation, I'll have to refer you to them, at least until the first copies come off the presses. I never saw it. But, considering the tremendous amount of material involved with the DMG, I'm actually surprised it didn't happen more often.

In companion with the Players Handbook and the Monster Manual, the DMG finally finished(?) Advanced Dungeons & Dragons®, and becomes the most complete, concise, and accurate set of rules for a role-playing game. State-of-the-art, to use once again, that over-used expression. In this case, though, it is justified. Organization, definitiveness, and sheer bulk of material aside, AD&D now becomes the first (though others have falsely claimed otherwise) true second-generation role-playing game. Anyone can rewrite a set of rules, put it in a new format, or commission new cover art for a set of rules. The DMG goes beyond these physical gimmicks, and elevates AD&D to a new plateau, in an evolutionary sense. The input from thousands of campaigns, literally millions of role-playing hours is a force not to be denied. While author credit goes to Gygas, it is every bit as much the work of every gamer who has ever sat on either side of the screen of any session of D&D in the past five years.

And the Dungeon Master's Guide reflects it.

The following comments are from various persons, both employed by, and outside of, TSR who worked on the DMG from artwork to editing to paste-up. Their thoughts are not so much formal reviews, as impressions of and feelings for a major labor. If they are sometimes a little tongue-in-cheek, perhaps it is simply relief. . . .

Jeff Leason—

The DMG was the first project I fermented in the production department I've learned a lot of new information since working on the DMG. After reading the abbozzo at least twice and then perusing the cultivated copies of the text (another three or four times) I, and I'm sure many of my colleagues, suffered from acute acedia. Some of the units of discourse were hippotomonstrosesquipedalian, but we soon got accustomed to Gary's liturgy of archaic ideophones and aphorisms. Working on the DMG was enriching to say the least I hope all of you will enjoy using it as I have enjoyed correcting it!

Lastly, there can, of course, be no doubt as to the hirsuteness of dwarves of the feminine gender!

Len Lakofka—

ADVANCED DUNGEONS & DRAGONS can have no real boundaries, and rules can only help to outline what the game is about. The new *Dungeon*

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The Dungeon Masters Guide And a Few Words

Gary Gygas Interviewed by TD

Q. With the completion of, printing of, and now, the final release of, the Dungeon Masters Guide, is Advanced Dungeons and Dragons finished? Is the work complete; has the game reached the final stage of evolution and polish that you envision for it?

A. Yes, and no. Yes, insofar as everything we can see currently is well covered and any other material additions to the game system will be done in modular form, where it is expanding the system as far as what players can do to have adventures. No, in respect to what the cleverness of the DMs and players will uncover in the rules. Certainly they are going to find areas that are not as fully covered as we'd like, and quite likely they're going to find areas which need either further rule refinement or whole new rules written, because AD&D is an ongoing and growing entity upon which I hope we can improve still further over the years.

Q. Suppose it is game night at your house; you have a bunch of "normal" D&D players, you've invited them all over for their first AD&D adventure, in the new, modified AD&D campaign. What kind of pep talk or briefing would you give them before they sat down and actually adventured? What do you feel that you would point out, what would you warn them about, etc.?

A. The first thing I'd do. . . would be warn them that the party is over. Things are tougher, more controlled. They really needn't worry if they are experienced players; role-playing is one thing and fantasy games are another thing, and with D&D or any similar game, for that matter, whether it be something as basically non-complicated as perhaps *Tunnels and Trolls*, or something as detailed and complex as *Chivalry and Sorcery*. They have the basic ideas of the game down. They would have to roll whole new characters—they'd have to begin afresh. Their background experience, of course, would be useful to them. And what would they find? A game where the DM is far more able to handle situations as they arise; AD&D provides the DM with a far stronger framework that answers his questions and needs far more explicitly and more extensively than the other systems do.

Q. Along the same lines, then, if someone were to ask you, "Why did you do AD&D?", is that what you would answer them? Why did you feel that it was necessary to "re-do" D&D?

A. I didn't really "rewrite" D&D *per se*. I looked at D&D and said, "This is a game form designed for a much different audience than is actually playing D&D." So what we want to do is to provide a quarter-million, or a half-million, or whatever the number of players and referees is, with a game form that is really usable to them. D&D is only a loose structure and doesn't answer many of the needs of the DM. AD&D is a much tighter structure which follows, in part, the same format D&D does, but it is a much stronger, more rigid, more extensive framework around which the DM can build his or her campaign. The whole of D&D was built to make the game, the adventure campaign, more

viable for the DM who had to put all these hours and hours of work into structuring the whole thing. With D&D, the DM can find that unless he or she had been extremely careful, one winds up with a campaign that lasts six weeks, or maybe even six months, but then everybody is beyond the parameters of the rules. With AD&D, growth is slower, it's more structured, and it's designed so that you won't run out of game in six weeks, or six months. Perhaps in six years you will, but that's a whole different story.

Q. If you could predict the future, see into your crystal ball where the letters and responses are at, what do you expect the response to AD&D to be? From the old D&Ders? From the new, unexposed-to-fantasy-game players? What do you think it's going to do for fantasy gaming? For TSR?

A. Well, we've had some response already from D&D players with regard to AD&D. The letters have basically been: "Gee, this is all different from D&D! Why didn't you warn us?" And John Mansfield, in his magazine *Signal* said, "Don't think you can plug D&D into an AD&D format, because you can't." I agree. In fact, in one of the recent columns in your magazine, I pointed that out. They are different. You *can't* do it. Basically, players and referees are going to say, "Thanks a lot," when it's all done, because all the work they put into setting up a game won't go down the tubes in such a short time, as it would with D&D—not in all cases, but in most cases. D&D tends to allow too rapid growth of player-characters and the game gets beyond the control of the DM far too quickly. In AD&D, all of these problems have been taken care of. The character classes have more balance, and the growth rate of player-characters is kept in check far more closely. For the amount of work that a DM has to put in—probably two hours for every hour of play—you're going to get some real returns, instead of a short-lived campaign.

Q. Back to your earlier comments, that inevitably players will find areas that don't suit them, areas that may be "wrong", areas that are treated in a way that the consensus feels to be wrong, whether or not it is, and if the game is expanded upon, or when it is expanded upon, it will be expanded upon in modules. Are the majority of D&D players going to have to pick up every one of these modules, like you used to have to do with all the supplements? You really had to keep up with the supplements to keep up with the ongoing, on-growing D&D when it first came out. Is this going to happen again, or are you going to be able to take the DMG, lock yourself on a desert island, and have a good time with it?

A. This question will take about ten years to answer; it's highly extensive. First of all, D&D came out in the form it did because it was still a baby when it was done. It was done in a hurry to answer the demands of many hard-core gamers, and it was written for a whole different audience. But even though the audience was different, their basic abilities were not all that different from the anticipated

Developers' Notes. . . .

from the Author

audience. And most of these good people have great minds and imaginations, and nearly everyone of them is going to be able to say, "Boy, that would be a perfect game if only this rule or those rules were changed, and I know how to make it a perfect game." This is rather typical of gamers, and so they're going to want to immediately change things and amend things to make it "the perfect game."

To some extent, this can be done with *AD&D*, because there is still enough flexibility within the rules to allow it, without really changing the scope of the game. As the game matures, and we want to add on, without coming to what would be called perhaps "the third generation of fantasy role-playing," we will add to it through modules, or perhaps through articles. These additions or clarifications or whatever won't really be necessary to be obtained for any player, because, hopefully, they won't be earthshaking revisions of the rules. If that comes up, what we'll have to do, really, is publish an article saying, "this is a horrible revision, please take note, and free copies are available for all you good people who bought it." But I really don't envision that. Yet, the people who are active in this—perhaps not all the vocal ones or the ones you read about, but who generate the volume of mail—have enough questions or enough comments on certain areas, we might then look at a second edition, let's say, of *AD&D* to cover these points. Again, if it becomes necessary, it will be well publicized prior to that. We don't envision *AD&D* as being an ever-changing thing except as follows: *Gods, Demi-Gods, and Heroes* is really a necessary part of *AD&D*, because the deities are necessary to the game. So, eventually, those with viable campaigns move on to add deities to their games. And this will be possible within the next six-months, or a year, or whatever—whenever a much revised and expanded *GDH* is available. We also contemplate adding monsters to the game because monsters get burned up. It's always nice to be able to throw a new monster at the players, so. . . . The people in the U.K. are going to have their chance to add some monsters to the game, and who knows? There might be two volumes to the *Monster Manual*, or three, over the years, but that's about the size of it: a slowly growing work, as the players want it, not as the players *must* buy it.

Q. One of the raps against D&D was that it was too flexible, and one of the great difficulties, particularly in going to conventions or tournaments and such, was: anyone could say, "I'm having a D&D game, and a person from one side of the country would go, he'd sit down at the table, and within ten minutes, he knew he was in trouble, because he didn't recognize it as any kind of D&D he had ever played. How flexible, or how inflexible, is AD&D in this regard, compared to D&D? Can a player from California go and find a group in New York and at least have some reasonable assurance that he or she is at least going to understand the guidelines and the framework? Or are you going to encourage the massive variants and do-it-yourself additions that D&D was noted for?"

A. *D&D* was noted for massive additions and variants that we encouraged, to some extent, without fully realizing the inventiveness of those people who were going to get it, and because it was done over a short period of time, and we didn't realize how unfamiliar many of the players who would begin *D&D* were with miniatures and boardgames. And so . . . we encouraged a monster . . . and we are like *Frankenstein* and *D&D* is our monster. It's grown and we want to throw it into the lime pit now and let it. . . . No, in reality, it's a monster that brings so many people so much fun and enjoyment, even though, as you say, and is also true, that each group plays much differently than the other. We want to still keep *D&D* going as long as anybody is interested in it, because it is fun, and although you get wild variants, if you're enjoying the game. . . . after all, that's what it's there for. *AD&D* is designed specifically to answer this lack in *D&D* in that the players will not be so able to bend the rules nor will the DM be able to bend the rules. There are strong admonitions against tinkering with the integral systems, and what we are trying to do is establish a game that will be recognized from coast to coast, from the Arctic Circle to the Mexican border, or beyond if they read English and play *AD&D*. This will give fellowship to all the *AD&D* players, and also enable us to do something that I've wanted to do for a long time, that it to establish an international tournament for *AD&D*, which will allow players from all over the country and maybe even the U.K. and Australia and everywhere else it's played to get together and compete in a recognizable game where they're on relatively equal footing for—someday—substantial prizes, perhaps.

Q. On to the DMG specifically; the much-awaited, long-hoped-for, etc., etc., hoopla-build-up, trumpets, fanfare, DMG, The piece-de-resistance in AD&D. Regarding the book itself: what did you find was the biggest problem, the most detailed revision, the hardest obstacle to overcome, the easiest part of it, the most difficult? What were the highlights, and lowlights, in the writing of it that you remember and look back upon?

A. The hardest part of the whole thing was sitting down to write it. I had already been working on the *Monster Manual* and the *Players Handbook* for about two years, and I was getting a little big "frayed around the edges," let's say. Yet the need was there. When the fans are crying out and saying, "Help us! Help us! Things aren't going well!", it did give me considerable motivation. The easy parts were writing up character classes, the spells, etc. All of the tables and so forth went very easily, except the things I really put off to the very last; the details of massive combat, in the air, on land, or in the sea, and encounters, and so on, because many of these things don't lend themselves to chance. In other words, much like monster or treasure placement, they *just* really shouldn't be rolled up on a chart. I was loathe to prepare the charts to do all these things, but finally I did, and so, OK, if you don't take the time or the care, or don't have concern for

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Master's Guide will help those who want their rules better spelled out, who like no loose ends, who want everything defined and quantified. Many questions are answered, there are numerous tables of data, there is new information on campaigns, spells are better defined. But in like manner there is much for the person who wants an ever changing game, loads of new magic items, the ability to generate new monsters, ways of expanding a player's universe into other role playing games. In short the *DMG* has something for everyone. It is well authored and finely proofread. Does it answer everything? No. That is impossible—and that is what makes *AD&D* the best game for a person to invest his life in. Excuse me, but the Hulk is at the door with the plans for level 6 of the Pyramid of the Devil. Now about that artifact. . . .

Lawrence Schick

The *Dungeon Masters Guide* contains an enormous amount of information, more than in *Players Handbook* and *Monster Manual* put together. Inexperienced (and indeed, even experienced) DMs may wonder, out of all this verbiage and all these tables, just what is important? What is essential and what is peripheral? This is especially germane to those campaigns in the midst of converting to the complete and vastly superior *AD&D* system. Here are the sections of the *DMG* that I consider of prime importance to the conduct and balance of the game:

- Acquisition and recovery of spells
- Combat and melee, including spell casting during melee
- Awarding of experience points and levels
- Rules and limitations on magical research, including fabrication of magic items
- Creating and controlling non-player characters
- Placement of treasure
- Alignment

Excessive tampering with any of these sections by DMs (except possibly alignment) or abuse by players could very easily cause serious imbalances in the game. Large alterations almost inevitably result in campaigns so weird as to be unrecognizable as *AD&D*. As it stands, all the core sections of *AD&D* hang together, one on the other, in a series of checks and balances. Innovations are best made slowly and carefully to determine their far-reaching effects on the whole of the game. The above sections are among the most essential.

This is not to say that the rest of the rules in the *DMG* are dispensable. They're the flesh on the bones of *AD&D*, and thus somewhat mutable. In fact, the lists of various types included to aid the DM in setting up his or her campaign are more in the line of playing aids than rules, and can be altered at will. (It might be emphasized that this does not apply to the beardedness of female dwarves, no matter what Jean says.) However, give the *AD&D* rules a chance as they stand before going at them with a buzzsaw—I think you'll be pleased at the way it all works.

Jean Wells

The *DMG* all in all is quite good. There are only two things in the entire book that I strongly dislike and they both appear under the section of the "Player Character Characteristics". First elves are described as being flighty or frivolous. It further states that they spend their time dancing, singing, frolicking and playing unless necessity dictates otherwise. Mind you, I am not pro-elf, but I do feel they do more than the aforementioned whether necessity dictates or not. I feel that to say all elves or even the major portion of them, behave in such a

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retreated, leaving their dead to mix bloodied green with the blue of the fallen Frenchmen 'who pushed onward past them. Finally, as if by mutual agreement, both sides pulled apart.

Lannes' V Corps now controlled most of the Cavalry plain, and had virtually severed Bagration's command from the rest of the Allied army. The Russians still held a strong position and the crossroads for Austerlitz and Olmutz. Each of the commanders sent an optimistic report to their commanders. Lannes, over-optimistically reported he would soon have a complete victory while Bagration reported he was only giving way "foot by foot."

Bagration's message ended with the entreaty for further orders, but the Allied command was too busy to make any replies. The Pratzen Heights was now in French hands and soon the bulk of Napoleon's army would fall on the flank of the remaining Allied columns.

The pause lasted nearly an hour while both commanders prepared to launch an attack. Bagration's forces again moved first by a few minutes. Once more the Third Division received the brunt of the Russian attack. Again, they were forced back against Santon Hill. There were fewer battalions on the Santon than there had been when the earlier attack was repulsed. Even the again valiant efforts of the 17th Line were not stopping the Russian advance.

At this crucial point Lannes' attack began. The French Marshall threw his units against the center and right of the Russian position, driving them slowly backward again. Fearing for their rear and flank, the forces attacking the Santon Hill were forced to begin pulling back.

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manner is doing the people who enjoy playing them a grave injustice. A race that is supposed to be fascinated by magic, in my opinion, would not take life so haphazard or so casual. To think that elves spend the thousands of years of their life just amusing themselves is absurd! The best magic comes from elves and that takes work, a lot of it. Finally, let it stand that I say, "Dwarven women DO NOT have beards, Gary!

Allen Hammack

One might think that after reading the *DMG* as often as I have while it was being edited, all of those tables and facts and procedures would be burned onto my memory like fiery words on stone tablets. That's not the case, folks, most of it has become one big blur. Sure, I remember reading a section on "Maximum Character Age", but I couldn't tell you how old an elf might get before he croaks — like I said, it's a big blur. One or two points, however, are worthy of comment.

Throughout the *DMG* the reader is urged not to be a nice guy on the one hand, and yet not to be too stingy with treasure, magic, experience, etc. on the other; tables and charts and more tables still, and in seeming contradiction, just as many exhortations to "wing it". The novice DM might feel that every possible situation that might come up is covered by the plethora of tables; yet, while *AD&D* is more structured than its predecessor, it is by no means completely rigid. Let creativity and fair play be your guide — the object, after all, is for all concerned to have fun (a goal far too many players and referees lose sight of).

The section on lycanthropy has some statements I disagree with. The example of the lycanthropic paladin is unjust, in my opinion (which I expressed at one of the editing conferences); my view has always been that a paladin (played correctly) is one of the most difficult characters to play, and denying him the restoration of his paladinhood even after ridding himself of the disease and accomplishing a *quest* seems spiteful and unfair. In addition, the idea of taking more than a point of damage while bursting out of armor into wereform seems a bit much. I agree with the idea behind these, which is that monster-player-characters should be discouraged, but the application is too severe.

Leichtenstein massed his cavalry at the road junction to cover the withdrawals. (See Map IV).

The French Dragoons and Cuirassiers once more answered the *pas de charge* and smashed into the flank of the withdrawing Russian right. A battalion was ridden down and a panicky rout threatened. Almost immediately the Allied cavalry counter-attacked the flank of the attacking Frenchmen. The infantry were able to continue a hurried withdrawal almost unmolested while the two bodies of cavalry slashed and swirled about each other. After several minutes the Allied horse once more withdrew, but the infantry was safe and the French cavalry's horses were too exhausted to pursue. The Russians again had lost heavily to the armored Cuirassier.

Pressing hard on the retreating Russian infantry, the French were able to gain control of the vital crossroads. Isolated from the rest of the Allied army (which was in a very bad situation itself) and running low on powder and shot, Prince Bagration ordered a general withdrawal. Seeing the Russians pulling back, the impulsive General Carafelli, his own division also short powder, rode quickly to Murat's headquarters to have fresh forces from the Reserve Cavalry sent. Despite his pleading and demands Murat would not risk sending any further regiments to the V corps until he is sure Napoleon would not need them on the right. By 4:30 Prince Bagration was able to withdraw intact. His forces formed a vital rear guard for the battered Russian army as it retreated back into Russia. In two days 60 kilometers separated the two armies.

Alas for the death of the apostrophe! When properly used it is a bold and shining punctuation mark, indicating possession when placed after a noun and before an "s"; alas that it has been driven into hiding! Last seen just before publication of *Players Handbook*, the supporters of the linguistic anarchy forced it out of the title of *Dungeon Masters Screen* and now try to banish it forever with the *Dungeon Masters Guide*! Using an artistic excuse, they bar its every attempt at propriety and propagate the error. All is not lost, however, for there is a small but determined underground seeking to restore the lost mark to its proper place. Some day . . .

With the lopsided score of TSR 12, Jean 1, the mini-controversy of whether dwarven women have beards has been laid to rest. They do.

Mike Carr —

Our work on the *DUNGEON MASTERS GUIDE* has been an undertaking of considerable magnitude, since it is the largest project ever published by TSR. Fortunately, our prior experience with other projects and the two preceding hard-bound volumes (*MONSTER MANUAL* and *PLAYERS HANDBOOK*) stood us in good stead. Our energies over quite a number of months have been dedicated to bringing you, the *AD&D* enthusiasts of the world, a book you have been waiting for — and in time for GenCon XII.

No book of this nature can be truly definitive — it's simply the nature of the game to be open-ended, and of course, that means that there are some areas that might not be covered as well as some players and DMs might like. But rest assured that there is plenty within the book — over 200 pages of material will testify to that! Lots of useful and interesting goodies are within the *DMG*, and maybe a few surprises too. It all adds up to a book that we are proud of, and that we think you'll like.

As the chief editor and production department head at TSR, I have had the opportunity to work closely with the manuscripts (as have plenty of others!) on all three *AD&D* volumes. This has been an interesting process for me, and I have been gratified to be a part of the birth of the *ADVANCED DUNGEONS & DRAGONS* series. This is especially so because of the fact that I was fortunate enough to be in the right place at the right time once before-in Saint Paul in the early 1970's as a

participant in the fantasy campaign run by Dave Ameson. That gives me a unique perspective, and points up the fact that *AD&D* is really a much different game than any of the fantasy role-playing games that have preceded it. There is so much to the new system that any efforts of the past are indeed crude in comparison! The overwhelming response to *AD&D* by fantasy players echoes that assessment, I think, completely.

Many, many persons — both at TSR and outside of the company-have labored long and hard on the *DMG*. Not the least is the author, Gary Gygax, of course. In any event, the fruits of our labor will soon be apparent. Yes, the book will sell many copies, but another tangible payoff that is every bit as rich is the enthusiastic reception all of our products receive from you, the players. Your excitement over *AD&D* is more than just encouraging — it shows us that our work is appreciated, and that means much, to be sure! With the proliferation of fantasy game enthusiasts and the amateur press that has sprung up, TSR has sometimes been a popular target for criticism. We've reacted in some instances, too, and that has not always endeared us to our critics. But all that aside (and regardless of the merits of any particular point of view), we have found that our efforts enjoy great support from you, the consumers. Since we are a commercial enterprise, that support allows us to continue our endeavors (as well as puts food on our tables and a roof over our heads as employees). We thank you for that support, and we look forward to bringing you the best games and game items we can in the future!

James M. Ward

When first presented with the material that was to become the Referee's Guide, I hurriedly rushed to the section on magic items to see how my favorite pieces of magic had been brutally changed (as my favorite spells had been mangled in the *Player's Handbook*). I soon became very pleased with what I found. The many new things that were presented in those pages made me wonder if the whole work could sustain the quality of excellence that I had found in that section (it did). Not only were the old concepts of *D&D* explained in more detail so that even an old timer (if that term can be applied to anyone playing this relatively new game) like myself learned some things, but also there were new

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fields covered that hadn't been even touched before.

A prime example of material that has been more carefully studied are the monsters and what they can do. Before this, I was never satisfied with the *Greyhawk* method of assigning experience points for creatures. Imagine the pleasure of the DM whose players argue that the Lich they just killed is worth a lot more than the judge is willing to hand out when he can point to the 10,500 figure in the book with a smile. Along the same lines were the very useful charts in *Greyhawk* that detailed the attacks and damage of many of the *D&D* monsters. With the *Monster Manual* many new ones were out that weren't covered. This is all taken care of now.

Another aspect of the game that had always left me dissatisfied was the creation of my castle and the followers that came to fill it. Now, not only can I build any type of castle structure I want with all the special things I can think of, I can know to the copper piece what it will cost. After it is built, percentile dice will tell me how many of every type of troop I will get from horse archers to lancers and from crossbowmen to longbowmen.

The new magic items and the change that occurred with some of the old ones will really please beginners and long time gamers as well. Things like Nolzur's Marvelous Pigments; that are paints that magically create the things they depict, or the Robe of the Archmagi; that gives the wearer an armor class of 5, 5% magic resistance, +1 to all saving throws, and pluses on casting certain spells, and now all beings can laugh at those pesky magic missiles while wearing the Brooch of Shielding that absorbs them (up to a point).

Changes in the existing items were for them most part to the good. Ego in a sword is now a function of the powers that it has from the pluses on the weapon to the languages it understands. Now, we also have something that will stop a Sphere of Annihilation (just wait till you see what it is). The Ring of Spell Turning has been changed to give us poor magic users a chance at such wearers so that spells that are delivered by touch or magic contained in devices like rods, staves, wands, and the like now work. The ring of Spell Storing unfortunately now has the chance of having Druid, cleric, or Illusionist spells as well as the magic user type and this could really be bad news in tying to figure it out from the magic users standpoint. The old Human Control Ring has been changed to the Ring of Human Influence so that the charm works up on beings up to the 21st level and the wearer can also make a *suggestion spell* once a day. Presented to us are the Rings of Elemental Command that present powers that will make the *D&D* Tolkien fans drool at their thought. These rings will give the wearer powers like flying, creating walls of force, passwalls, the ability to feather fall, burning hands, the power of flame strike, the creation of a wall of ice, and the ability to part water (just to name a few). With the creation of so many devils and demons in the *Monster Manual* the players were presented with a very real threat that could be close to unkillable. I am happy to say that these have been partially negated by the creation of a wider range of Protection Scrolls. Not only do we have all the old ones, we now have Protection from Petrification, Protection from Shape-Change, Protection from Devils, and Protection from Demons.

All in all, this work gives the reader more of everything. While there is the thought that this last book will be the end to the matter of clarification of the rules from all different points; one can't help but wonder if there isn't some *D&D*er out there (existing or yet to exist in dungeon land) that isn't going to say to the TSR group someday, "Hey! Did you guys ever consider . . ."

Darlene Pekul

As I turn the leaves of my battered sketchbook
And find traces of half-completed forms
Limping across the pages, I wonder —
Has it been a battlefield, this Dungeon Master's
Guide?

Innocent of fantasy art forms, I surged forward,
With sharpened pencil drawn
And wielded stroke upon stroke to the finish . . .
But then . . . But then . . .

"What do you mean — wizards don't carry swords?
They certainly do! Well, this one is different!
He's not stupid — he's a maverick
Haven't you ever heard of artistic license?"

The battle raged (and so did I)!

Yet, in the end all was accomplished
The experience has taught me much.
I sheathe my sword and lay aside my sketches.
I believe I know the meaning of magic.
The artistic path is long & cumbersome —
I take up my pencil as staff
And begin my journey.

Author (con't from pg. 5)

your campaign to sit down and really look at your map, whether it's a dungeon map or an outdoor map, and place these monsters for yourself, in some sort of a sensible order, and just want some sort of an off thing . . . OK "Disneyland" campaigns can be fun — you never know what spook is going to pop out from around a corner — here are the tables to do it. It's kind of like Disneyland, you know, and the old fun houses. I can relate to River-view because that's what was in Chicago when I was a kid, and you stepped on a little board and something went "bleeh" and would pop up and you never knew what it was going to be. And it was fun. It doesn't make a lot of sense. It's difficult for me to get too up-tight about making a lot of sense, because I don't really see much sense in fire-breathing dragons and giants 20 feet tall, and things like that, but the *game sense* within the whole thing: we can talk about that. And we want to look at some sort of a reasonable ecology and a reason for something being there. So I approached that all with great trepidation, and after much work, I hope I got something that would fit within the confines of the book with respect to its size and its page content, that would answer the need. One of the things that I was continually aware of was the limitation. I just couldn't write everything I wanted. I couldn't go on for more than 200 or so pages. Perhaps, given another year and no limits, we could have had a monster of a book; a *DMG* 400 pages long, instead of 224 or 232 or whatever it's going to be. Perhaps given five years or ten years, we could have had something that would rival Shakespeare's works or Tolkien or the like, because if you work at something long enough, you can do that. But the demand is immediate, and the limits were there, and so we had to work within that. I did have very able assistance from all numbers of people who were kind enough to pass along ideas and comments on what I'd written. Len Lakofka was outstanding, we got much work from Tom Holsinger — I just think of those two immediately, but there are so many who did crate continual inspiration within me, and contributed materially to what the form of the thing was going to be.

Q. One last question. This may be a political hot potato. And judging from the rest of our article, you certainly seem to have aroused some strong feelings. The issue I allude to is bearded female dwarves. Would you care to elucidate on that?

A. It's fairly common knowledge. I don't believe I know anyone who ever met a female dwarf who

didn't have a beard, so I don't know what more there is to be said about the matter. I'm not quite sure what the hoopla is — perhaps somebody who is uninformed or who has never dealt with dwarves *en masse* would assume that because *homo sapiens* females generally don't tend to have beards, dwarven females are likewise. But they all, of course, have beards. They're not so bald as the males, though . . .

Q. They do go bald and have beards?

A. Well, usually when they go bald, it's only in a small spot on the crown of the head, unlike the males, who's entire upper cranium is going to be smooth and egg-like.

Q. I guess, then, that we should all be glad that we weren't born dwarves.

A. I believe I must have a small dwarvish strain, because I'm slowly getting a shining chrome-dome.

Q. Perhaps that would explain mine, also. Thank you very much.

Out on a Limb (con't from pg. 21)

technique and skill had to account for the increases in hit points that accompany progression, at least to some extent. This meant that a "hit" no longer could come to mean an actual blow. Realistically, one opportunity to strike in a six second time span is decidedly low. Therefore, it is assumed that in a given six second segment, you will have one opportunity to penetrate the other's guard and actually inflict damage or cause him to perform some extraordinary evasive maneuver. This steady decrease in hit points left shows how some ticks are only effective once, as a given fighter runs through his repertoire, finally running out of moves, being whittled down to that killing blow, provided he has not eliminated his foe.

Your argument that healing is too slow is specious, and naive.

You obviously have never been in a combat situation yourself, nor have you apparently even participated in something such as the Society for Creative Anachronism's mock battles. A person is capable of performing extraordinary feats when the adrenalin is up that are virtually impossible under normal stress situations. In some cases, the person is entirely unaware of having performed them until after the fact. Believe me, your body will inform you the next day, upon awakening, of the abuse you have burdened it with. (In two instances in Nam, I did a couple of adrenalin-assisted acts that dumbfounded me afterwards. I also felt the strain they imposed on my muscles and joints for days afterwards.)

Just as there is a diversity of authors, so too is there a diversity of opinions regarding thieves. Expertise in weaponry comes from, and is maintained by, constant use and practice. It is much more logical to assume that the cleric (from a medieval fighting order if you wish) would spend time daily to hone his skills, especially since he has an abundance of sparring partners ready to hand.

Just how extensive is your imagination? There are 666 Layers of the Abyss. Each of these layers is populated by at least one demon. Using the diversity of our natural world as a guideline, it stands to reason that most of these layers could conceivably be populated by different demon types. Now, the MONSTER MANUAL gives about a dozen types. What about the rest of the Abyss? The Talmud states that there are 7,405,926 demons; do they all look like a dozen specimens? What if, in the context (con't on pg. 48)